



The  
University  
Of  
Sheffield.

## **Architecture, Power and Identity**

### **The University Campus as a Product of Time and Place**

**By:**

**Ula Abd Ali Khalel Merie**

A thesis submitted in partial fulfilment of the requirements for the degree of  
Doctor of Philosophy

The University of Sheffield

Faculty of Social Sciences

School of Architecture

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## **Abstract**

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This research seeks to explore the relationship between the different ideologies of the political power and identifying the national identity through manipulating the architecture and the urban design. Exploring how the colonial and post-independence phases in Iraq have utilised this relationship to enhance the national identity and empower the nation's independence, through the lens of the University of Baghdad architecture which was designed by Walter Gropius to become one of the most influential post-independence urban projects in Iraq , by exploring its narrative as a product of this specific time and place.

The post-independence phase could be considered as one of the most challenging stages in the development of modern Iraq. It witnessed several dramatic events and changes at Iraqi, as well as wider Arab and international levels. By the end of the Second World War, and particularly during the 1950s, Iraq entered an era of progress regarding its economy, its social-cultural development as well as its urban development where the oil industry and its generated revenue have to be considered as one of the main factors that influenced the new image as an independent nation. Yet, questing this newly to be defined national identity was one of the main problematic issues in the post-colonial city's transformation. It was intrinsically linked with the political ideologies and its transforming powers, which aimed to manipulate the urban environment in a way to enhance national identity and enforce political independence. This could be highly factual in the case of Baghdad, which has witnessed extraordinary efforts to modernize and develop its image as a modern capital, when architecture was one of the principal means that generated these changes on the ground. This research argues that the University of Baghdad campus which was originally conceived and approved by the Iraq monarchy yet constructed during the Republic of Iraq should be explored through its relation to the social-cultural and political context that accompanied its establishment.

The primary contribution of this research is based on offering a new perspective to understand how the colonial and post-independence phases in Iraq have utilised the architecture to enhance the national identity and empower the nation's independence, through the lens of the University of Baghdad campus and its narrative as a product of this specific time and place, and how the university campus has been manipulated to promote a version of identities that would support and help to legitimise different political ideologies.

**Keywords:** Modernity in Middle East Cities, Architecture mobility, Modernity in Non -West, Identity representation and Power legitimation

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## **Dedication**

*To...*

*My husband and friend Ali: who listened, encouraged and shared this journey with me.*

*My children for being the light that brightens my path; Ibrahim, Asal, and my baby Lara.*

*Mum and Dad, each phone call made a difference: your voices, words, and prayers are my true guidance.*

*My supportive brothers.*

*And all the people who wish me good luck*

*Thank you for being there for me*

*Ula*

*August 2019*

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## **Preface**

As an Iraqi citizen, dealing with conflict, war and unsettled political environment has always been part of our daily life. I cannot deny that being amidst this environment has in many ways influenced my character as an architect, academic and as a researcher at different levels.

Since my early years, and because of being part of an academic family, I was lucky enough to have the chance to explore and visit many universities and colleges in different locations, when each one of them has dug in my mind unforgettable memories or experience, even though most of them were sharing some particular and similar characteristics, that were determined through the political signs and symbols of the previous Saddam regime such as portraits, quotations or even the Baath party slogan, which was familiar seen in many other institutions and public state buildings in the country during that time. This experience made me think that this is how was supposed to identify and empower the identity of the city.

Yet, the significant political shift that happened in 2003, has brought unpredictable transformation in power and into the scene of the city. When the city experienced more than one representation of power, new images, alliances, and beliefs were appeared in the scene of Baghdad, with their different and opposite ideologies.

For me, and as a student at the University of Baghdad Campus, I witnessed and experienced these changes, and shared with my friends our worries, concerns, and dreams. We managed to overcome many struggles that we were facing the daily life of our study: such as the lack of security, closing roads, explosions, and the displacement between Baghdad's neighbourhoods, however in some sense when we enter the university campus it makes us feel safe and back to life.

The university campus was and still holds between its urban designs and landscape the opportunity and the quality to be a city in its self. Its physical location within its natural boundaries makes it the paradise of Baghdad. This made it represents an individual masterpiece in the urban environment of the city that overcomes the normal scale of statues and other public buildings.

However, like many other state institutions, today the university is amidst varied challenges and struggles to maintain its independence and formal representation particularly that it has become part of the negotiating between the politics and the investment plan. For me, having the chance to pursue a Ph.D. study gives me a great opportunity to question these challenges and understand their significant motivation to prove their existence and power in this environment in a formal way. I realize how the University of Baghdad offers between its physical structure more opportunities and roles that make it a symbolic state building. Thus, I work through this research to connect and tied up these relations and explore how it was always an integrated part of the university role as an educational environment. Providing new accounts and arguments towards understanding the role of the symbolic state-building and its architecture in the notion of the city identity and the representation of political power.

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Undertaking this research has been for me a truly life-changing experience, and it would not have been possible to do without the support and the guidance of many people and organisations throughout this journey. Thus, I would like to appreciate and thanks: First, the Higher Committee for Education Development in Iraq (HCED Iraq), for awarding me the scholarship, thanks for this great opportunity, as well as to the University of Babylon for their help and trust.

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On a personal level I would like to thank, my friends who shared with me the same Ph.D. dream and journey at Sheffield, Particularly, Ahlam Harahsheh, who supported me by her warm friendship for more than thirteen years, Maha Al-Ugaily for her positive energy, Reem Sultan, Yussur Al Chokhdar, Hala H Ghanem, Aya Musmar, Ahmed Louay Ahmed, Sadiq Khalil Abid, Ziyad J Frances and Mohamad Al Taha, I hope this would be just a start for long-life story.

To my mum and dad, brothers, and sisters-in-law, and for many friends and colleagues back home at the University of Babylon and the University of Baghdad. And My final words of thanks, however, must be reserved for Ali, who has been by my side during this journey, sharing every single minute of it, and without him, I would not have had the courage to start on this journey in the first place, and to my beloved children, Ibrahim , Asal and Lara for being the light that brightens my path.

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# Contents

<b>ABSTRACT</b> .....	<b>V</b>
<b>DEDICATION</b> .....	<b>VII</b>
<b>PREFACE</b> .....	<b>IX</b>
<b>ACKNOWLEDGMENTS</b> .....	<b>XI</b>
<b>CONTENTS</b> .....	<b>1</b>
<b>LIST OF ILLUSTRATIONS</b> .....	<b>3</b>
<b>NOTES ON TRANSLITERATION AND USE OF NAMES</b> .....	<b>11</b>
<b>1. CHAPTER ONE: INTRODUCTION</b> .....	<b>13</b>
RESEARCH BACKGROUND .....	15
THE RESEARCH CONTEXT .....	19
CONCEPTS AND THEORETICAL POSITIONING .....	29
RESEARCH AIM AND OBJECTIVES .....	36
THE RESEARCH QUESTIONS .....	37
RESEARCH METHODOLOGY .....	39
THE RESEARCH LIMITATIONS .....	47
THE RESEARCH STRUCTURE .....	51
<b>2. CHAPTER TWO: ASPECTS OF UNIVERSITY - CITY RELATION IN THE TWENTIETH CENTURY</b> .....	<b>55</b>
INTRODUCTION .....	57
THE ORIGIN OF THE UNIVERSITY CAMPUS AS A TERM: .....	58
WHY DOES PLACE MATTERS IN THE UNIVERSITY CAMPUS? .....	62
THE PLACE AND THE UNIVERSITY – CITY RELATION .....	64
OVERVIEW OF THE POTENTIAL ROLES OF THE CAMPUS AS A PLACE .....	67
IMPACT OF THE MODERNITY ON THE UNIVERSITY CAMPUS .....	74
THE CAMPUS ARCHITECTURE: AS A POLITICAL SYMBOL AND IDENTITY .....	78
CONCLUDING REMARKS .....	84
<b>3. CHAPTER THREE: THE CITY IN TIME AND PLACE - THE SOCIAL-CULTURAL, POLITICAL ASPECTS AND THE SPATIAL TRANSFORMATION OF THE NEW CAPITAL</b> .....	<b>85</b>
INTRODUCTION .....	87
SECTION ONE: RE-IDENTIFYING THE CITY AS A CAPITAL OF MODERN IRAQ .....	88
SECTION TWO: THE COMPLEXITIES AND CONTRADICTIONS OF BAGHDAD’S SOCIAL- CULTURAL, POLITICAL AND URBAN ENVIRONMENT DURING THE POST- INDEPENDENCE .....	98
SECTION THREE: REDEFINING AND REPRESENTING THE CITY IDENTITY: POST REVOLUTION .....	123
CONCLUDING REMARKS: .....	147
<b>4. CHAPTER FOUR: THE UNIVERSITY AS A STATE BUILDING, ITS EARLY NOTION, PLACE AND THE ROLE OF THE HIGHER EDUCATION ENVIRONMENT</b> .....	<b>149</b>
INTRODUCTION .....	151
THE UNIVERSITY CAMPUS AS A SYMBOL OF LEGISLATIVE POWER AND NATIONAL IDENTITY: AL IL BEIT UNIVERSITY .	152
THE POLITICAL IMPACT ON THE HIGHER EDUCATION: .....	181
THE UNITED STATES INFLUENCE ON THE HIGHER EDUCATION SYSTEM OF IRAQ DURING THE FORTIETHS .....	185
THE UNIVERSITY OF BAGHDAD A PLACE: RELATION, POWER AND IDEOLOGY .....	187
CONCLUDING REMARKS .....	202
<b>5. CHAPTER FIVE: THE PARADOX OF THE NATIONAL IDENTITY AND MODERNITY</b> .....	<b>204</b>
INTRODUCTION .....	206
THE URBAN STRUCTURE AS AN INNOVATIVE CONTEXT: .....	206
THE IDENTITY OF THE PLACE IN FRANK LLOYD WRIGHT’S UNIVERSITY CAMPUS: .....	215
THE PLACE IDENTITY OF THE UNIVERSITY CAMPUS IN WRIGHT’S VISION .....	234
CONCLUDING REMARKS .....	236
<b>6. CHAPTER SIX: THE UNIVERSITY CAMPUS BEHIND THE SCENES; THE NARRATIVE, RELATIONS AND POWERS, AND THE ADOPTED SCHEME DURING THE MONARCHY</b> .....	<b>238</b>
INTRODUCTION .....	240
SECTION ONE: THE UNIVERSITY OF BAGHDAD CAMPUS: NETWORKS AND CONNECTIONS .....	244
SECTION TWO: FROM BAUHAUS TO BAGHDAD; INVESTIGATING WALTER GROPIUS AND TAC TRADITIONS AND PHILOSOPHY IN THE ACADEMIC MODEL AND THE ARCHITECTURAL DISCOURSE .....	281
CONCLUDING REMARKS .....	301

<b>7. CHAPTER SEVEN: THE UNIVERSITY CAMPUS AS A REVOLUTIONARY PROJECT- THE LEGITIMATION OF REVOLUTION THROUGH URBAN DEVELOPMENT AND ARCHITECTURE .....</b>	<b>306</b>
INTRODUCTION .....	308
THE UNIVERSITY CAMPUS OF BAGHDAD POST-REVOLUTION .....	312
THE UNIVERSITY CAMPUS: RE-PLANNING.....	331
THE UNIVERSITY CAMPUS: THE ARCHITECTURE OF POWER .....	338
THE UNIVERSITY CAMPUS AND THE POWER SHIFTS .....	356
CONCLUDING REMARKS.....	362
<b>8. CHAPTER EIGHT: THE UNIVERSITY CAMPUS AS A WINDOW OF CHANGES.....</b>	<b>364</b>
INTRODUCTION .....	366
THE PROBLEMATIC NATURE OF ARCHITECTURE IN THE CONTEXT OF THE CAPITAL CITY: THE LEGISLATIVE OF POWER AND NATIONAL IDENTITY .....	368
THE MODERNISM ARCHITECTURE WITHIN THE SOCIAL-CULTURAL, ECONOMIC AND POLITICAL ENVIRONMENT OF IRAQ. ....	371
THE NOTION OF THE UNIVERSITY CAMPUS AS A STATE -BUILDING: ITS SYMBOLISM PLACE, ARCHITECTURE AND THE LEGISLATIVE OF POWER .....	378
THE UNIVERSITY CAMPUS AS A WINDOW OF CHANGES.....	381
THE RESEARCH CONTRIBUTION .....	390
FUTURE RESEARCH .....	392
REFERENCES:.....	394
<b>APPENDICES .....</b>	<b>409</b>
LIST OF INTERVIEWEES .....	410
ETHICAL APPROVAL, INFORMATION SHEET AND OFFICIAL CORRESPONDENCE .....	412
PUBLICATION NOTES: SOME OF THE WORKS IN THIS RESEARCH PUBLICATION, ATTENDANCE AND PARTICIPATION: ...	416
SUPPLEMENTARY VISUAL MATERIALS: .....	427

## List of Illustrations

<i>Figure 1-1: The urban growth of Baghdad 1919-1970s</i> .....	23
<i>Figure 1-2: The research time span between 1918-1968 that is subdivided according to social - Cultural, Political and Economic aspects</i> .....	24
<i>Figure 1-3: The University of Baghdad in its four main locations within the urban setting of Baghdad</i> .....	29
<i>Figure 1-4: The construction of the research hypotheses and the research questions and the main themes (Source: Researcher)</i> .....	38
<i>Figure 1-5: The set of drawings for the University of Baghdad and the quality of the archival materials</i> .....	48
<i>Figure 1-6: The image shows the University Tower:</i> .....	49
<i>Figure 1-7 :</i> .....	50
<i>Figure 2-1: The spatial structure of the university in two different models A: The scattered university campus and B: The university campus as a city</i> .....	66
<i>Figure 2-2: The graph is summarizing and connecting the previous research on the campus as a place and its urban and social relation with the city</i> .....	74
<i>Figure 2-3: MIT, Kresge Auditorium and Chapel, Cambridge, Massachusetts, 1950-55.</i> .....	76
<i>Figure 2-4: Moscow State University. The main building was designed by architect Lev Vladimirovich Rudnev, during the Post-War period</i> .....	80
<i>Figure 3-1: Baghdad 1944</i> .....	88
<i>Figure 3-2: This image shows the students from The Teachers' House founded in 1926 and then developed into an institute. It became after 1958 a formal college for girls known as Al-Tahrir College and was one of the main colleges in the University of Baghdad campus,</i> .....	97
<i>Figure 3-3: The Iraqi Parliament building, architect J.B. Cooper, Baghdad, under construction in 1957 and later transferring to the Ministry of Defence in 1959</i> .....	101
<i>Figure 3-4 : The palace was commissioned by King Faisal II of Iraq in the 1950s as the new official royal residence following his planned wedding. The architect J Brian Cooper, renowned for his modernist designs, the palace was originally designed to be only the central section under the dome with two wings. The rest of the building, extending out from these three sections, was added under Saddam Hussein, including large bronze portrait heads on the roof. The fountain in front of the palace was part of the original design. The King would never live in the palace, as he was assassinated before his wedding in the 1958 coup. The palace was thus renamed the Republican Palace. And become part of the Green Zone now.</i> .....	102
<i>Figure 3-5: The National Bank of Iraq by the Swiss architect William during construction work and open 1963, and became later Rafidain Bank</i> .....	102
<i>Figure 3-6: The Development Board members including the Prime Minister Nuri Al Said,</i> .....	103
<i>Figure 3-7: A table showing the progress of the missions and the development of scholar's number between 1950-1958</i> .....	105
<i>Figure 3-8: Jawad Salim and Muhammed Makiya with Frank Lloyd Wright in his visit to Baghdad (Institute of Fine Art / Baghdad 1956).</i> .....	110

<i>Figure 3-9: The Urban growth of Baghdad city between 1919- 1958</i> .....	116
<i>Figure 3-10: The master plan of Baghdad City: March1956, by the British consultant London's Minoprio &amp; Spencely &amp; P.W. MacFarlane</i> .....	117
<i>Figure 3-11: The Iraqi government, The Development board and the Ministry of Development, Bulletin of the development Board week 1956; emphasising the housing development plan and the new bridges that were planned to build in Baghdad</i> .....	120
<i>Figure 3-12: Doxiadis Associates working Initially for Baghdad new model community for 100,000 inhabitants, on the western side of Tigris. The so-called "Western Baghdad Development Program". After the housing crises that affected the city after Tigris flood in 1954.</i> ....	120
<i>Figure 3-13 The Iraqi stamps that issued during the development weeks in, 1956, 1957and 1958. The stamp's collection was celebrated different projects that already opened or planned for the next phase, such as Dams, Housing project, Bridges and factories.</i> .....	121
<i>Figure 3-14 : Baghdad Urban Development 1958</i> .....	123
<i>Figure 3-15: The first session of Iraq's Republican cabinet on July 22, 1958. From left: Colonel Abdul Salem Arif, General Abd Al-Karim Qasim, prime minister; and General Naguib Al-Robey, chairman of the Sovereignty Council; with other unidentified members.</i> .....	126
<i>Figure 3-16: Nezam Ameri letter to Wright in 1958, describing the critical and complex environment Baghdad was witnessing at the time.</i> .....	127
<i>Figure 3-17 : An Egyptian newspaper announcing the overthrow of the monarchy in Iraq and the establishment of the Iraqi Arab republic</i> .....	131
<i>Figure 3-18: Mohamed Makiya with Walter Gropius, Baghdad 1967</i> .....	136
<i>Figure 3-19: Monument for the Unknown Soldier in Baghdad in 1960 in Firdos Square. Designed by Rifat Chadirji, it was a modern adaption of the arch of Ctesiphon which could consider as one of the oldest feature In the Iraqi architecture</i> .....	137
<i>Figure 3-20: Doxiadis Associates consultation, the master plan of Baghdad City in 1959 after the revolution in 1958 and changing the political views</i> .....	138
<i>Figure 3-21: Baghdad Bus Route, late 1961</i> .....	140
<i>Figure 3-22: The project was designed to be divided into three stages, the first stage was introduced in September 1966, the second in April 1967, and the final stage in March 1968. The master plan was expected to serve as a guide to the future growth and development of Baghdad up to the year 1990.</i> .....	143
<i>Figure 3-23: The University Campus of Mosul, TAC and Hisham Munir</i> .....	145
<i>Figure 4-1:Al II Beit University, "The Theological College" Building in 1927, later has been transformed to be the Iraqi Parliament after closing the university.</i> .....	154
<i>Figure 4-2: Baghdad site plan, showing the urban boundaries and the city centre during the 1920<sup>Th</sup> and the location of Al II Beit University and The masterplan of Al II Beit University campus, Baghdad</i> .....	155
<i>Figure 4-3: Colonel James Molliston Wilson (1887–1965), referring to the University as the University of Baghdad</i> .....	157
<i>Figure 4-4: The Central building of Al II Beit University</i> .....	162



<i>Figure 4-5: A detailed part of the Theological College corner.....</i>	<i>162</i>
<i>Figure 4-6: Baghdad administrative Centre: Bab Al-Moatham: 1934.....</i>	<i>166</i>
<i>Figure 4-7: This image shows the scout uniform that the students used to wear in Baghdad during the 1930s The Youth Army in Primary school in Baghdad 1930<sup>th</sup>. ....</i>	<i>171</i>
<i>Figure 4-8: Young Iraqi students (the Effendiyya) and the slogan “Allah in Heaven and Hitler on the ground”, May 1941 Movement that was driven as argued by Nazi sympathisers .....</i>	<i>174</i>
<i>Figure 4-9: the scattered colleges and professional schools in .....</i>	<i>179</i>
<i>Figure 4-10: The higher Education in Iraq and their main administrative organisation: 1956/1957.....</i>	<i>180</i>
<i>Figure 4-11: Al Rasheed Street during Al-Wathbah uprising in 1948, the image shows the college students walking on the left while the women and the younger students on the right of the picture ..</i>	<i>182</i>
<i>Figure 4-12: The University of Baghdad Law No. (60) Of 1956 that was approved by King Faisal II. The regulation of the University of Baghdad included 51 articles.....</i>	<i>190</i>
<i>Figure 4-13: The master plan of Baghdad City March 1956, by the British consultant London’s Minoprio &amp; Spencely &amp; P.W. MacFarlane.....</i>	<i>194</i>
<i>Figure 4-14: Figure 4:3 the suggested locations by London’s Minoprio &amp; Spencely &amp; P.W. MacFarlane, for the public and private buildings including the University Campus. ....</i>	<i>195</i>
<i>Figure 4-15: Baghdad 1958: showing the main buildings that surrounding the suggested university location. A: University Site, B: Future expansion, C: University Zoo and Botanical garden, D: Baghdad City centre, E: Airport, F: The original suggested location.....</i>	<i>198</i>
<i>Figure 4-16: The project of University Campus and its Law as mentioned in Chapter Ten: Challenges of Education in The reconstruction of Iraq: 1950- 1957 for Fahim I. Qubain in 1958.....</i>	<i>199</i>
<i>Figure 4-17: Al-Hikma University College’ campus and its location within Baghdad city.....</i>	<i>201</i>
<i>Figure 5-1: Baghdad during 1950<sup>th</sup> and the main commissions .....</i>	<i>211</i>
<i>Figure 5-2: The master plan of Baghdad City March 1956, by the British consultant London’s Minoprio &amp; Spencely &amp; P.W. MacFarlane,.....</i>	<i>219</i>
<i>Figure 5-3: From the right Diaa Jaafar who was the Minister of Development (Al-Aimmar), King Faisal II and Frank Lloyd Wright during his visit in 1957. ....</i>	<i>221</i>
<i>Figure 5-4: Frank Lloyd Wright scratches overlapping Baghdad aerial photographs. Plan for Greater Baghdad, the scratches show the initial direction for the project to the south west toward Mecca, and the suggestion bridges that connect the university location with the cultural centre across the river. Besides the suggested bridge that connect between the island and the government centre to the north. ....</i>	<i>223</i>
<i>Figure 5-5: Frank Lloyd Wright in front of his grand opera house and the civic Auditorium for Baghdad explains to the diplomat and the senior politic Hashim Hilli during a reception at the Iraqi Consulate in New York, May 1958 that celebrated the twenty- third birthday of King Faisal II. Which as has been described part of \$45 million budget. ....</i>	<i>225</i>
<i>Figure 5-6: Frank Lloyd Wright plans for the university campus and the civic cultural centre, the plan in real was magnificent, in playful and creative way, and here the plan has allocated upside down to mimic the university campus position with the other drawings and maps. ....</i>	<i>227</i>

*Figure 5-7: Aerial view for Frank Lloyd Wright plan of Greater Baghdad, showing the connection between the Isle of Eden and the University Campus of Baghdad as he suggested .....229*

*Figure 5-8: Frank Lloyd Wright plans for the university campus with the main central place that accommodate the radio and television towers. And the curriculum in the inner on the Ziggurat circle. Where the university main entrance (the arch faces King Faisal II Boulevard) and link between the university and the Isle of Eden .....231*

*Figure 5-9: Wright’s university - Isle of Eden– City relation. ....233*

*Figure 6-1: Le Corbusier in his office in Paris, with Baghdad plan and the zone that was suggested to place the Baghdad Gymnasium centre: 1957 .....250*

*Figure 6-2: The Jawdat’s house that designed by the architects Ellen and Nizar Jawdat, Baghdad early 1950s.....251*

*Figure 6-3: Walter Gropius, Mc Millen and Hisham Munir at the University of Baghdad location mid1960s, when the university tower could be seen at the left corner. ....253*

*Figure 6-4: The University campus location within Baghdad urban in 1958: and the main roads that have been used to reach the site.....255*

*Figure 6-5: The main geographical features that distinguished the site were the river dikes about eight feet high and twenty feet wide, and the palm trees.....261*

*Figure 6-6: The development sketches for the main dormitory street, classroom area and the main phase, the river, existing palm trees and local vegetation in addition to the artificial water channels are integrated as spatial components in a unified scheme.....263*

*Figure 6-7:: The University site on the shore of the Tigris river is flat except for existing 10- ft high dikes indicated on the plan by heavy irregular red lines. These would determine a change of level within the campus. And the main facilities that are indicated .....268*

*Figure 6-8:: Site plan and model of the central area. Headquarters of the departments within the college of Arts and Sciences are indicated on the plan as follows: 1. Mathematics, Astronomy 2. Physics 3. Chemistry 4. History, Archaeology, Geography 5. Anthropology 6. Psychology 9. Languages 11. Philosophy sociology 13. Biology, Botany 14. Geology. Colleges of less complex departmental structure appear on the plan as 12. College of Business and Economics 7. College of Education 8. College of Engineering, planning and Architecture 10. College of Law. In addition, the university main mosque was located near the main Auditorium and Theatre in the centre of the academic zone, where is the Library and the main administration building. ....269*

*Figure 6-9: The University Campus of Baghdad auditorium as designed by Walter Gropius early 1958 .....270*

*Figure 6-10: Gropius and Mc Millen in front of the great Shiite mosque at Kadhimiya, Baghdad....272*

*Figure 6-11: A, C The central area of the University campus showing the mosque and the clock tower .....273*

*Figure 6-12: This table shows the required area that would be needed to accommodate the students’ dormitories.....275*

<i>Figure 6-13 : The development sketches for main dormitory's cluster and the interior paths between the buildings. Where the hierarchy of the spaces could be recognised to enhance the privacy of the space. ....</i>	<i>277</i>
<i>Figure 6-14: This table shows the required area for the sport facilities, the theatre for 4000 persons, Mosque for 700 persons, Elementary school and the faculty club. Through the three main phases that was been suggested to reach the maximum capacity of the campus 12.000 students. ....</i>	<i>279</i>
<i>Figure 6-15: Bauhaus Building, Dessau by Walter Gropius: The main entrance on opening day, 4 December 1926, the site plan showing the main three blocks of the school and the bridge that connect between them and define the entrance space. ....</i>	<i>286</i>
<i>Figure 6-16: The university campus master plan in its main submitted proposal in April 1959.as been published in The Architectural Record, 1959.....</i>	<i>289</i>
<i>Figure 6-17: The three building groups as scale:.....</i>	<i>289</i>
<i>Figure 6-18: The Architecture Records cover that captures the discourse of the post-war period and the appropriateness of modern architecture in the image of higher education.....</i>	<i>290</i>
<i>Figure 6-19: The Harvard graduation centre, a wedge-shaped site at the northern edge of the university. The project includes dormitories for 575 students and a graduate common building with lounges and dining rooms. ....</i>	<i>292</i>
<i>Figure 6-20: Hua Tung University, the spirit of the Chinese architecture was retained by keeping the buildings low and slanting the roofs and making them dominant weight in the design. ....</i>	<i>294</i>
<i>Figure 6-21: Hua Tung University layout project in Shanghai, the university buildings was designed to have small buildings dispersed over a greater area than most universities.....</i>	<i>295</i>
<i>Figure 6-22: Plan of Collier's magazine school in 1954 by TAC and the potential for the future expansion. ....</i>	<i>297</i>
<i>Figure 6-23: The key buildings of site plan of the university campus.....</i>	<i>299</i>
<i>Figure 6-24: Saarinen's Academic Complex during the 1950s, where the main dome represents the creative art centre, with the main tower clock In the middle of the centre.....</i>	<i>300</i>
<i>Figure 7-1: General Abd al-Karim Qassim in July 1959 laid the cornerstone of the University of Baghdad campus. ....</i>	<i>316</i>
<i>Figure 7-2: The manifesto that stated by Qassim and announced laying down the milestone for the university campus and claiming that it will be called The University of Baghdad 'the City of Science'. ....</i>	<i>317</i>
<i>Figure 7-3: The Bulletin of The Republic of Iraq in July 1961, emphasising the university campus as part of the main attention that the republic has towards education. ....</i>	<i>321</i>
<i>Figure 7-4: The newspaper in its front page publishes in September 1959 an article that highlighted that the general leader, Abd al-Karim Qassim, climes opening the greatest university in the Middle East in the capital city of Baghdad, Iraq.....</i>	<i>322</i>
<i>Figure 7-5: The newspaper in its front page publishes in September 1959 an article that highlighted that the general leader, Abd al-Karim Qassim, climes opening the greatest university in the Middle East in the capital city of Baghdad, Iraq.....</i>	<i>322</i>

<i>Figure 7-6: The urban morphology of Baghdadi local context, shows the compact residential houses and their courtyards.</i> .....	326
<i>Figure 7-7: Traditional Baghdadi Street with the traditional Mashrabiya, also known as Shanshūl in the early 1930s</i> .....	327
<i>Figure 7-8: Perspective of the courtyards in the classrooms area</i> .....	329
<i>Figure 7-9: United State Embassy, Athens, 1961. Gropius and TAC</i> .....	331
<i>Figure 7-10: The water canal that surrounds the central area in parallel with the ring road.</i> .....	335
<i>Figure 7-11: The university campus masterplan, shows the main zoning distribution.</i> .....	336
<i>Figure 7-12: The total university campus planned along the Tigris River.</i> .....	336
<i>Figure 7-13: The central area of the university campus, and the academic buildings.</i> .....	337
<i>Figure 7-14: The university central area: the faculty tower, the central library and the main auditorium and multi-purpose hall.</i> .....	337
<i>Figure 7-15: The university campus masterplan and the main locations of the three symbolic buildings: The Monument Faculty tower, The Mosque and The Main University Entrance.</i> .....	340
<i>Figure 7-16: Walter Gropius. McMillen, Payne in front of the University campus model, which shows how it was open to the natural environment around it and blended that environment into the campus itself</i> .....	343
<i>Figure 7-17: The faculty tower, during its construction.</i> .....	345
<i>Figure 7-18: The Faculty Tower, Sections and plans</i> .....	345
<i>Figure 7-19: TAC official report covers 1966, showing the University of Baghdad main tower and the central area as one of the largest projects that they have been commissioned.</i> .....	346
<i>Figure 7-20: Gropius in 1968 standing in front of the Faculty tower, which was one of the first building that has been built as requested by General Qasim</i> .....	346
<i>Figure 7-21 : View of the university’s faculty tower and the university’s mosque with its large dome that supported by three main points which suspended over the water lake.</i> .....	349
<i>Figure 7-22: The elevation of university ‘s mosque</i> .....	350
<i>Figure 7-23: Photograph of the university main gate a round mid of 1960s, where the Arch of the Open Mind, its fountain and the entrance service structure.</i> .....	352
<i>Figure 7-24: The boulevard path that defining the road system, by around 550 full grown date palms moved on the site to define the main entrance path.</i> .....	353
<i>Figure 7-25: The University of Baghdad logos since its establishment as dated in the logo in 1957, from the first on the right to newest one on the left which redesigned in 2014.</i> .....	354
<i>Figure 7-26: The University of Baghdad arch (The Open Mind)</i> .....	355
<i>Figure 7-27: Tahrir Women’s College, was programmed to contain 17 classrooms, seminar rooms, faculty offices and library for 500 female students.</i> .....	357
<i>Figure 7-28: Tender II and Tender III that announced by the Iraqi government, The Ministry of Works and Housing in the New York Times in 1962.</i> .....	360
<i>Figure 7-29: The University Campus location, and the Faculty Tower, during the time when the construction stopped. And the land has been used by farmers</i> .....	361

*Figure 8-1: The university city of Baghdad ‘La citta universitaria di Bagdad’ as titled in Casabella continuità, Italian journal that published in 1960 discussing the university project and detailed its plan designs..... 374*

*Figure 8-2: Gropius, McMillen and Munir in the university site mid-1960s, standing over the entrance complex where the Faculty tower could be seen ..... 375*

*Figure 8-3: Gropius in the university site 1966, where you can see the University Tower and the location of the university where still the local villages were there. .... 377*

*Figure 8-4: Baghdad College plan set..... 383*

*Figure 8-5 : The article heading was clearly associated with the economy flourish that the country was witnessed during that period..... 385*

*Figure 8-6: Christian Science Monitor, Planning a University ..... 386*

*Figure 8-7: U.S. Architects are helping Iraq, 1965 ..... 388*

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## **Notes on Transliteration and Use of Names**

The setting of this research relies heavily on many words, names, and terminologies that translated from the Arabic language and local dialects. These mainly involve; formal names for political figures and key players, construction components, materials or decorative elements, places or specific buildings and social communities. Much of these terms have been identified whether within the footnote or through italics. For public spaces and political titles, many of these terms have existed even within the official documents in different spellings. I kept the original spelling as has been used in the references, quotations, and the original documents. For places, in general use, I have used these the more common spelling.

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## ***1. Chapter One: Introduction***

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### ***Research Background***

The architecture of state-building embodies a sentence of power and a sense of national identity, particularly in the context of postcolonial capitals when the architecture of these building became a symbolism of political power and an expression of its physical dominance and legitimacy. However, within any radical/political shifts from the colonial to the post-colonial or national independence phase (which could be presented through a monarchy or republic system), defining the identity of these buildings is a matter of continuing changes that could be altered according to the political ideology and its notion of national identity<sup>1</sup>.

The Middle East has, over the course of the twentieth century, witnessed several radical changes leading to the reconstruction of new nations, in which Iraq was one of the main new nations, forming a key player in the region; indeed, over the course of its early history, the new nation of Iraq has demonstrated its commitment towards the developing and reshaping of its national identity—not only to mark the nation's independence, but also to gain the formal legislation and recognition for Baghdad amongst the international capitals <sup>2</sup>. In its search of creating the new national identity, Iraq has shown its commitment towards developing and reshaping the foundation of a modern state and worked to adopt series of projects and modifications in the government's system that would fit and reflect its community. Yet, Iraq's social-cultural structure represents one of the most diverse community for its varied beliefs, religious, and ethnic, groups<sup>3</sup>. This made re-creating and defining the national identity one of the main challenges that faced and questioned the legitimacy of the new nation.

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<sup>1</sup> Lawrence J Vale, *Architecture, Power, And National Identity* (Yale University Press, 1992).

<sup>2</sup> Hala Fattah and Frank Caso, *A Brief History Of Iraq* (Checkmark Books, 2009).

<sup>3</sup> Kanan Makiya, *The Monument Art and Vulgarity in Saddam Hussein's Iraq* (I.B. Tauris & Co. Ltd, 2004) <<http://dx.doi.org/10.1093/nq/s12-VIII.161.392-e>>.

It should, however, be acknowledged that the formation of the new state, between 1921- 1932<sup>4</sup>, in Iraq has witnessed several social- cultural and political changes that shaped the contemporary history of Iraq. Especially that this period has experienced rising many anti-colonial movements, which were clear sign that there was a common feeling to end the British dominance in all the government's levels. Considering the fact that the British's advisers and their involvement as a colonial power in the government's system, helped to raise the local political awareness and their demands towards ending the Mandate and gain formal independence in 1932.

These efforts matured during the Post-World War II era, when Baghdad was recognised as a promising city that experienced a series of dramatic transformations that were associated with political, economic, socio-cultural and educational reforms, such a vibrant atmosphere helped to form new movements in politics, arts, literature, and architecture, which were all the perfect mediums to enhance the presence of Baghdad as a modern city on the world stage. In addition to this, the oil industry and its flourishing economy helped to accelerate and empower the country's vision during this time.

These conditions have translated on the ground through several modernisation projects, where the architecture was one of the principal means that has been used by the post- independence phase to impose the national identity and political independence. The Iraqi Development Board through its semi-autonomous structure and institutionalised system worked to develop a modernisation program that was designed to lead and guide the country's transformation<sup>5</sup>. This could be seen through

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<sup>4</sup> The period when Iraq was under the British mandate, and before getting its formal sovereignty in 1932.

<sup>5</sup> The Development Board was established in 1950 by Law No. 23. The Development Board is made up of the Prime Minister, who is chairman, the Minister of Finance, the Minister of Development, six executive members from private enterprise, and three experts from the respective fields of economics, irrigation, and another that is periodically prescribed by the Council of Ministers. It was empowered to employ technicians, specialists, and consulting engineers, to do scientific research, survey future projects, and investigate the practicality of these projects. The administrative, economic, accounting and technical offices are staffed partly by Iraqis and partly by foreigners. The organization is divided into four sections: Irrigation and Drainage, Roads, Bridges, and Building; Industry and Mining; and Agriculture. The main functions of the Development Board are investigating and exploiting Iraq's

its commissions which involved Frank Lloyd Wright, Walter Gropius, Constantine Doxiadis, Le Corbusier and Alvar Aalto to design some of the signature and state buildings in Baghdad<sup>6</sup>. Notably, it was the establishment of a national university campus that was one of the most influential post-independence projects, being considered as an integrated part of the development programme as a whole.

Furthermore, the government's post-independence plan took into consideration the important role that the education environment could contribute in profound and fundamental ways to the social and cultural development, the government, thus, considered that establishing a national university should be one of its main priority not only to develop the Iraqi's education system but also to reconstruct the new identity of the modern state. The University of Baghdad as an institution evokes through its narrative many important aspects that explore its development as a higher education institution, yet, examining and exploring its spatial structure as a university campus offers a new interpretation that argues how it has influenced and triggered the social-cultural, economic and political environment that accompanied its establishment.

Sparked by the declining of many regimes in the area—as well as the rise of new powers, ideologies, and movements—the Middle East has undergone remarkable power shifts and political renovations over the course of the past decades, such extraordinary and complex circumstances impacting Baghdad city—not only in terms of its urban structural environment, but also in its identity and legacy as a city. Especially that the city has faced serious deteriorations and transformation in its social-cultural structure as a result of the conflicted political environment.

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many natural resources, increasing the national income, and raising the standard of living of the people. It is authorized to negotiate contracts with private groups, to purchase equipment and tools, and to build plants. See, Mahmud Al - Habib, 'The Iraqi Development Board', *The South Western Social Science*, 36.2 (1955), 185–90.

<sup>6</sup> Esra Akcan, 'Global Conflict and Global Glitter: Architecture of West Asia (1960–2010)', in *A Critical History of Contemporary Architecture 1960-2010*, ed. by Elie G. Haddad and David Rifkind (Ashgate publishing Limited, 2014), pp. 311–38.

During this process of transformation, a renewed interest in Baghdad's social-cultural structure, and its political role in the area have emerged, where a new phase of research has developed<sup>7</sup>. These researchers have found in this contradiction and complexity environment the opportunity to re-discover and re-explore the city's significant legacies through re-interpreting the innovative development program and the international commissions that the city had experienced during the fifties, while this research concerns, in particular, its modern architecture legacy, which is addressed through the University of Baghdad Campus.

It could, on the contrary, be argued that this attention has been mainly embraced by international scholars interested in either restudying the modern architecture and its achievements outside Europe and North America, or comparing the 2003 political shifts, triggered by the transmutation political circumstances of the 1950s. As a way to deploy and argue that the foreign architects through their involvement at that time were interested in preserving the city's identity and its cultural heritage, and today the city has the opportunity to experience a similar thing. Using this argument to advertise the new political powers and publicise that there would be a similar development program that could reflect the new identity of Iraq like the one that the

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<sup>7</sup> Fattah, Hala, and Frank Caso, *A Brief History Of Iraq* (Checkmark Books, 2009); Magnus T. Bernhardsson, 'Visions of Iraq: Modernizing the Past in 1950s Baghdad', in *Studies in Modernity and National Identity: Architecture and Politics in the Twentieth Century*, ed. by Isenstadt Sandy and Kishwar Rizvi (University of Washington Press, 2008), pp. 81–96; Eppel, Michael, 'The Elite , the Effendiyya , and the Growth of Nationalism and Pan-Arabism in Hashemite Iraq, 1921-1958', *International Journal of Middle East Studies*, 30 (1998), 227–50; Milton, Sansom Aran, 'THE NEGLECTED PILLAR OF RECOVERY: A STUDY OF HIGHER EDUCATION IN POST - WAR IRAQ AND LIBYA', *Statewide Agricultural Land Use Baseline 2015* (University of York, 2013) <http://dx.doi.org/10.1017/CBO9781107415324.004>; MORTICE, ZACH, 'Baghdad Through the Lens of an Iraqi Architect' (THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS, 2016); Nouri Hassan, A, 'Post-Modernism in Iraqi Planning Experience', *KnE Engineering*, 3 (2018), 193 <http://dx.doi.org/10.18502/keg.v3i4.2169>; Pieri, Caecilia, 'Modernity and Its Posts in Constructing an Arab Capital', *Middle East Studies Association Bulletin, The Middle East Studies Association of North*, 42 (2009), 32–39; Kubo, Michael, "'Companies of Scholars": The Architects Collaborative, Walter Gropius, and the Politics of Expertise at the University of Baghdad', in *Dust & Data: Traces of the Bauhaus Across 100 Years*, ed. by Ines Weizman (Spector Books, 2019), pp. 496–51

country had witnessed in the middle of the last century<sup>8</sup>. Meanwhile, this research does not endeavour to examine the Development Board program, nor to celebrate the international architects' achievements; rather, it explores how this period has reinterpreted and re-symbolised the national identity and political legitimacy through the production of its architecture.

Arguing that the planning of this educational institution harboured a crucial and integral part of the building of the nation's own identity, this research focuses specifically on the University of Baghdad Campus as one of the key modernisation projects, exploring the notion of the University Campus of Baghdad during this specific time and place and reinterpreting its place and identity, as well as the political power that influenced and manipulated it through the narrative of its establishment. The University of Baghdad Campus has been selected for its significant role not only because it was the first national state university but also for its spatial structure that embodies a key model for the Iraqi universities that followed it. Thus, the aim of this research is to investigate a specific time in Iraq's modern history, particularly, Baghdad city and its urban development in the shift between the colonial and the post-independence phase, arguing how political environment through its different legislative powers has re-identified the national identity, through manipulating the architecture of the university campus.

### ***The Research Context***

Nothing could represent and symbolise the significant relation that consolidates architecture and power more than the establishment of a national capital for a country emerging from colonial rule. Indeed, Vale emphasises this relation, arguing that cities in the case where they were planned and designed to be the capital "The architecture and urban design sponsored by the state carries an undeniable political

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<sup>8</sup> Ken Ringle, 'The Genie in an Architect's Lamp: Frank Lloyd Wright's '57 Plan for Baghdad May Be the Key to Its Future', *Washington Post*, 29 June 2003, p. 1.

agenda”<sup>9</sup>. Gianfranco Caniggia and Gian Luigi Maffei, in the same vein, highlight “Nothing exists or ever has without being fixed in space and time”<sup>10</sup>. Establishing the time frame for this research is, thus, essential when it comes to analysing the relation between the place and power, as well as the way in which different political ideologies have operated the urban environment to advance the national identity and its political agenda in the context of Baghdad.

The significance of this research is based on offering a new perspective to understand how the colonial and post-independence phases in Iraq have utilized the architecture to enhance the national identity and empower the nation’s independence, through the lens of the University of Baghdad campus and its narrative as a product of this specific time and place.

### **The Geopolitical and Spatial-Temporal of Baghdad**

According to Kevin Lynch, “Nothing is experienced by itself, but in relation to its surroundings, the sequences of events leading up to it”<sup>11</sup>. Exploring the research context of culture, the economy, and the political scene’s conflict, thus, helps in providing essential ground towards understanding the significance behind the establishment of a national university within Baghdad.

Baghdad is, indeed, the largest metropolitan city<sup>12</sup>, harbouring an estimated population of 7,216,000 people (2011), thus marking it as the largest city in Iraq and the second largest city in the Arab world after Cairo<sup>13</sup>. Baghdad city is, thus, unsurprisingly considered (in terms of its economic and administrative factors) to be the oldest educational centre in the country. Notably, Baghdad city has undergone a

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<sup>9</sup> Lawrence J. Vale, ‘Capital Architecture and National Identity’, in *Power and Architecture: The Construction of Capitals and the Politics of Space*, ed. by Michael Minkenberg (Berghahn Books, 2014),p.31

<sup>10</sup> Gianfranco Caniggia and Gian Luigi Maffei, *Architectural Composition and Building Typology: Interpreting Basic Building* (Alinea Editrice, 2001).p.56

<sup>11</sup> Kevin Lynch, *The Image of the City*, 1st ed, (Cambridge, Mass.: M.I.T. Press, 1960), p. 1.

<sup>12</sup> David Grahame Shane, *Recombinant Urbanism*, 1st ed, (Chichester: Wiley, 2005), p. 19. ‘the metropolis city represents the chief city of a country’

<sup>13</sup> Baghdad also spelled Bagdad, Arabic Baghdād, formerly Madīnat al-Salām (Arabic: City of Peace). Baghdad is the capital city of Iraq, the lands that have been once known as Mesopotamia “The land between the rivers”. The region that emerges one of the earliest civilizations in world.



range of events since its establishment, and the significance of the city's location (i.e., along the Tigris River) was one of the main influences associated with its establishment as the new capital of the Islamic Abbasid Empire. Indeed, according to Simon Eisner, Arthur Gallion and Stanley Eisner "There are reasons why each city is located where it is: They were important reasons in its history, and they bear upon its future, they may be important as a pattern for continuous development, or they may reveal what changes have overtaken the city and indicated the new direction for which the city must be planned"<sup>14</sup>. It is with this in mind that the location of Baghdad has played a fundamental role in its past and present development over the course of a range of historical periods<sup>15</sup>.

The original location of the Round City of Baghdad has, however, been significantly adapted due to several complex circumstances. Indeed, when the Ottomans occupied Baghdad in the 16th century, the city faced a series of serious problems followed by war, sieges, and natural disaster, as well as the Safavid-Ottomans conflict in the area (which could be considered as one of the main reasons the city's role was impacted, its characteristic urban morphology thus being altered extensively<sup>16</sup>. Saying this, there is a lack of literature, as well as a shortage in the documentation of this period. It is on this note that Iman Al-Attar argues that the 18<sup>th</sup>- and 19<sup>th</sup>-century Baghdad urban history has embodied "A myriad of historiographical contradictions"<sup>17</sup>. Adding that, in terms of its urban language and architecture, the city image has continued to be gloomy and disorder.

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<sup>14</sup> Simon Eisner, Arthur Gallion and Stanley Eisner, *The Urban Pattern*, 1st ed, (New York: Van Nostrand Reinhold, 1993), p. 250.

<sup>15</sup> Khalis H. Al-Ashab, "THE URBAN GEOGRAPHY OF BAGHDAD" (unpublished PhD. Newcastle University, 1974).

<sup>16</sup> Khalis H. Al-Ashab, "THE URBAN GEOGRAPHY OF BAGHDAD".

<sup>17</sup> Iman Al-Attar, "Textual Representations of The Socio-Urban History of Baghdad: Critical Approaches to the Historiography of Baghdad In the 18Th And 19Th Centuries" (unpublished PhD, University of Tasmania, 2014), p.60.

It must be acknowledged, however, that the Golden Age of Baghdad when it was the central knowledge of the Islamic empire could never be eliminated or ignored<sup>18</sup>, and there has always been a deep desire to revive and restore this identity through different periods. Yet, a series of invasions and political changes have restricted and altered the city's status from an independent central power to a vassal Ottoman vilayet until the beginning of twentieth century. These circumstances have overshadowed not only the political situation but also, affected the community directly through a series of radical changes in its cultural, administrative, arts and education system. These circumstances helped to segregate the social – cultural structure of the city and emerge diverse forms of architecture and education approach in the same community.

This continued until the end of World War I and the breakup of the Ottoman Empire in 1918 which significantly influenced the region and transformed its political scene. According to Aula Hariri, “The early post-war period was characterized by momentous political changes accompanied by the rise of new patterns of political contestation”<sup>19</sup>. Establishing the Kingdom of Iraq in 1920 under the British mandate, was the starting point of the contemporary history of Iraq, when Baghdad stated to be the capital city of the country.

Since that time, defining and constructing the nation's identity was a critical and controversial question, particularly, in a country such as Iraq where its community embodies wide multicultural backgrounds with their diverse languages, ethnicities, and beliefs, which made unifying them under one state identity a challenging responsibility. According to Stuart Hall identities “Are never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to a radical historicization and are constantly in the

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<sup>18</sup> Until its destruction by the Mongols in 1258, Baghdad was a world centre of culture and learning. This period is sometimes known as the Golden Age of Islam. It is estimated that during the period c900-1200 the population of Baghdad reached between 1,200,000 and 2,000,000 people.

<sup>19</sup> Aula Hariri, ‘The Iraqi Independence Movement: A Case of Transgressive Contention (1918–1920)’, in *Contentious Politics in the Middle East Popular Resistance and Marginalized Activism beyond the Arab Uprisings*, ed. by Fawaz A Gerges (Palgrave Macmillan US, 2015), pp. 97–124.

process of change and transformation”<sup>20</sup>. It is, however, important to highlight that the exploration of the relation between the national identity and the political powers through the urban design and the architectural production for this research is determined by the time span that the research covers. See Figure 1:1 for the urban development of Baghdad during the period the research covers (i.e., between 1918 and 1968).

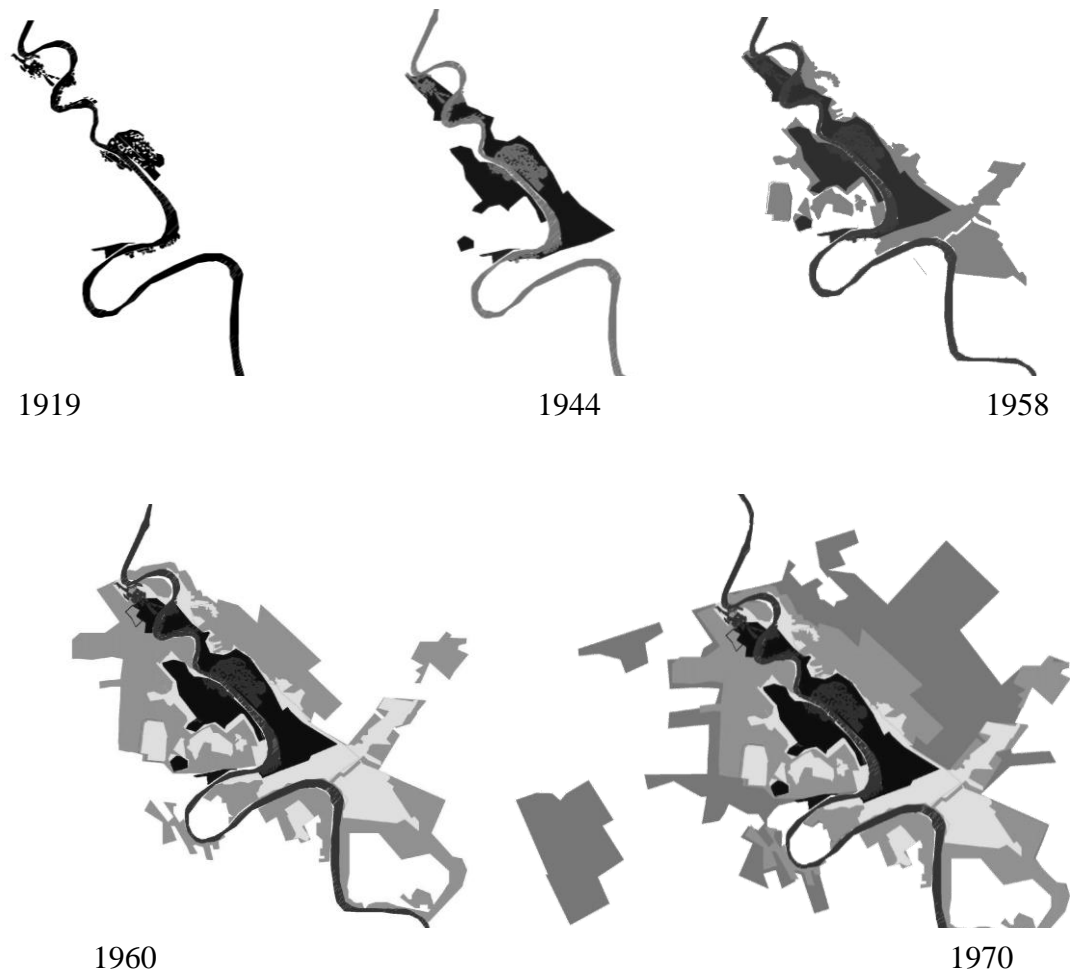


Figure 1-1: The urban growth of Baghdad 1919-1970s

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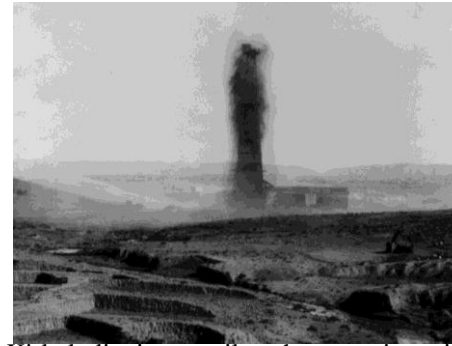
<sup>20</sup> Stuart Hall, 'Introduction: Who Needs Identity?', in *Questions of Cultural Identity*, ed. by Stuart Hall and Paul du Gay (London: SAGE Publications, 1996) <<http://dx.doi.org/10.2307/591920>>. P.4



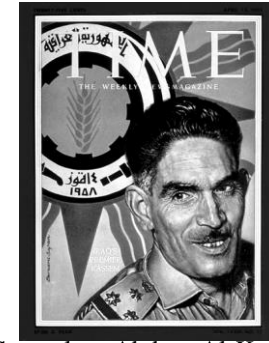
Sir Frederick Stanley Maude leads the Indian Army into Baghdad.  
Source :Public Domain



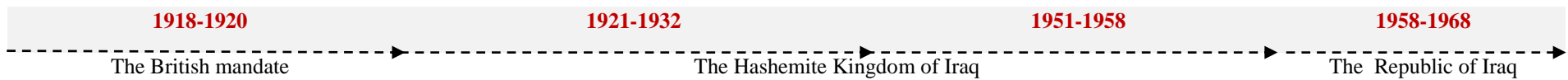
Coronation of Prince Faisal as King of Iraq  
Source: Public Domain



Kirkuk district: an oil gusher spouting with a stream of oil in foreground: 1932  
Source: Library of Congress



General Abd Al-Karim Qasim | Apr. 13, 1959  
Source: TIME magazine cover



***The Research Context and the University Campus***

Upon the end of the First World War and the breakup of the Ottoman Empire in 1918, which was allied with Germany. The British, based on the three main Ottoman vilayets in the Arab province, formed the new Iraq state: Baghdad, Basra, and Mosul, which are covering most of ancient Mesopotamia.

The League of Nations at the San Remo Conference in 1920 replaced the British mandate and announced establishing the kingdom of Iraq in 1921. Setting Baghdad as the capital city of the new nation. In 1932, Iraq acquired its full sovereignty. Founding the kingdom pushed towards an emerging set of requirements and modifications that were essential to construct a tangible, mature government. Founding Public Work Department (P.W. D), Al Il Baiet University

The post – independence phase could be considered as one of the most challenging stages in the development of modern Iraq. The oil industry and its generated revenue considered as one of the main factors that influenced the new image as an independent nation. Initiating the Iraqi Development Board that led the development program. Gropius and TAC University campus

On the 14<sup>th</sup> of July, 1958, a military coup led by General Abd Al-Karim Qasim announced the establishment of the Iraqi Republic, thus spurring radical changes of the political panorama, bringing different ideologies and visions towards the Iraqi modernisation scheme.

Figure 1-2: The research time span between 1918-1968 that is subdivided according to social -Cultural, Political and Economic aspects

## Overview of Baghdad's Educational Environment

In Baghdad today, there are nine state universities run by the Ministry of Higher Education, as well as twenty-seven university-college institutions established by the private sector<sup>21</sup>. Despite their unidealistic representations and their different patterns within the context of the city, these institutions demonstrate how the higher education and its position has a major impact on the city and a wide appreciation in the community who considers education one of the main civil rights and a basic quality in the social characterization.

This takes us back to the Golden Age of Baghdad when the city was the world's most important city for learning as well as the centre for the majority scholars, whether their interest was collected, translated or expanded their knowledge in science, philosophy, medicine or other education domains from around the world<sup>22</sup>. Making the education mission was an integrated part of the city identity and one of its main roles. Yet, the city reached its highest reputation according to Jacob Lassner, during the Al –Mamun Caliph when Baghdad achieved its greater strides in many educations and research subject during his rule<sup>23</sup>, particularly in 832 when Al Mamun founded the most significant educational institution at that time ‘*The House of Wisdom*’, to be an unrivaled center for research, scholarship and intellectual interchange. Several studies consider this institution as an early form of the urban university, which its impact went beyond its urban context and hosted scholars from various nationalities and religious backgrounds<sup>24 25 26</sup>.

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<sup>21</sup> The University of Baghdad, Al Mustansiriya University, The University of Technology, Al Nahreen University, Middle Technical University, Al Karkh University of Science, The University of Information Technology and Communications, Al Iraqia University, Ibn Sina University for Medical and Pharmaceutical Sciences. See "Ministry of Higher Education and Scientific Research." *Ministry of higher education and scientific research*. N. p., 2019. <http://moheer.gov.iq/ar/> Web. 28 Jan 2019.

<sup>22</sup> This was during the role of the fifth caliph of Abbasid Empire Harun Al – Rashid, who ruled between (786-809 CE),

<sup>23</sup> Jacob Lassner, *The topography of Baghdad in the early middle ages; text and studies* (Detroit: Wayne State University Press, 1970).

<sup>24</sup> Zahid Wani and Tabasum Maqbool, 'The Islamic era and its importance to knowledge and the development of libraries', *Library Philosophy and Practice*(e-journal), i (2012), 712–718

<sup>25</sup> Najji, Ma'rouf argues that Baghdad developed several educational centres that performed as advanced schools “Madaris”. These schools were often connected to libraries or mosques and

However, the city and its role as an education centre clearly declined after the fall of Baghdad by the Mongol army in 1258, who lay siege to Baghdad and ended the Abbasid Empire. This decline continued later for centuries even under the ideology of Ottomans rule, as retreating the educational role in the city could be considered as one of the prominent aspects that characterized that time<sup>27</sup>. Furthermore, the Ottomans implemented a policy and political ideology that was used to manipulate the education system to segregate the community into different social and cultural categories, thus aiding in the domination of specific groups and families in the political and social life. The politicisation of the education system reflects how it has been utilized to promote specific political agenda and determine the social-cultural identity and the awareness towards the local community. Thus, higher education and its institutions remained limited and under foreign control in Baghdad until the founding of the Iraqi Kingdom, which adopted through King Faisal I a new approach to modify and reform this environment.

The University of Al Il Baiet could be considered as the first attempt to construct a formal national university that would unify the education system and stand against the foreign political agenda. However, a range of difficulties arose as a result of this project, leading to its early end until 1956, with the initiation of the first official law of establishing the University of Baghdad. It was over the course of the following years that other state universities were established within Mosul and Basra, the higher education through its various institutions flourishing significantly in Iraq throughout the 1960s and 1970s; this was especially triggered by the country's implementation of its free schooling system, which would later become a model of

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developed later to be an individual urban unit and included other facilities for their students. Ma'rouf added that these education centres offered new opportunities in terms of developing Baghdad urban identity as well as it established several new professional jobs that linked to the learner needs. see, Naji, Ma'rouf, *Thaqafat Al-Baghdadiyin "The Baghdadies Culture"*, Baghdad: An illustrated Historical Exposition (1968), pp. 129-136 & 144-147.

<sup>26</sup> Marouf, *The History of Mustansiriya scientists*.

<sup>27</sup> Applying the General Education Law in 1869, which stated that establishing and funding any public schools, should be the responsibility of the local people. Furthermore, trying to change the demographical structure of the city and its identity through forcing the local schools to use the Turkish language instead of Arabic as a way of Ottomanization the culture and to obliterate the identity of the community, Fattah and Caso.

modern Arab education<sup>28</sup>. This flourishing was particularly emphasised post-nationalisation of the oil production in 1972, whereby the government allocated a large part of the national budget towards developing the higher education and expanding its facilities. It was, however, not until the 1970s when these institutions formed officially under the central state, represented by the Ministry of Higher Education and Scientific Research.

The University of Baghdad, of which its main campus represents the main case study of this research, possesses today four main urban locations within Baghdad urban context. Each location provides different urban language in terms of its relation to the urban context that surrounds it. The main campus, which was designed by Walter Gropius and The Architects Collaborative TAC, lies in the South-western part of Baghdad city, east of the Tigris<sup>29</sup>. Further, the second largest location is the medical city-campus—located near the city centre boundary in Bab Al-Moatham, it is located in Al Rusafa district of Baghdad, on the east of the Tigris River, and represents part of several medical facilities. The university medical campus is not a campus in the traditional way, as the location does not have any physical boundaries in terms of its relationship with the urban context that surrounding it, but rather it considers as an integrated campus<sup>30</sup>. The third being the Al-Waziriya campus (an expansion of the city campus developed during the 1940s and 1950s), and the fourth consisting of one medical college attached to Kindi Hospital on Nahda Crossroad.

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<sup>28</sup> UNESCO, 'Situation Analysis of Education in Iraq', *United Nations Educational Scientific and Cultural Organization (UNESCO)*, 2003, 1–137.

<sup>29</sup> Akram J. Al-Akkam, 'Assessing Baghdad Universities: Informative Framework for Relevant Development Plans', *Journal of Urbanism: International Research on Placemaking and Urban Sustainability*, 8 (2013), 17–37

<sup>30</sup> This location played a significant role in developing this area particularly between 1973-1983 when it has become a complex of several teaching hospitals alongside with its education environment who have been expanded to adequate more colleges, see chapter four. The medical campus in addition to Al-Waziriya campus represent as an integrated education environment with the community needs. Developing different opportunities and facilities in the area, especially after opening Bab Al Moatham bridge who helps to connect this site with the west side of the Tigris, at the same time it became physical barriers between the campus and the Iraqi Ministry of Defence from its southern part. See Khalid Sultani, *'Iraq, the Royal Medical College' building dubbing architect of the art unique* (2015), <<http://www.almadapaper.net/ar/news>>

Notably, Baghdad has faced some serious implications since the 1980s within its urban fabric amidst these years of conflict in terms of sanctions, wars, and terrorism, also due to the unstable political situation in the country, as a result of this, obvious damages to the urban structure can be seen in terms of its urban infrastructure throughout the city and different urban layers. Particularly after the U.S. invasion of Iraq in 2003, the consequences of these situations have been carried out in parallel with several physical barriers on the ground; these barriers could be acknowledged as roadblocks, checkpoint nodes, military-controlled zones, and the lengthy strips of the concrete wall surrounding all government institutions, as well as the vital public spaces in the city. All these barriers have interrupted the urban configuration dramatically, as well as the daily movement along the arterial roads that linking Baghdad districts, which has limited the urban opportunities and the social communities' relation<sup>31</sup>. Amid this conflict and critical environment, the security and safety issues became one of the major concerns that not only influenced the urban fabric of Baghdad, but also its higher education environment<sup>32</sup>. For example, the case of the largest professional campus in Abu Ghraib district, which used to be located outside the city near Baghdad International Airport, as this campus faced in 2014 significant deterioration of security when ISIS controlled many neighbourhoods in the area. These circumstances led to the closes this location and the move of its administration facilities to the main location of the University of Baghdad campus by political decision. Although all the political transformations and the significant security challenges, the University of Baghdad campus yet, still represents one of the main landmarks of Baghdad urban context and a significant embodiment of the higher education image of Iraq.

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<sup>31</sup> HABITAT UN, *Urban Baghdad: Impact of Conflict on Daily Life*, 2011 <<http://reliefweb.int/report/iraq/urban-baghdad-impact-conflict-daily-life>>.

<sup>32</sup> The UNESCO survey in 2004 has revealed that many of the Iraqi universities have been largely suffering from inadequate conditions and are generally in poor shape; this could be linked to the significant damage that they have witnessed due to the chaos that accompanied the invasion of 2003, whereby a great number of the universities were looted, bombed, or burned—not to mention the continuous violence that still threaten the environment today, see UNESCO IRAQ OFFICE, *Higher Education in Iraq, Reality Challenges, Prospects* (Baghdad, 2013) <<http://www.unesco.org/new/en/iraq-office/education/>>.



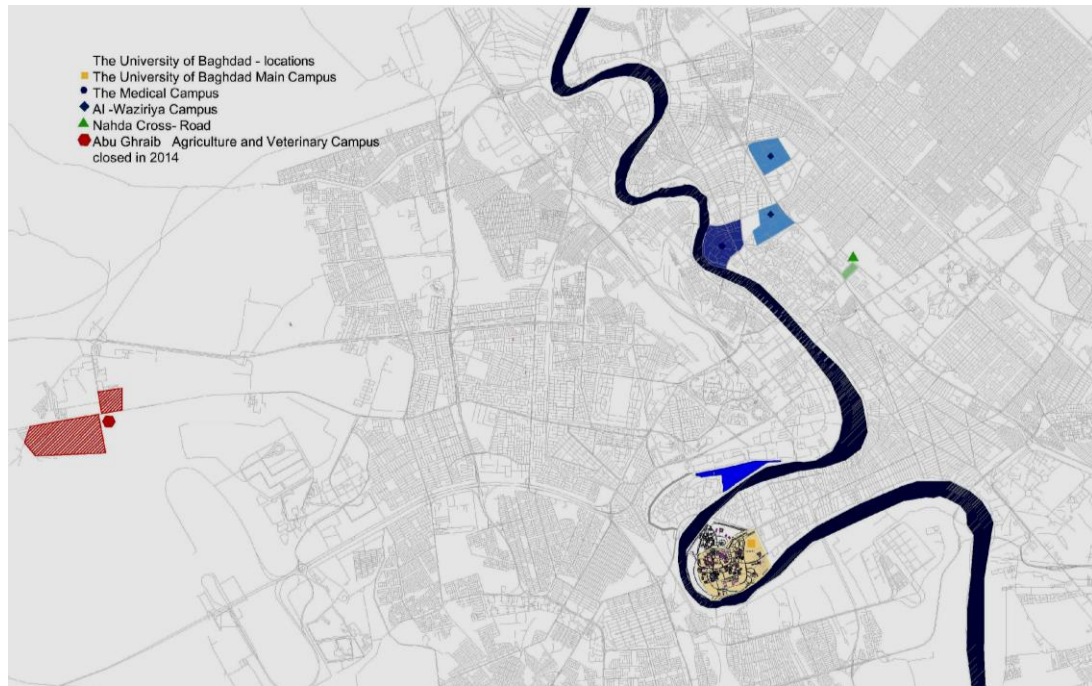


Figure 1-3: The University of Baghdad in its four main locations within the urban setting of Baghdad

### *Concepts and Theoretical Positioning*

It is essential to establish a theoretical framework that reviews the political power and its ideological role over the production of architecture and identifies the identity and the political power relationships in the context of post-colonial cities. A large and growing body of literature has investigated the role of architecture as a national symbol and the dynamic between power and state-buildings. This section discusses and reviews the main concepts that argue the relationship between architecture, power, and identity in the post-colonial cities, and the main argument that adopted by the recent literature of Lawrence Vale, Jerry D. Moore, Homi Bhabha, Lisa Findley, Wolfgang Braunfels, Michael Minkenberg and Manuel Castells<sup>33</sup>, which has been

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<sup>33</sup>Bhabha, Homi K., *Nation and Narration* (London and New York: Routledge, 1990); Braunfels, Wolfgang, *Urban Design in Western Europe: Regime and Architecture, 900-1900* (University of Chicago Press, 1990); Lawrence J Vale, *Architecture, Power, And National Identity* (Yale University Press, 1992); Markus, Thomas A, *Buildings & Power : Freedom and Control in the Origin of Modern Building Types* (London : London , 1993); Findley, Lisa, *Building Change : Architecture, Politics and Cultural Agency* (London: London : Routledge, Taylor & Francis Group, 2005, 2005); Castells, Manuel, *The Power of Identity*, 2nd edn (Wiley- Blackwell, 2010); Minkenberg, Michael, 'Power and

represented in two main themes; debating architecture and power, and the architecture of national identity in the post-colonial context.

### **Debating Architecture and Power**

The relationship between architecture production and the influence of political power has been widely investigated. Indeed, according to Jerry D. Moore, Lawrence Vale and Lisa Findley, architects are deeply embedded in the political structure, thus making it an undeniable tool in connecting power and the control of space<sup>34</sup>. Further, Findley argues the shifting relationships between architecture, space, and questioning the desire of power to build, as well as its motivation to symbolise its ideological influences, in order to explain the significant role that the architecture of building may hold. As Findley writes, this desire may be varied between “An arrogant need to make physical the power that is wielded” or “It is a desire to leave a permanent marker of greatness that will communicate forward into history the power of the monument”<sup>35</sup>. Further, she additionally proposes four main spatial strategies those in power would implement to manipulate and control the urban development and the architecture production; these are “Segregation, marginalization, construction of hierarchies and the spatial transformations of mechanisms such as colonialism and globalization”<sup>36</sup>. Architecture is, for Findley, an integrated part of the socio-political changes, and yet it still has the opportunity to select the way in which we support/embrace these changes, particularly considering each project is subject to different scales of power; indeed, this argument is also supported by Vale, who argues that this does not mean that when an architect decides to design a public building that he or she must promote a political message, but rather to “Make a

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Architecture’, in *Power and Architecture : The Construction of Capitals and the Politics of Space*, ed. by Michael Minkenberg (New York: New York : Berghahn, 2014, 2014)

<sup>34</sup> Lawrence J Vale; Lisa Findley, *Building Change : Architecture, Politics and Cultural Agency* (London: London : Routledge, Taylor & Francis Group, 2005, 2005).

<sup>35</sup> Findley.P.4

<sup>36</sup> Findley.P.7

concerted effort to study the politics and the culture of the country to be symbolised”<sup>37</sup>.

Conversely, the notion of architecture—as well as its distinctive relation to power—deserves a closer investigation in terms of constructing public state building, which could be considered as a manifestation or a symbolism of the political power<sup>38</sup>. Moore argues in his book “*Architecture and power in the ancient Andes: the archaeology of public buildings*”, the different ways that the public architecture may be used to reflect its social and cultural dimensions. Stressing that architecture is more than a political passive product, it is a documentation to the nature of its social – and cultural public life. “Public architecture as a medium contains information about social relations associated with power”<sup>39</sup>. It is “A useful body of evidence”.

Furthermore, according to the political scientist Michael Minkenberg “Public architecture, official buildings, and the urban design of official places can always be interpreted as ingredients of the establishment of political legitimacy”<sup>40</sup>. It’s the most powerful physical expression of the political authority and its legitimacy. Vale argues in the same vein, stating that, “The act of designing a new capital city—or building significant new “national” institutions in an existing capital city—forces an engagement with questions of national representation”<sup>41</sup>. Considering how the multiple social-cultural dimensions with its different identities might represent through the public architecture in order to advance the national and the political agenda. Jerry D. Moore states that, “Public buildings are physical testimonies of the

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<sup>37</sup> Lawrence J Vale.p.274

<sup>38</sup> Max Weber, *Politics as a Vocation*, ed. by H. H. Gerth and C. Wright Mills (New York: Oxford University Press, 1958). Power here refers to political power, more precisely political authority and the regime in a Weberian fashion and in relation to the (nation) state: it denotes “the chance in a social relationship to enforce one’s will even against the resistance of others, no matter what the chance is based on” See , Michael Minkenberg, ‘Power and Architecture’, in *Power and Architecture : The Construction of Capitals and the Politics of Space*, ed. by Michael Minkenberg (New York: New York : Berghahn, 2014, 2014).p.3

<sup>39</sup> Jerry D Moore, *Architecture and Power in the Ancient Andes : The Archaeology of Public Buildings* (Cambridge: Cambridge : Cambridge University Press, 1996, 1996).p.3

<sup>40</sup> Minkenberg.

<sup>41</sup> Lawrence J. Vale.p.31

use of power”<sup>42</sup>. In addition, in the debate of political legitimacy, Minkenberg argues, that “Public constructions are the material expression of political power, its exercise, and its form. As such, architecture and urban design are also a manifestation—and not only a symptom or symbol”<sup>43</sup>. Re-reading architecture of the state buildings offers live evidence for the interpretation of its context, such state buildings sometimes referring to monuments, institutions of governance, commemorative construction, or state buildings, all of which potentially being used as a tangible way to generate political power and national identity.

Vale emphasises the meaning of these building refers to them as “Grand symbolic state-building”, highlighting their role in the capital state-building, especially in the newly independent nations, where architecture and urban design are used to form the new identity and gain the international recognition of the new nations. Such as the case of “The high modernism of Islamabad, the capital of post-partition Pakistan laid out by Doxiadis, like that of Le Corbusier’s Chandigarh in India’s Punjab, showcased the wish of new nation-states to appear as modern and globally competitive”<sup>44</sup>. Notably, going back to Vale, his simple assumption is put forward, arguing how “Grand symbolic state buildings need to be understood in terms of the political and cultural context that helped to bring them into being”<sup>45</sup>. This being emphasised in the context of post-colonial cities. Indeed, from this perspective, architecture is a key component in promoting the nation’s search for identity.

In order to understand how the political powers manipulated the architecture of the University of Baghdad campus through their different ideologies as a way to legitimise its authority and mark its national independence, bearing the above in mind, the research thus explores and follows Vale’s assumption concerning the significant role embraced in the architecture of grand symbolic state buildings in the context of post-colonial cities.

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<sup>42</sup> Moore.p.2

<sup>43</sup> Minkenberg.p.1

<sup>44</sup> Lawrence J. Vale.p.32

<sup>45</sup> Lawrence J Vale.

## **The Architecture of National Identity in the Post-Colonial Context**

According to Manuel Castells, identity “Is people source of meaning and experience”<sup>46</sup>. Questioning the identity could be considered as one of the main problematic issues in the Middle East. There have been several studies involving political and social- cultural science that have investigated the concept of identity and its influence on the urban environment<sup>47</sup>. Edward Said argues that culture is the collective source of identity, emphasising it as “A sort of theatre where various political and ideologies causes engage one another”<sup>48</sup>. Said represents the culture as the main source to clarify the public realms. Nezar Al Sayyad, similarly, claims that studying the notion of identity is constructed through analysing and understanding the distinctive cultural and unequal conditions that escorted its transformation<sup>49</sup>. The national identity is a complicated concept that could not be separated from the sociocultural and political-economic process, as well as the transformations and ideologies that face each context, making the formation of national identity an ongoing process. On this note, the relation between culture, identity, and the urban environment could, according to Al Sayyad, be analysed under three main phases embodying specific urban forms. He argues that these phases were mainly characterised according to the political force that represented each area; the colonial period, the era of independence and nation state building and the most recent phase as he refers to is the globalization<sup>50</sup>.

Vale additionally explores the connections between identity, architecture, and politics, such explorations concluding that the national identity is “A process that

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<sup>46</sup> Manuel Castells, *The Power of Identity*, 2nd edn (Wiley- Blackwell, 2010).p. 6

<sup>47</sup> Edward Said, *Orientalism* (1978). Udo Kultennann, *Contemporary Architecture in the Arab States: Renaissance of a Region* (1999). Nezar Al Sayyad, *The End of Tradition?* (2003). Yasser Elsheshtawy, *The Evolving Arab City: Tradition, Modernity and Urban Development* (2011). Lawrence Vale, *Architecture, Power and National Identity* (2014).

<sup>48</sup> Edward W. Said, *Culture and Imperialism* (New York: Random House, 1994).p.xiv

<sup>49</sup> Nezar AlSayyad, ‘From Modernism to Globalization: The Middle East in Context’, in *Modernism and the Middle East: Architecture and Politics in the Twentieth Century*, ed. by Sandy Isenstadt and Kishwar Rizvi (University of Washington Press, 2008).

<sup>50</sup> AlSayyad.

must be cultivated for a long time after a regime has gained political power”<sup>51</sup> . He argues that the modern capital is “Expected to be both the practical and the symbolic focus of national administration and, especially in states emerging from control by an external power, it is also expected to serve as the focus of efforts to promote a sense of national identity”<sup>52</sup>.

The post-colonial context and its urban development were associated with the political powers and its new ideologies, which worked to utilize the development program as a way to enhance the national identity and enforce the legitimacy of political independence. In this sense, it is essential to provide a brief overview concerning post-colonial theory, the perspectives of which Homi K. Bhabha argues for, emphasising the fact that they “Emerge from the colonial testimony of Third World countries and the discourses of ‘minorities’ within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give hegemonic ‘normality’ to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples”<sup>53</sup>. In this regard, Bhabha also adds “They formulate their critical revisions around issues of cultural difference, social authority and political discrimination in order to reveal the antagonistic and ambivalent moments within the ‘rationalisations’ of modernity”<sup>54</sup>. When architecture was one of the principal means that has been used by the colonisers power to enforce new social, cultural and political reference besides maintaining control and authority over colonised subjects<sup>55</sup>.

In the same vein, in his book titled *Modern Architecture and the End of Empire*, Mark Crinson critiques the claim that modernist architecture was an ‘international style’ valid for any context, discussing how the architecture, as a product, was part of a political agenda, maintaining this sense even after the end of the colonialist power: “Perhaps it might be better, to speculate that where modernism was not a disavowal

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<sup>51</sup> Lawrence J Vale.p.45

<sup>52</sup> Lawrence J Vale.p.15

<sup>53</sup> Homi K Bhabha, *The Location of Culture* (London: Routledge.: Routledge, 1994).P.171

<sup>54</sup> Bhabha.P.171

<sup>55</sup> Felipe Hernández, *BhaBha for Architects*, ed. by Adam Sharr (Routledge New York London, 2010).

of imperialism, it was actively deployed as a way of improving the functions of the colonial city, treating the colonies as a laboratory of modernity”<sup>56</sup>. Crinson additionally believes that the architecture in the middle of the last century was an integrated arm of the political agenda and an inseparable image from the sociocultural transformations.

That made the emerging of the modernist architecture part of the power shifts that accompanied declining the colonial empires and the increasing influence of the United States as a superpower with its new foreign policy. In Iraq this debate has been considered by the work of many scholars Ihsan Fethi, Khalid al-Sultani, Caecilia Pieri, Magnus T. Bernhardsson and Mina Marefat<sup>57</sup>. These studies investigate the architecture of the modernisation and the development Board program more broadly and analyse one theme of inquiry, yet they provide a great contribution towards understanding the different perspectives that were determining the architecture at that time. It is important to note, however, that this research takes this discussion more precisely in terms of understanding and interpreting this context regarding the architecture on the University of Baghdad Campus, exploring it as a symbolic state-building, the construction of which being associated with identifying the notion of national identity and enforcing the political independence.

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<sup>56</sup> Mark Crinson, *Modern Architecture and the End of Empire* (Hants: Aldershot publishing limited, 2003),p.2

<sup>57</sup> Khalid Al Sultani, ‘Architecture in Iraq between the Two World Wars 1920-1940’, *Ur, International Magazine of Arab Cultur*, 1982, 93–105; Fethi, Ihsan, ‘Contemporary Architecture in Baghdad’, *Process Architecture*, May (1985), 112–32; Bernhardsson, M T, *Visions of Iraq Modernizing the Past in 1950s Baghdad*, 2008; Pieri, Caecilia, ‘Of Modernity as Heritage , of Heritage as Future’, *Preservation and Rehabilitation of Iraqi City Centers*, 2010; Marefat, Mina, ‘1950s Baghdad – Modern and International’, *The American Academic Research Institute in Iraq*, 1956 (2007)

### *Research Aim and Objectives*

This research investigates specific time in the modern history of Iraq, in particular, Baghdad city and its urban development in the shift that happened between the colonial and the post-independence phase. Its primary aim being to provide a new perspective to understand how the colonial and post-independence phases in Iraq have utilized the architecture of the state -building and the urban development to enhance the national identity and empower the nation's independence. This has been done through the lens of the University of Baghdad Campus and its narrative as a product of this specific time and place. It is with this in mind that the following research key objectives have been established:

- To trace the problematic nature of architecture, especially in the context of the capital city when architecture becomes a dynamic tool of power to re-identify the national identity. Through arguing the socio-cultural, economic, and the political machinations that manipulated the architecture and the urban development of the city to enforce its legitimation and the national identity. In addition to re-read the role of the higher education environment in the context of Baghdad.
- To suggest a new vision to re-debate modernism in architecture within its wider social-cultural and economic environment, and the dynamic relation of power. Offering a new perspective to re-explore this innovative time and its inquiry for constructing the national identity. Indicating the role of individual and collective agents in this promising time when there was a debate around the role of the modern and tradition in defining the national identity.
- To shed light on how various political powers and their contrasting ideologies have negotiated and mobilised the architecture and the place of the university campus to support their legitimations and enhance the national identity.



### *The Research Questions*

The overarching research question is: **How the political powers through their different ideologies have utilized the architecture and the urban development of the capital city to enhance the national identity and empower the nation's independence through the lens of the University of Baghdad Campus?** Thus, the research seeks to address the following sub-questions:

- In the colonial and post-colonial capital context, how did the modern architecture interpret and redefine the notion of identity and power?
- During the post-independence phase, how did the notion of the state buildings and its place interpret multiple aspects of its sociocultural, economic, and political context?
- How did the international involvement of the pioneer architects interpret the place's identity and modernity to promote a version of identities that would help to both re-identify the national identity and to enforce the legitimisation of the power?
- How did different political agendas propagandise, negotiate, and mobilise the modernisation program in order to promote the national identity?

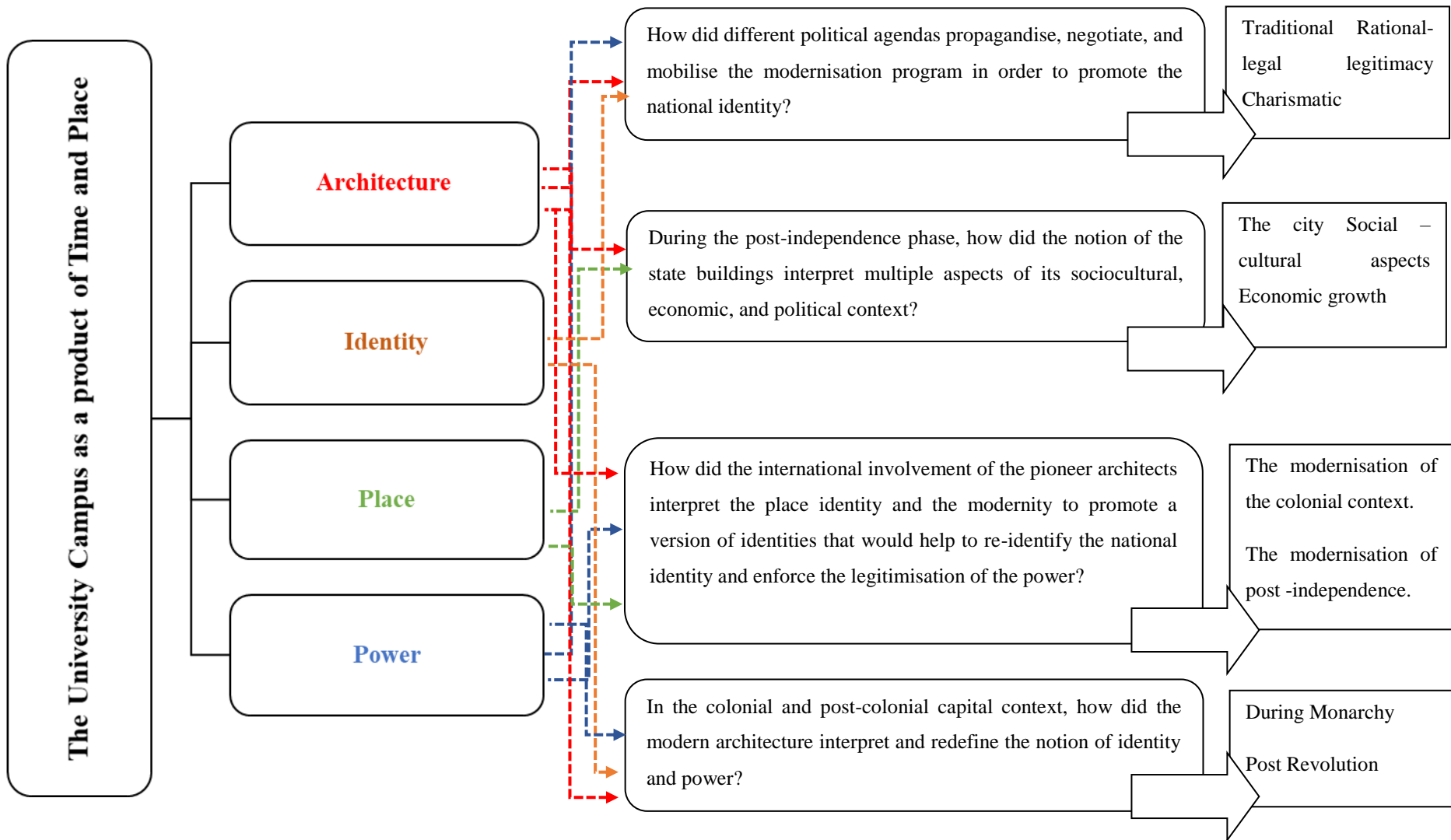


Figure 1-4: The construction of the research hypotheses and the research questions and the main themes (Source: Researcher)

### ***Research Methodology***

As architectural historiography research<sup>58</sup>, the research follows a historical methodology that has been adapted from Arnold, Ergut, and Ozkaya (2006)<sup>59</sup>, and Linda Groat and David Wang (2013)<sup>60</sup> and their conceptual guidelines on historical research in architecture. Bruce L. Berg argues “Historical research is conducted ...to uncover the unknown; to answer questions; to seek implications or relationships of events from the past and their connections with the present; to assess past activities and accomplishments of individuals, agencies, or institutions; and to aid generally in our understanding of human culture”<sup>61</sup>. The history of architecture aims to recast, interpret the architecture as an engaging, developing and living process rather than a presentation of facts. Ray Lucas argues that it intends to redefine architectural histories “By looking at them through the lenses of class and social history, colonial and postcolonial conditions”<sup>62</sup>.

Thus, Lucas emphasises that, “There are a variety of combinations of context, methods and theory. These are the fundamental buildings of blocks of any research projects, allowing you to determine which aspect is driving your work. This is a characterisation of the research question itself”<sup>63</sup>. In addition, David Silverman argues that qualitative methods could interpret multiple layers of sensitive investigation that would provide the research with wide flexible and informative

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<sup>58</sup> Historiography involves far more than the mere retelling of facts from the past. It is more than linking together tired old pieces of information found in diaries, letters, or other documents, important as such an activity might be. Historical research is at once descriptive, factual, and fluid. See, Bruce L (Bruce Lawrence) Berg, *Qualitative Research Methods for the Social Sciences*, 4th ed. (Boston : Boston , 2001).p.210

<sup>59</sup> Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya, *Rethinking Architectural Historiography*, (London: Routledge New York London, 2006) <<http://dx.doi.org/10.4324/9780203008393>>.

<sup>60</sup> Linda Groat, *Architectural Research Methods*, ed. by David Wang and David C Wang, 2nd ed. (Hoboken: Hoboken : J. Wiley, 2013, 2013).

<sup>61</sup> Berg.p.212

<sup>62</sup> Ray Lucas, *Research Methods for Architecture* (London, England: London, England : Laurence King Publishing, 2016, 2016).p.125

<sup>63</sup> Lucas.p.11

resources<sup>64</sup>. Silverman categorised these sensitive investigations under three main topics: historical, political and contextual, which all are embodied in this research.

Thus, the research adopts a historical methodology that depends on qualitative methods. Utilizing qualitative methods provides the research with an informative, range of knowledge and contradictory data that allow interpreting certain aspects from the available sources in a flexible way. This allows the research to restructure and develop new accounts that would help to answer the research questions.

The main methods are: archival and documents investigation associated with fieldwork and personal interviews, combined between desk-based work and fieldwork methods. The research considers the research context and its integration case study as the fundamental element that directs the process of this research. Lucas argues that allowing the context to take the lead in the research “Is one way of establishing the primary importance of the physical, social or historical setting”<sup>65</sup>. The context in this research refers to the historical period and the case study itself and their interpretive relation during a specific time span. It established the primary analyses for the physical, social, cultural and the political conditions that the urban context has, particularly the urban context of Baghdad and its relation to the University of Baghdad Campus, as it is the main case study<sup>66</sup>. To address that, the research explores four main phases; each phase will provide the contextual understanding and address one of the research’s objectives: the architecture, identity, place and power.

These themes are interrelated as they affect and influence a specific event in history. The first theme, the architecture that looks at the different university typologies, the university setting within the city and its related aspects. The second theme, identity

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<sup>64</sup> David Silverman, *Interpreting Qualitative Data : Methods for Analysing Talk, Text and Interaction*, 3rd ed. (London: London : SAGE, 2006, 2006).

<sup>65</sup> “Context is used to describe what the subject of research is, how it is located”. see, Lucas.p.11

<sup>66</sup> Case study methods involve systematically gathering enough information about a particular person, social setting, event, or group to permit the researcher to effectively understand how it operates or functions. The case study is not actually a data-gathering technique, but a methodological approach that incorporates a number of data-gathering measures, see Berg.p.225

discuss the modernization and the architecture of the colonial and post-colonial city. The third theme investigates the place as the main setting for the university campus, the development, the social -cultural, the educational environment and the political aspects that form the city. The fourth theme, the power that analyses the university campus as a form of power. These themes aim to explore; how the campus acted as one of the key symbolic state building in modern Iraq, particularly during the colonial and the post-independence phase, and how it became an integrated project within the debate of power and identity through different political ideologies.

The historiography research utilised parallel sources of data from many resources and accounts to interpret, analyse and explore. These sources are classified as either primary sources or secondary sources. The primary resources include national government documents that were published in Arabic and have been translated into English, in addition to specialised reports, public records, personal correspondence, and original drawings and maps. The secondary sources involve the oral and the written evidences from people who were not present at the time of a given event and include textbooks and newspaper articles <sup>67</sup> <sup>68</sup> . These resources are divided according to two main aspects; first, the historical resources and literature that are documenting the historical accounts of the city through its different phases. Second, the archival material that is addressing the University of Baghdad Campus.

### **Documents Analysis and Official Reports**

In historical research, document investigation is one of the primary methods, and these resources were the most powerful trigger within this research guiding the research inquiry and motivating its investigation; indeed, the contradictory data were an influence point (through its different perspectives and interpretations) towards the development of the research design—particularly concerning the relation between power and architecture in the context of Iraq’s colonial and post-independence phase.

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<sup>67</sup> Berg.

<sup>68</sup> The Primary Sources are original artefacts, documents, and items related to the direct outcome of an event or an experience, see, Berg.

In this research, the investigation of the documents was categorised according to its sources into national and international data collections. The international sources could be categorised into two main groups, firstly: The British Library, The National Archives, The British Museum, the University of Sheffield, and RIBA Library and Collections which offered the main sources and materials that associated with colonial and the post-colonial context of Iraq. Secondly The Architect Collaborative archive, ProQuest Historical Newspapers: The New York Times and The Washington Post, Indiana University, The University of Chicago, and Institute Archives & Special Collections - MIT Libraries, these collections are the primary data base to explore the University of Baghdad Campus and TAC collections.

These documents include; official reports, articles, drawings, maps and images, and they were all private collections<sup>69</sup>. These materials established the basic ground towards understanding the role of the political, social – cultural and economic aspects on the University Campus of Baghdad and the contradictory vision around its establishment, even though the document's qualities could be varied in terms of their conditions and languages<sup>70</sup>.

The national documents mainly targeted the local regulations, urban development policies, university's archive, and political reports; saying this, gaining and accessing the national and the local documents was unfortunately far more complicated than that of the international resources, as many of them required official approval and agreement for them to be accessed due to the security and administration system. The research, thus, first works to contact the sponsorship administration<sup>71</sup>, in order to obtain a permission letter and security clearance to conduct and access these materials.

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<sup>69</sup> Many of the international collection have been requested through the University of Sheffield interlibrary loans system.

<sup>70</sup> These documents and reports have been analysed and translated from; Arabic, Italian, French, and German languages.

<sup>71</sup> The Higher Committee for Education Development in Iraq , which is attached directly to the Prime Minister office.

In terms of the local regulations (i.e., policies and political decisions), the research focuses on the local newspapers and press archives (e.g., Minutes of the House of Representatives; the Bulletins of The Republic of Iraq; The Iraqi Development Board publications; and personal collections); notably, In addition, the majority of these materials have been translated from Arabic over the course of the archiving process, whilst their poor quality made it difficult to have clear images or copies. Some of these sources are available at The University of Baghdad Archive, the Architecture Department at the University of Baghdad, Iraqi National Library and Archives, Mayoralty of Baghdad, and Municipality of Karrada.

The correspondence and personal relations were a vital step towards having access to many of these institutions, whereby the conflict and political circumstances made many of these documents unavailable to the public; there is, moreover, lack of a valid documentation system related to the different ideologies and its different urban policies motivated by the political environment. As argued by Caecilia Pieri, ‘The study of modern architecture and urban planning as heritage became a kind of “blind spot” in Iraq’<sup>72</sup>. Despite the fact that there were local attempts from the academic and professional sector to categorise these resources and reproduce them, it could be argued that these attempts still require support and development to make it digitalised and affordable to the researcher, especially considering many of them could be regarded as a personal and private archival collection. It should additionally be acknowledged that using online platforms (e.g., Pinterest; Facebook; Twitter) aided in finding some rare images relating to the city’s history.

### **Fieldwork and Personal Interviews**

Conducting fieldwork research was an essential step towards re-reading in depth the hidden and the powerful role that the University of Baghdad Campus has within its context<sup>73</sup>. The preparation for this journey required ; notifying the research’s

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<sup>72</sup> Caecilia Pieri, ‘Of Modernity as Heritage , of Heritage as Future’, *Preservation and Rehabilitation of Iraqi City Centers*, 2010.

<sup>73</sup> “Fieldwork is a term commonly used to describe research associated with a particular site, place or location”. See, Lucas.

sponsor to have a security clearance letter, preparing and getting the ethical letter, identifying the main aims, and the suitable time and dates that might be influenced by any social or political events. The first fieldwork trip was conducted between December 2016 and January 2017, and the second was conducted in March - April 2018<sup>74</sup>.

According to Groat & Wang in regards to the interview process, “The interview in history research has the effect of a hall of mirrors, interpretations upon interpretations”<sup>75</sup>. It helps to develop and extract new levels of interpretation and understanding of the relationship between more than one aspects from different perspectives, Berg indeed arguing that, “Qualitative interviews may appear similar to ordinary conversations in some ways, but they differ in terms of how intensely the researcher listens to pick up on keywords, phrases, and ideas”<sup>76</sup>. As a method, the interview, through its semi-structural format, allows for the possession of a flexible, informative environment<sup>77</sup>. According to Piergiorgio Corbetta “This way of conducting the interview gives both the interviewer and the respondent ample freedom, while at the same time ensuring that all the relevant themes are dealt with and all the necessary information collected”<sup>78</sup>. This method helped to express many untold stories, personal views, new follow - up questions, and interpret new level of data that cannot gain from the documents. The interview as a method in this research

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<sup>74</sup> There were two different level of arrangements due to the sensitivity of the country’s security; firstly, the ethical approval that consists of, in addition, to the consent form and the nature of the research, the risk assessment application (according to University of Sheffield Health and Safety policies) before conducting any fieldwork techniques, and secondly accessing the university campus agreement, which required to hold an official permission letter that was obtained before doing the fieldwork trip from the local authority, see appendices . It consists of an overview of the research explaining the nature of the topic and the actual dates that the research would be conducted in. In addition, to the supportive documents from the University of Sheffield and a letter from the Prime Minister office to have a security clearance. This helps to obtain formal permission to take photos of the university campus and access its departments.

<sup>75</sup> Linda N. Groat and David Wang, *Architectural Research Methods* (Wiley- Blackwell, 2013).p.202

<sup>76</sup> Berg.p.84

<sup>77</sup> The Semi-standardized Interview as Berg argues, “Questions used in a semi-standardized interview can reflect an awareness that individuals understand the world in varying ways”. Berg.p.70

<sup>78</sup> Piergiorgio Corbetta, *The Qualitative Interview’, in Social Research: Theory, Methods and Techniques* (London: SAGE Publications, 2003).p.270



was not used just to answer the questions, nor to test or evaluate the research hypotheses, it was used to interpret the relations and record the history of the university campus from different points of narrative.

Indeed, some essential steps in ensuring a trust relation was the understanding of the hierarchy of power and the cultural environment, as well as how to approach the interviewer's concern to clarify the research's purposes. The majority of the interviewees were unfamiliar with this type of research method in architectural studies, coming across as hesitant to sign the consent form until receiving reassurance that these records would not be used outside of the academic research; their fear was that these materials and records could be used for political or administration purposes. As argued by Lucas "Conducting interview requires some care with regards to research ethics. The power relation inherent in any discourse must be carefully considered to ensure that research is conducted in a fair manner, not risking the position of the interviewee at all"<sup>79</sup>.

In this case, promoting an academic trust and discussing their thoughts before discussing the research main questions were in many cases more productive and positive than the official process of the interview itself. The interviewees were willing to talk fairly and honestly, until the recorder started, when they chose to be more formal, with short specific answer. In one case, the applicant asked to erase the record file and apologised for participation, explaining that this topic is "too much political" and it will not be ethical as he/she is part of the institution system.

Similarly, during my visit in 2017 to the university campus of Baghdad, I was asked to meet the president of the university, who had been contacted prior to my arrival by my sponsor to notify the university concerning the research at hand (as well as its topic), arranging any security clearance to obtain the required photos or documents. The university's president during the meeting questioned my intentions, questioning why I was conducting such a research and whether or not I was working with a political institution, with the aim of publishing this work at a later date.

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<sup>79</sup> Lucas.p.80

It should, however, be noted that the participants—whose responses were more supported and interactive during the interview process—were all either retired academics (who, it may be assumed, do not have any commitments or obligations towards the institution and its administration system), or those who do not engage directly in decision-making; thus, the final effective number of interviewees were 12, who could be categorised in two groups:

- Interviews with the academic institution, architectural and urban planning experts in the university campus development and planning authorities. From various planning departments in the University of Baghdad. Knowing their perceptions and interpretive of the University Campus as an architectural product and its role in the context of Baghdad. It was crucial to understand how they consider the identity of the university campus as an implementation of modernity in Baghdad and its relationship with the political powers through different phases.
- Political activists and historians who have experienced and witnessed the university establishment. Unfortunately, there is a lack in the archival process that accompanied the notion of the university campus, due to social – cultural, political challenges, which started since the Iraqi royal kingdom. This could be related to the political ideologies and its different policies who worked constantly to hide, modify and claim the achievements of any prior regime. The interview through its interpretive approach assisted to establish new accounts of narrative that link between different aspects with special reference to the university campus of Baghdad.

Prior to the conduction of the interview, it was essential to contact the potential participants and arrange with them a suitable time and place to meet; this was done through a range of communication methods, Facebook being one of the main of which due to its availability and popularity; in other cases, however, I was asked to attend personally and arrange a prior meeting to discuss the research topic and hand out the research information alongside the consent form before conducting the formal interview. In two cases, the participants asked to meet in their private homes, in which I was accompanied by a family member to support me due to the safety and the sensitivity of the sociocultural environment.

A recording device was used to record the interviews post-signing of the consent form; further, the transcription process was conducted through two main stages, in order to ensure high accuracy in the documented representation of the interview material: the transcribing of the records into Arabic (consistent with the original discussions and terminologies to avoid any bias or unfair means; then the translation of these documents into English. As a research source, the interview represented rich intensive materials, and so has been used to support the research position and its interpretive approach.

### ***The Research Limitations***

Over the course of its journey, the research has encountered a range of circumstances and challenges (as any other project). Such circumstances could be categorised under three main factors: time; lack of sources; and the dynamics of power.

The research is directed by the time span that has been identified between 1918-1968, which has determined and shaped the research process. This factor formed the research process and defined its scope. Yet, it should be noted that it was also significantly associated with the second factor which is related to the archiving material and its availability and quality. Having valid, accessible documents and sources could be a challenge in the context of Iraq, as these materials are not easily available or approachable to the local researcher. They required many permissions and approval letters from different administrators and authorities, which could be considered as a time-consuming effort.

The third factor represents the most substantial impact on the research, which could be regarding the current challenges that are facing the country in terms of its security situations or the conflict political environment. Since 2003 many violent and serious incidents happen on the ground that impacted all the government's administrations and its departments. However, after 2014 the country witnessed another type of

threats that could be identified through The Islamic State of Iraq and the Levant (ISIS), which took control around third on the country between 2014 and 2017<sup>80</sup>.

These circumstances within the country have limited the research in two main ways: firstly, the changing and revising of the initial research investigation, which planned to explore the relationship between the university as an urban design and the urban context surrounding it within three different university locations within the urban setting of Baghdad; indeed, after the significant circumstances impacting the country, accessing the other two case studies forced the research to concentrate more on the historical materials, rather than doing more live and field work research, leading to it becoming unsafe and dangerous<sup>81</sup>.



Figure 1-5: The set of drawings for the University of Baghdad and the quality of the archival materials

Source: Researcher, fieldwork 2017

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<sup>80</sup> BBC News. (2019). *the war against 'Islamic State' in maps and charts*. [online] Available at: <https://www.bbc.co.uk/news/world-middle-east-27838034> [Accessed 10 Jan. 2019].

<sup>81</sup> This decision has been made after a joint meeting discussion between the researcher and the research's supervisors, which was arranged after the first fieldwork trip in 2016-2017 when two of the research case studies have been facing significant security threats. BBC News. (2019). *Iraq car bomb kills 11 in Baghdad*. [online] Available at: <https://www.bbc.co.uk/news/world-middle-east-38546497> [Accessed 13 Jun. 2019]. BBC News. (2019). *Dozens dead in twin Baghdad bombing*. [online] Available at: <https://www.bbc.co.uk/news/world-middle-east-38476807> [Accessed 13 Jun. 2019].

In addition to the process of the data collection itself, the official authorities worked to block the access to records for security reasons after any serious incidents. The second relates to the sensitivity of the political environment post-2003: the identity and power within the university campus could be considered as controversial issue [Figure 6 and 7], the university campus as a state institution today being amidst all the conflict and the different political ideologies the influence the city. Notably, Bahjat Rashad Shahin, emphasises the fact that, today, the university campus struggles in a similar way to many other areas within Baghdad in what he calls “Chaos urban planning”, stating that, “what is happening now is politics, when politics interfere with any institution... their power will control its decision”<sup>82</sup>.

Figure 1-6: The image shows the University Tower:

Source: Al Hurra Hadath, <https://alhurrahadath.net/5314--.html>,

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<sup>82</sup> Bahjat Rashad Shahin, 'Interview', in Ula Merie (ed.), (2018).

Figure 1-7 :

Source: The University of Baghdad, <http://uobaghdad.edu.iq/?p=4248>

The research, thus, designed its invitation to focus on the university campus and its role as a political and national identity tool over the course of a specific time span, also disseminating and arguing these other aspects through different conferences and symposium (see appendices).

### *The Research Structure*

The research's basic argument can be structured according to four main aspects—the university's architecture, identity, place, and power—, all of which are addressed and explored within the following chapters; further, the structure of the research unfolds into eight main chapters, Chapter One presenting the introduction chapter (i.e., providing an overview of the research question, the research context, the research methodology, and the limitations) whilst the following chapters detail the research aim to explore the relationship between the notion of establishing a national university and defining the national identity during different political ideologies and phases of Iraq's contemporary history.

Chapter Two presents the university-city relationship within the twentieth century, putting forward a critical review concerning the university campus and its role within the city context via an overview of the university campus as a place and architecture identity as a political force (particularly post-War World II). The chapter analyses three main aspects: the university campus as a place and its relationship with the research context, the modernity and the representation of the university campus, and the political influence of the university campus in the city. This chapter is essential to determine the varied aspects that the research should consider to re-read the University Campus of Baghdad as a product of its time and place.

In Chapter Three: *The City in Time and Place*, the sociocultural, political, and spatial transformation of the capital—as well as the notion of the university campus—are investigated, also setting out the research context of Baghdad through three main phases determined according to the relevant sociocultural, economic, and political aspects. The first phase explores defining Baghdad as a capital city during the colonial and the postcolonial context. The second phase discusses the urban environment of Baghdad during the fifties when the city experienced various layers of changes and opportunities, where the oil industry and its flourishing economy were the driving forces for these unique circumstances. The third phase investigates the political shifts and its impact over the modernisation program, and how the new power representing the development policy according to its political ideology. This chapter addresses issues that define the place of the university campus, the notion of identity and the role of political power, particularly between 1918-1968.

Chapter Four addresses the issues exploring the early notion to establish a university through the university of Al Il Baiet, as this was the first attempt to find a formal national university, its vision, mission, and its architectural impact; meanwhile, the second section re-reads the higher education environment, as well as the substantial transformations and challenges that faced the city and how these impacted the University of Baghdad project, determining the campus as a place.

Chapter Five examines the Paradox of the National Identity and Modernity, demonstrating in more detail the modernisation approach during the 1950s and exploring the role of the local architects in this stage of rebuilding the nation; it additionally examines how the international involvement of the pioneer architects interpreted the place's identity and modernity through the lens of Frank Lloyd Wright's university campus proposal.

In Chapters Six and Seven, the research investigates the University of Baghdad Campus in its first phase during the monarchy, as well as its second phase during the post revolution period; Chapter Six explores its narrative, the relations, and the powers that played behind the scene, exploring the university inception, the master planning process, and the basic principles determining the design of the university campus. Indeed, a vast amount of it focuses on the power's relations and the implementation of the context values in the university campus identity, the traditions, the main factors that influenced the university as an architecture product during its initial phase, and how Gropius worked to emphasise certain aspects. Conversely, Chapter Seven illustrates the university campus within its second phase (i.e., when it became part of the Republic achievements, the political powers of which working to legitimatise the revolution through urban development and architecture through its new ideologies. Special emphasis attention is also paid to the way in which Gropius manipulated his design to fit the new image of the country's identity, arguing for his approach and notion to adjust these changes via three main symbolic buildings.

The final chapter is designed to tie up any loose aspects of the research, as well as to re-present that narrative of the University Campus of Baghdad by focusing on four main themes: the notion of the university campus as a place and its interpretation; the architecture of the university campus as a symbol of national identity and power; and how the university campus, as a project, was a reflection of its environmental



changes. It works to enhance our understanding of the potential roles that the architecture holds within the argument of identity and power in the context of the contemporary history of Iraq from different perspectives.

This structure through its eight chapters allows the research to interpret and trace how the notion of the national university was an integral tool that has been utilised by the political powers through its three main phases to publicise its notion of identity and political legitimation. In addition, it establishes new accounts that opened the way towards new layers of inquiry and further research.

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## ***2. Chapter Two: Aspects of University - City relation in the twentieth century***

*“The campus reveals the power that a physical environment can possess as the  
embodiment of an institution's character”*

Paul Venable Turner <sup>83</sup>.

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<sup>83</sup> Paul Venable Turner, *Campus:An American Planning Tradition* (New York: The MIT Press, 1984).p.305

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## *INTRODUCTION*

Probably more so than most other public institutions, the university can be historically identified by its relation to the space in and the place to which it belongs. Each university as institution and its campus as built form has its own story to tell about its vision, location, ambitions and its urban design inspiration. The university as an institution, throughout its history, has always tried to represent its place as an ideal community in which to learn. This attempt has been combined with renewing the image of a utopian city and applying its principles to the university environment<sup>84</sup>.

This puts the spatial structure of the university under mounting pressure, especially with the continuous growing in the learning demands and the new trends in the education philosophy, such as the virtual university, or opening new university branch's in other countries, or even establishing the corporate universities which work as a partnership with industrial firms <sup>85</sup>. Paul Claval in his research discusses the university's impact and the potential role that it might offer for its community as a socio-cultural, economic development, in addition to its political influence that could be inspired by the educational philosophy that it held. Claval states "Universities are important institutions: they shape collective representations, produce new ideologies and train national elites"<sup>86</sup>. He emphasises the relation and how the university could be an important element in the cultural and economic balance of the city in which it is located.

On the other hand, Basil Castaldi argues the individuality that each university has claiming that "Each institution has its own overall philosophy, its own program, and its specific needs"<sup>87</sup>. Therefore, each university will represent its own vision and

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<sup>84</sup> Pablo Campos Calvo-Sotelo, 'Utopia, University and Architecture: A Journey That Changed the Design of Contemporary Universities', *Higher Education Policy*, 19 (2006), 251–67 <<http://dx.doi.org/10.1057/palgrave.hep.8300112>>.

<sup>85</sup> Jane Knight, *Higher Education Crossing Borders : Higher Education Crossing Borders* :, 2006.

<sup>86</sup> Paul Claval, 'POLITICS AND THE UNIVERSITY', in *The Urban University and Its Identity Roots, Location, Roles*, ed. by Herman van der Wusten (Kluwer Academic Publishers, 1998).p.44

<sup>87</sup> Basil Castaldi, *Creative Planning of Educational Facilities* (Rand McNally, 1968).p.268

identity that meet its mission and its urban context requirements, while the university campus as spatial structure will offer the appropriate ground to catalyse these principles in a distinctive place<sup>88</sup>. In addition, Brian Edwards emphasises the significant role of the spatial structure of the university, arguing that creating the university as a unified place to accommodate a largely institutional function is a complex mission, and it is “A charming dialogue between order and disarray”<sup>89</sup>. Therefore, the university campus as a place represents a special case of the urban environment that has a higher mission not only as an education environment but also as a part of the urban context.

This chapter aims to generate a general understanding around the university campus and its role within the city context, through an overview to the university campus as a place, architecture identity and as a political force, particularly after the War World II. It aims to review and identify the potentials of the higher education environment as a spatial structure, and how it can interpret multiple aspects of its social-cultural, economic and political environment as a place. The chapter consists of three main sections: the university campus as a place and its relationship with its hosting city, modernity and the representation of the university campus, and the political role of the university campus in the city. Through this chapter, the research establishes an essential ground to understand the significant aspects that might interpret and associate establishing the University of Baghdad Campus in its specific time and place.

### ***The Origin of the University Campus as a Term:***

In order to define and understand the university campus and its different aspects, it is essential to identify what is the university itself. The university as a term refers to company, community or guild that belongs to one main institution, which is dedicated to serve the higher education mission. The term has originated from the Latin expression ‘*Universitas magisterium et scholarium*’, which described the study

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<sup>88</sup> Jonathan Coulson, Paul Roberts and Isabelle Taylor, *University Planning and Architecture: The Search for Perfection*, revised (Routledge, 2015),p.3 <<http://dx.doi.org/doi:10.4324/9780203846353>>.

<sup>89</sup> Brian Edwards, *University Architecture* (London: London : Spon Press, 2000, 2000).p.VII

place at the University of Bologna that was established around 1088<sup>90</sup>. Over the course of the next two centuries, the European medieval universities became the formal institutions to sponsor higher education within the main European cities and towns<sup>91</sup>.

However, it should be acknowledged that the university as a concept had many other recognitions and informal titles that went back to the Greek and the Roman civilization. As in the Greek civilization this environment had represented the first pre-historic university known as “The City of Knowledge”<sup>92</sup>. In the Christian Roman Empire, the church has been considered an educational institution in addition to its religious mission, which had offered and revealed different aspects in terms of the education environment and its relationship with the urban context that surrounding it<sup>93</sup>. Regarding the ‘Campus’ as a term, the word has been used for the first time to refer to the university ground in 1770 in student’s letter<sup>94</sup>. The letter described the open green area that surrounding “Nassau Hall” at Princeton “*Last week to show our*

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<sup>90</sup> Olaf Pedersen, *The First Universities : Studium Generale and the Origins of University Education in Europe* (Cambridge: Cambridge : Cambridge University Press, 1997, 1997).

<sup>91</sup> Jonathan Coulson, Roberts and Taylor.

<sup>92</sup> According to Pablo Campos Calvo-Sotelo, the city of knowledge gathered in its urban structure a fundamental urban unit, which represents its learning environment upon different functions such as the Agora, the Gymnasium, and the Academy. These units embodied the perfect environment to share the knowledge between the masters and their students in a modern standard. See: Calvo-Sotelo, Pablo Campos, ‘The Architecture of Higher Education. University Spatial Models at the Start of the Twenty First Century’, 14 (2001), 183–96.

<sup>93</sup> The spread of the Christian religion has impacted the educational system and its engagement level with its community. Thus, by the fourth century the religion for the first time seems to be more involved in the philosophy of education and its subjects. For more details see: M. L. Clarke, *Higher Education in the Ancient World* (London: Routledge & K. Paul, 1971).

According to Calvo-Sotelo the development of the monastic school of the Christians and their cathedrals could be considered the first attempts to adopt a specific educational philosophy of the religion in particular place, by providing a comprehensive Christian education in a separated building that has its own characteristics. He also claims, that these religion communities have expressed the university vision by creating a segregated urban unit that reflected the ideal city within the urban context of the city. These units played a crucial role not only in their community but also in their political system later on in the medieval period. See: Calvo-Sotelo, Pablo Campos, ‘The Architecture of Higher Education. University Spatial Models at the Start of the Twenty First Century’, 14 (2001), 183–96.

<sup>94</sup> The campus as a term has been driven from the Latin word campus ‘field’, which was applied to the Campus Martius or Field of Mars in Rome that was planned to house games, athletic practice, and military training. The location was a significant factor as it located not within the city of Rome, but rather to the north hill just outside the first defensive walls as an open field, making it had significant natural beauty. See: Paul W. Jacobs II and Diane Atnally Conlin, *Campus Martius: The Field of Mars in the Life of Ancient Rome* (New York: Cambridge University Press, 2015).

*patriotism, we gathered all the steward's winter store of tea, and having a fire in the Campus, we there burnt near a dozen pounds, tolled the bell and made many spirited resolves*"<sup>95</sup>. Where before that the students used to call the spatial structure of the university as Harvard's word 'Yard' or just simply 'Grounds', by the nineteenth century the term campus was the most common word that has been used to describe the American university ground. At the end of the nineteenth century the university campus was an integrated part with the new movements in urban planning, as pointed out by M. Perry Chapman the university is described "in the terms of a city". Chapman adds that this match America's desire to create and adopt "The formal principles of urban design embodied in the Beaux-Arts method and its distinctly American manifestation, the City Beautiful movement"<sup>96</sup>. Designing the university campus was influenced as many planning approaches of the cities in the late of the nineteenth and the early twentieth century by the City Beautiful movement.

Paul V. Turner in his book *American campus planning*, mentions that the German city planner, Werner Hegeman described the University Campus in his travel to America in 1925 as "A piece of land that is covered with buildings of an American university"<sup>97</sup>. Le Corbusier in his visit to the United States in 1930 argues the significant attention that the universities have "The country is covered with universities and colleges for men and colleges for women. Education is a great concern among Americans"<sup>98</sup>. He defines the university campus as a substantial green city, emphasises that the campus is an "urban unit itself ... it is a world in itself, a temporary paradise, a gracious stage of life"<sup>99</sup>. Le Corbusier's description detailed the campus' character and expanded it more beyond its mission as an educational environment. He summed up the main characters that are defining the singularity of this place. In terms of its physical setting Le Corbusier expressed the

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<sup>95</sup> Turner.p.47

<sup>96</sup> M Perry Chapman, 'American Places, In Search of the Twenty-First Century Campus' (Praeger Publishers, 2006).p.18

<sup>97</sup> Turner.p.4

<sup>98</sup> Le Corbusier, *When the Cathedrals Were White* Le Corbusier, translated from the French: *quand les cathedrales etaient blanches* by Francis e. Hyslop, jr. Edn (United States of America: McGraw-Hill book company, 1964), p. 134.

<sup>99</sup> Le Corbusier, *When the Cathedrals Were White* Le Corbusier, p. 135.



campus as “an urban unity” which refers to its strong identity and individuality as a physical structure, as well as he described the campus as “a world in itself” to emphasise the large-scale and multiple function setting. While “a temporary paradise, gracious stage of life” explains the spiritual meaning of this place as a social environment that gathers special community in specific time. In addition, Turner emphasises the university campus role as a representation of the institution values and the idea of innovation, he states “The campus reveals the power that a physical environment can possess as the embodiment of an institution's character”<sup>100</sup>. Adding that the campus in its spatial structure not only “sum up the distinctive physical qualities of American college, but also its integrity as a self – contained community and its architectural expression of educational and social ideals”<sup>101</sup> .

In addition to these physical and social characteristics, it must be emphasised the key mission that the university campus has which is to house the process of education and the continuous changes in its educational and social principles. According to Pablo Campos Calvo-Sotelo, “This mission necessitates giving special attention to the correct arrangement of the physical space in which this central undertaking occurs”<sup>102</sup>. Therefore, the quality of the university’s architecture reflects the quality of its education mission. Thomas Gaines argues that the university campus could be considered as the most “idyllic of man-made environments” that embodies the higher education values<sup>103</sup>. Thus, the physical form that accommodates all these facilities is self- evidently significant, and its role not only reflects the knowledge-based community but also acts as a complementary element in the urban fabric of the city.

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<sup>100</sup> Turner.p.305

<sup>101</sup> Turner.p.4

<sup>102</sup> Pablo Campos Calvo-Sotelo, ‘10 Principles For An Innovative Model For The 21st Century University: The «Educational Campus’, 2010, 187–200.

<sup>103</sup> Thomas A. Gaines, *The Campus as a Work of Art* (Praeger Publishers, 1991).p. ix

### *Why does Place Matters in the University Campus?*

Several attempts have been made to define the university campus as a place from different aspects. In terms of the campus spatial structure, the place of the university campus as Turner concludes is “A kind of city in microcosm, it has been shaped by the desire to create an ideal community, and it has often been a vehicle for expressing the utopian social vision”<sup>104</sup>, which is also supported by Calvo-Sotelo who argues that the city and the university campus can in fact be analysed as two phenomena of one type<sup>105</sup>. Regarding, the mission and the values of this institution as a higher education environment that binds it with its society, Edwards emphasises the university campus’ singularity as an education place, arguing that “Universities are places as much as they are institutions, but they are not ordinary places, the campus is no business park or retail development. They are estates of buildings dedicated to higher learning”<sup>106</sup>. The educational mission will always be the primary aspect of this individual environment, with the aim to create an intellectual place that has its own identity and privacy within the urban context.

In addition, Chapman defines the meaning of place in the university campus as an integral part of the academic experience. Chapman considers the place as the main vessel that blends and gathers all the characters in one setting, whether they are physical components or liveable inhabitants. He claims that the campus place “Is tangible and intangible, real and perceived, actual and felt”<sup>107</sup>. Chapman uses the term “emotional resonance” to emphasise how the university campus as a spatial place could reflect and ignite deeper feelings that expand the purpose of that environment, arguing, “The campus is differentiated by the feelings that it evokes

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<sup>104</sup> Turner.p.305

<sup>105</sup> Pablo Campos Calvo-Sotelo, ‘From Typological Analysis to Planning:Modern Strategies for University Spatial Quality’, *CIAN-Revista de Historia de Las Universidades*, 1.1 (2014), 283–304 <<http://dialnet.unirioja.es/servlet/articulo?codigo=1396397&orden=59555&info=link%5Chttp://dialnet.unirioja.es/servlet/extart?codigo=1396397>>.

<sup>106</sup> Edwards.p.150

<sup>107</sup> Chapman.p. xxiii

and the endeavour's that it is meant to cultivate"<sup>108</sup>. Thus, the sense of this place is eventually representing a personal experience that is associated with time and the people who are sharing this time with you in the same space. Chapman traces the importance of place to identify the university campus; he highlights five main metaphors through which to read and analyse the university campus as a spatial place: the campus as narrative, the campus as experience, as intentional community, as a work of art and as a pilgrimage.

Moreover, Robert A. M. Stern argues that this place is engaging with people's social life; he points out "at its best, the college campus is the representation of beliefs, of the specific character of a place, of a community, of an institution. It is the setting for the continually evolving interaction of people and ideas over time"<sup>109</sup>. Coulson, Roberts, and Taylor who claim, "The idea of a university is inevitably associated with the idea of place", support this view<sup>110</sup>, arguing that the university design and its legacy is determined by the concept of the campus as a place "The legacy of place"<sup>111</sup>. Thus, the place of the university campus is a crucial aspect that not only define the institution's long-term success as a community that has its own individual identity, but also identify the relation that the campus has with its hosting city, whether it was placed in an urban or in the suburban area, where this relation expresses, not only the density of buildings, the campus's future expansion, the landscape patterns around and within which the campus is planned, but also, the campus' boundary relation with its abutting neighbours <sup>112</sup>.

Accordingly, creating a university campus that reinforces the institution's mission needs to emphasise the power of the place as a vital aspect in determining the campus as a higher education environment, its identity as a social community and the embodiment of university – city relation. Chapman states that "Place matters because

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<sup>108</sup> Chapman. p. xxiii

<sup>109</sup> Robert A. M. Stern, *On Campus: Architecture, Identity, and Community* (United States: Monacelli Press, 2010).p.12

<sup>110</sup> Jonathan Coulson, Roberts and Taylor.p.10

<sup>111</sup> Jonathan Coulson, Roberts and Taylor.p.261

<sup>112</sup> Chapman.

it is the tangible expression of institutional identity. It is the way that the campus speaks to the personal and civic expectations of its constituents, as much as does a city or town or any institution”<sup>113</sup>. He emphasises “The campus clearly expresses the identity of the institution to the community around it and to the world beyond it, Place matters because it reinforces our sense of institutional pride”<sup>114</sup>. The university campus should have a definitive space that is associated with the sense of place as well as the sense of identity, while the images of this exceptional place would be formulated through time when people share their experiences and activities such as learning and social- cultural engagement.

### *The Place and the University – City Relation*

One of the main aspects that is determining the university campus relation with its host city is its spatial structure as a place. This relation is mainly categorized under two main models; the scattered university, which is evolving from the English collegiate model and the integration model where the university buildings, as highlighted by Calvo-Sotelo “Are largely embedded in the urban space and its functional dynamics”<sup>115</sup>. In addition, the university campus model that represents the American traditional university and the most relevant and applicable model in the twentieth century, where the university premises are in “a segregation spatial structure and separate from the urban space and its functional dynamics”<sup>116</sup>. According to Turner the social-cultural, economic and political changes have influenced higher education in America from Colonial times to the twentieth century and identified this unique place in a way that would meet and influence its community requirements.

The ‘Academical Village, as Turner discusses could express the main academic image that had been adopted by Thomas Jefferson for the University of Virginia in

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<sup>113</sup> Chapman.

<sup>114</sup> Chapman.p. xxxi

<sup>115</sup> Calvo-Sotelo, ‘From Typological Analysis to Planning:Modern Strategies for University Spatial Quality’.p.43

<sup>116</sup> Calvo-Sotelo, ‘From Typological Analysis to Planning:Modern Strategies for University Spatial Quality’.p.43

1817<sup>117</sup>. This model articulated the basic character of the education environment. The main concept was designed to create and develop the university place as a community, which was a vision adopted from the medieval English universities where the academic community shared the same building for a living and studying in an exclusive place, see [Figure 2-1].

This model was a product of its vivid time and place; Coulson, Roberts, and Taylor highlight that the University of Virginia “was a product of the age of enlightenment, an era which aspired to replace theocracy and oligarchy with self-governance, democracy and reason”<sup>118</sup>. Describing this university model as a utopian city, quoting from Paul Goldberger article in a 1989 “It is the physical form of this place that is its truly sublime aspect – the perfection of the proportions, the exquisite way the campus sits poised between civilization and wilderness”<sup>119</sup>.

In addition, the university was one of the pioneering visions to manifest the university campus as a symbol of nation building, particularly when the United State adopted the higher education and its physical environment to reflect the new notion of the republic after the revolution<sup>120</sup>. Turner argues that at that time wide discussions were conducted to consider funding and planning a National University. According to Turner, it was the first time that suggestions were raised to place the university outside the city as the ideal National University, “To be allocated a few miles from the capital, in order to be close to the government and yet removed from the "profligacy" and "vicious corruption" of the city”<sup>121</sup>. The university reflected the innovative architecture and the liberal education principles of its time, where for the first time in American Colleges the main focal building was the library. This made the University of Virginia a summarising image of the American main characteristic

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<sup>117</sup> Turner.

<sup>118</sup> Jonathan Coulson, Roberts and Taylor.p.201

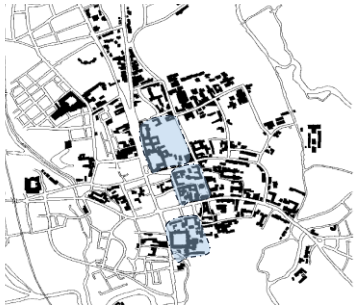
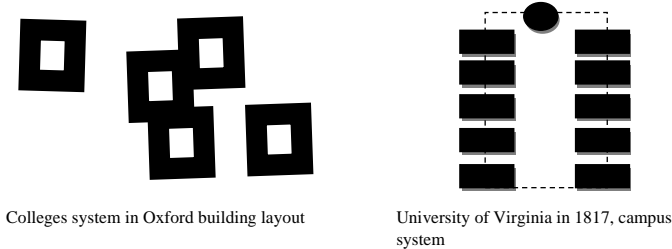
<sup>119</sup> Paul Goldberger, ‘Perfect Space: University of Virginia’, *Travel and Leisure*, 19 (1989), 128–9. **Quoted in** Jonathan Coulson, Roberts and Taylor.

<sup>120</sup> After the United State revolution in the eighteenth century, numerous colleges were founded in United States, including the first state universities. See Turner.p. 53

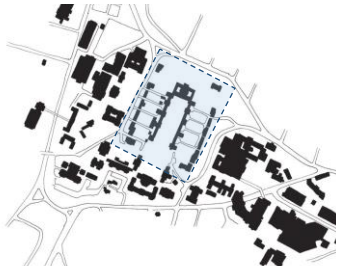
<sup>121</sup> Turner.p.59

of higher education environment from the colonial period to the twentieth century as communities and cities in themselves<sup>122</sup>.

The campus of the University of Virginia in its physical location as a place, its urban scale and architectural character became a key political element of the urban identity of American campus designs, and a representation of the powerful presence that the university campus had in its community; the conceptual image of the Academic Village became a metaphor of the utopian campus. The University of Virginia as concluded by Goldberger “In the end, an essay about balance. It is open, yet enclosed; rhythmic, yet serene, a model village, yet a set of discrete buildings. And it is at once an homage to Western civilization, and a celebration of all that is new and profoundly American”<sup>123</sup>.



A: Oxford city, the university represents as a scattered building within the city fabric.



B: The University of Virginia is the only the only university in the United States to be designated an UNESCO World Heritage Site

Figure 2-1: The spatial structure of the university in two different models A: The scattered university campus and B: The university campus as a city

<sup>122</sup> Turner.  
<sup>123</sup> Goldberger.

### *Overview of the Potential Roles of the Campus as a Place*

The relation between the university campus and the city can enormously be varied according to the university's urban setting within its context and the academic program that could define its urban mission. Carol Severino emphasise the university's urban role and defines it "As a university's social and moral responsibility or obligation to serve the city in teaching, research, and service"<sup>124</sup>. Yet, Richard P. Dober argues that, the development of higher education is substantially linked with the revolution of the urban design of the university in which it is based<sup>125</sup>. The university's role and its urban relation with its surrounding context has long been an inclusive research topic, several studies have analysed and explored this relation from different perspective in terms of its architectural design, its urban theory, its urban planning, its university- city collaboration, its economic and political impact, or its community as an education environment.

Thomas Bender argues the urban relation between the university and the city, discussing that the university could decide what is its expected limitation of urban relation with the city, not only what to share but also to what to keep separate. Bender's study provides significant pieces of evidence from different cities in Europe and America to understand the university's urban relation, its potential roles in different periods, and how the university campus moved from being in the city to be a formal city<sup>126</sup>. His study addresses the university- city relation in the European cities, taking different perspectives that have an association with the innovation of higher education from a chronological point of view; it analyses how that influences the university embodiment with in its hosting city in terms of economic development, cultural engagement, and urban planning.

In the same vein, Laurence Brockliss explores the town-gown historical conflict in Europe. Brockliss argues that the spatial structure of the university and its expansion

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<sup>124</sup> Carol Severino, 'An Urban University and Its Academic Support Program: Teaching Basic Writing in The Context of An "Urban Mission"', *Journal of Basic Writing*, 15.1 (1996), 39–56.p.40

<sup>125</sup> R P Dober, *Campus Planning* (Reinhold Publishing Corporation, 1964).

<sup>126</sup> Thomas Bender, *The University and the City: From Medieval Origins to the Present* (New York ; Oxford: Oxford University Press, 1988).

has been directly influenced by the university's relation with the city's community; regarding the university size and the potential role of the university. Brockliss claims that the theoretical approach of the university during the medieval period ignored the university's role on the urban development. Yet, this has been significantly altered in the nineteenth century when the university began to develop and add new disciplinary domains, particularly in regard of the practical learning and medical science, which required adding more facilities and laboratories to the university buildings within its urban context<sup>127</sup>.

In addition, Clark Kerr identifies the idea of a 'Multiversity'. The term has been used to highlight the significant urban development of the university's spatial structure through its long history, not only in terms of the urban design and its setting within the city but also in terms of the university's educational approach and its research activity. Kerr argues that "The multiversity has demonstrated how adaptive it can be to new opportunities for creativity; how responsive to money; how eagerly it can play a new and useful role; how fast it can change while pretending that nothing has happened at all"<sup>128</sup>. The multiversity university seeks to adopt various layers within its urban structure in order to be able to respond to the urban context challenges spontaneously.

On the other hand, Blake Gumprecht claims that the spatial structure of the university as a green field campus in the small city could promote social and cultural engagement. Gumprecht argues that the campus will be characterised as a public park and community centre for its city. He suggests that there is a relation between the university campus as a place and its ability to promote the social engagement with its urban context<sup>129</sup>. Moreover, David J, Maurrasse suggests in his study specific factors that can sustain and justify the local community engagement between

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<sup>127</sup> Laurence Brockliss, 'Gown and Town: The University and the City in Europe, 1200–2000', *Minerva*, 2000, 147–70 <<http://dx.doi.org/10.1023/A:1026596910667>>.

<sup>128</sup> Clark Kerr, *The Uses of the University*, Fifth Edit (Harvard, Massachusetts: Harvard University Press, 2001).p.34

<sup>129</sup> Blake Gumprecht, 'The Campus as a Public Space in the American College Town', *Journal of Historical Geography*, 33.1 (2007), 72–103 <<http://dx.doi.org/10.1016/j.jhg.2005.12.001>>.



the university campus and the city. These factors are; the type of the higher education as an institution, the power relationship between the institution and the community, the capacity of community – based institution and governing structure of city, the institution culture of the university and the demographics structure, the external funding, and finally, the education mission of the university campus and its commitment towards both the community and institutional innovation <sup>130</sup>. These suggestion factors intend to enhance the university campus role and improve the urban quality of its community. Maurrasse argues that urban university should understand and consider its responsibility toward its community. However, Maurrasse’s study has not indicated any urban design strategy while the focus was on the social justice and the community relation between two urban universities model in Louisiana and their surrounding urban.

In respect of the social - cultural engagement, Berna Yaylalı-yıldız argues that the social relation between the university campus and its surroundings could be promoted by the spatial structure of the university, when the university’ grounds acts as social-cultural hub for the local community<sup>131</sup>. This revelation has been analysed through the concept of ‘Civic University’ in the UK and ‘Land Grant University’ in the Unites State. John Goddard and Paul Vallance claim that “The civic university provides opportunities for the society of which it forms part; engages as whole with its surroundings, not piecemeal; partners with other local universities and colleges and is managed in a way that it participates fully in the region in which it forms part”<sup>132</sup>. In addition, Goddard and Vallance argue that through its location the university have the opportunity to forms its identity and promote the education experience for its individual learners.

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<sup>130</sup> Maurrasse David J, *Beyond the Campus How Colleges and Universities Form Partnerships with Their Communities* (Routledge New York London, 2001), <<http://dx.doi.org/10.1017/CBO9781107415324.004>>.p. 156

<sup>131</sup> Berna Yaylalı-yıldız, ‘Analyzing the Socio-Spatial Construction of a University Campus : Aegean University as Public Space of Student Community’, in *The Ninth International Space Syntax Symposium*, 2013.

<sup>132</sup> John Goddard and Paul Vallance, ‘The Civic University: Re-Uniting the University and the City’, *Higher Education in Cities and Regions: For Stronger, Cleaner and Fairer Regions*, 2011, 1–20.

All these studies have highlighted and emphasised the significant aspect that lay between the university campus as a spatial structure and the city in which is based. Two important themes could be highlighted here from the studies that discussed so far: the spatial structure of the university campus and its urban design has an important role in its social-cultural engagement with the city, which could be categorized according to formal and informal relation. And the university campus as a unique institution has the potential to generate the urban development in terms of its research activity and education mission.

On the other hand, other studies have explored and analysed the university - city relation according to the urban setting of the university campus as a place within its hosting city, considering this the main key to define its urban impacts. Leonard E. Goodall, in his pioneering study '*The Urban University: Is There Such a Thing?*', tries to identify the differences between creating an urban university or just placing a university in a city. Goodall suggests three goals that the university should consider if it aims to become an urban university: As a first goal, the university should be committed to its educational mission and engage with its society problems. The second goal refers to be an active involvement in the city; this could include public services, community services or being part of the political process of the city.

The third goal goes to understand how the university can take an advantage of its location within the city, finding and generating new ways to relate its previous two goals "Education and research" to the context in which it is based <sup>133</sup>. Moreover, Kerstin Hoeger classifies the spatial structure relation between the university and the city in terms of its innovation and transformation role in two main themes; the classical inner-city university models which are "Devising schemes to rejuvenate themselves in a manner that will also benefit their home cities", while the greenfield

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<sup>133</sup> Leonard E Goodall, 'The Urban University: Is There Such a Thing?', *The Journal of Higher Education*, 41.1 (1970), 44–54 <<http://dx.doi.org/10.1080/00221546.1970.11773884>>.

campus university is aiming in many cases to develop through their new urban location “a new urbanity in their suburban settings”<sup>134</sup> <sup>135</sup>.

Likewise, Alexandra den Heijer explores the university campus in the Dutch’s context, arguing the changing role of the university from a place that is designed to provide higher education to a place that is polarized the people and integrated with the city zoning as a social-cultural hub. She highlights four main themes that enhance the university campus to attribute as a city: its strategic mission, financial support, functional involvement and its physical representation within the context. In addition, Heijer presents three urban models that could embody the university campus place: the campus as a separate city; the campus as a “gated community” in the city with or without the actual gates; and the campus as an integrated element within the city. However, Heijer argues that it is not only the urban location that characterise these models, but also other differences that are relating to the university’s education approach and the facilities that it accommodates<sup>136</sup>.

Luísa C. da Silva and Teresa V. Heitor add that university as a physical setting could enhance “the dynamics of its hosting city”, this has been approached through identifying two urban relations of the university campus as a place, the campus as a city and the city as a campus. Each model has been analysed from three urban scales from the city scale, to the university surrounding urban context and finally the urban morphology of the university itself<sup>137</sup>. In the same approach, Flavia Curvelo Magdaniel highlights that the urban setting of the university is an essential factor that

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<sup>134</sup> Kees Christiaanse and Kerstin Hoeger, *Campus and the City – Urban Design for the Knowledge Society, Campus and the City - Urban Design for the Knowledge Society* (gta Verlag, 2007).

<sup>135</sup> Kerstin Hoeger, 'Campus and the city – A joint venture?', *Urban Design for the Knowledge Society* 2007, p.13

<sup>136</sup> Alexandra Den Heijer, "Managing the University Campus in an Urban Perspective: Theory, Challenges and Lessons from Dutch Practice", *Corporations and Cities: Envisioning Corporate Real Estate in the Urban Future*, 2008.

<sup>137</sup> Luísa Cannas da Silva and Teresa Valsassina Heitor, 'CAMPUS AS A CITY, CITY AS A CAMPUS: UNIVERSITY PRECINCTS IN URBAN CONTEXT', THE SEVENTH KNOWLEDGE CITIES WORLD SUMMIT 2014, pp. 10–15.

could define not only its spatial structure within the city but also its social, economic relation with its surrounding urban environment <sup>138</sup>.

In this context, it is important to highlight the study by Calvo-Sotelo, which offers probably the most comprehensive empirical analysis between the university and the city from a physical standpoint. Calvo-Sotelo asserts that, “The relationship between the city and the university is often situated in transitional spaces, which can become particularly effective if successfully resolved”<sup>139</sup>. Calvo-Sotelo indicates three main factors that connect and influence the university campus and the city:

The first is that the university can play an “educational” role at the urban scale within the realm of its local presence through three main steps; the university- city could share their urban resources and their infrastructure such as (sports facilities, theatres, and galleries), transfer the research innovation and building partnerships with its local industry, and finally, to support all this the university’s urban morphology should be harmoniously engaged within the city context, and become an essential urban driver to promote the context quality and identity.

The second factor considers the university campus a significant professional function that has its own physical location. Calvo-Sotelo claims that the university campus as a place should sustain its physical identity, “The campus cannot be a scattered accumulation of buildings or a precinct that is indistinguishable from the rest of the urban fabric and lacking an identity of its own”<sup>140</sup>.

The final factor is the spatial typologies and connections between the campus and the city, Calvo-Sotelo argues that “The analysis and interpretation of a setting, as complex and diverse as the spatial reality of institutions of Higher Education, calls

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<sup>138</sup> Flavia Curvelo Magdaniel, ‘The University Campus as a Real Estate Object and Its Development in the Context of the Knowledge Economy’, International Forum on Knowledge Asset Dynamics and Knowledge Cities World Summit, 2012, 1–26.

<sup>139</sup> Calvo-Sotelo, ‘From Typological Analysis to Planning: Modern Strategies for University Spatial Quality’.

<sup>140</sup> Calvo-Sotelo, ‘From Typological Analysis to Planning: Modern Strategies for University Spatial Quality’.p.36

for a prior effort of classification”<sup>141</sup>. Calvo-Sotelo developed a classification system, considering the university and its spatial structure within the city as the main factor to understand the university role. He addresses two basic ways in which a university’s premises establish its relationship with its host city; for integration, the university premises are largely embedded in the urban space and its functional dynamics. For the segregation, the university’s premises are essentially separate from the urban space and its functional dynamics; however, an intermediate relationship is also possible, where the university grounds adjoin the city<sup>142</sup>.

To conclude, the spatial structure of the university campus as a place and its relationship with its host city has in many cases provided a vital source to examine some of the most critical theories, not only to read the development of the built environment but also to understand the innovative approach of higher education in the community. In addition, to the potential influence that it might have on the social-cultural, economic environment. Figure 2-2 summarises the previous research perspectives in analysing the spatial structure of the university campus as place within the city.

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<sup>141</sup> Calvo-Sotelo, ‘From Typological Analysis to Planning:Modern Strategies for University Spatial Quality’.p.39

<sup>142</sup> Calvo-Sotelo, ‘From Typological Analysis to Planning:Modern Strategies for University Spatial Quality’.p.43

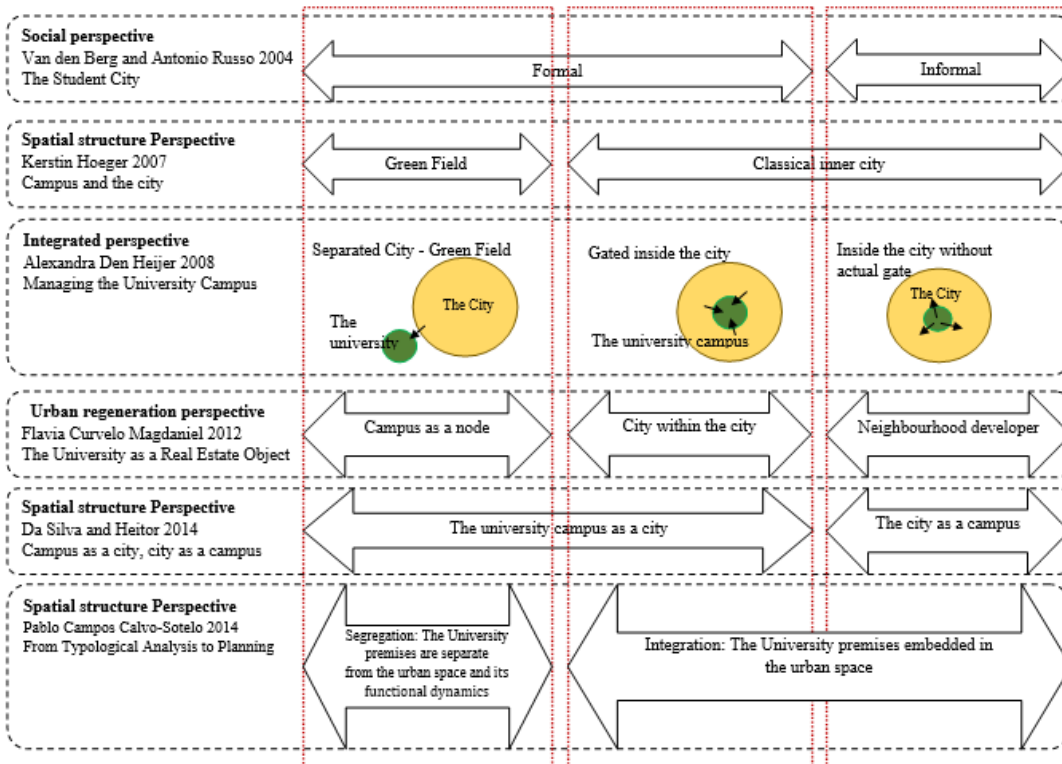


Figure 2-2: The graph is summarizing and connecting the previous research on the campus as a place and its urban and social relation with the city

Source: Drawing by the researcher based on the previous discussion

### *Impact of the Modernity on the University Campus*

After World War II, significant transformations happened on enrolment number and the educational approach of the universities around the world. When the United States, the United Kingdom, and Germany were widely regarded as important example to explore these changes, not only through increasing the student's number but also through the new architectural approach that was applied to meet these changes on the ground. The transformation of the higher education approach changed the nature of the university campus and expanded its role within its context. Where modernity as Turner argues, “With its rejection of historical tradition and its frequent emphasis of functionalism and flexibility of planning, was well qualified to tackle

many of these new problems of campus planning”<sup>143</sup>. Coulson, Roberts and Taylor also point out that “The post-war period was thus one of heady development for university building, set off by an equally heady time for modern architecture”<sup>144</sup>. For the United States, this period could be considered among the most vibrant times of the university development when “Many institutions became, in their scale and complexity, mini-cities”, as Coulson, Roberts and Taylor, state<sup>145</sup>. A number of universities and colleges across the United States worked to update their campus planning to meet the new approach in circulation and transportation. In addition to redesign the open spaces to add new facilities that were characterised by their large structure, such as huge lecture halls, auditoriums, students’ unions, and dormitories, largely without any attention to modify their design to match the style of the buildings in the campus.

In this scene, the Massachusetts Institute of Technology took an early move towards this new approach of planning. According to Turner, Alvar Aalto’s new dormitory and Eero Saarinen’s design for the new auditorium and chapel were standing like an art objects and were “Conceived as individual shapes, each standing alone and producing its visual effects precisely by its dramatic contrast to, rather than conformity with the other buildings and the environment around it”<sup>146</sup>. Similar visions were presented at many other universities, where each university tried to mark its own identity and symbolic image through adapting modern architecture. Figure 2-3 shows Massachusetts Institute of Technology, Kresge Auditorium and Chapel that were structured around in 1950-55.

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<sup>143</sup> Turner.p.251

<sup>144</sup> Jonathan Coulson, Roberts and Taylor.p.25

<sup>145</sup> Jonathan Coulson, Roberts and Taylor.P.25

<sup>146</sup> Turner.p.262



Figure 2-3: MIT, Kresge Auditorium and Chapel, Cambridge, Massachusetts, 1950-55.

Source: Eero Saarinen: buildings from the Balthazar Korab archive, edited by David G. De Long and C. Ford Peatross, 2008. Courtesy of the Library of Congress Prints and Photographs Division Washington, D.C.

A similar attitude emerged in university's planning in the United Kingdom, where significant expansions in higher education took place in the mid of 1950s<sup>147</sup>. During this time student enrolment numbers almost doubled, and the university's boards saw this as an opportunity to open and expand new campuses, particularly in the new towns<sup>148</sup>. However, university's planning in this context was facing other significant decisions arguing whether or not the new universities should follow the collegiate system, and what the level of engagement between the university- city communities should be. According to Tony Birks, this was a matter of each vice- chancellor and the university academic planning board<sup>149</sup>.

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<sup>147</sup> Brockliss.

<sup>148</sup> Tony Birks, *Building the New Universities*, ed. by Michael Holford (Newton Abbot: Newton Abbot : David & Charles, 1972, 1972).

<sup>149</sup> Birks.



The English universities as institutions “Served a leading role in the advancement of British architecture in these years. Built on Greenfield sites, free from the constraints of urban surroundings, the new universities demanded a different approach to conventional British university design”<sup>150</sup>.

Oscar Newman, in his article ‘*The New Campus*’ in 1966, summarises campus planning at that time, highlighting that it was characterised by the “hierarchy of activates”, that was designed according to its functionalism<sup>151</sup>. Turner stresses that point, arguing the university campus at this stage was “Urban in its scale, density, complexity, and even in its potential for alienation- could be justified as a mirror not only of the current state of higher education but of modern society in general”<sup>152</sup>. Therefore, this innovative environment, in general, was the perfect medium that allowed many of the most eminent modernist architects to interpret modernity and “compete for effects” through the university campus planning and design. The university campus as highlights in 1964 by Richard P. Dober through its different motivations whether they are “Technology, urbanization, international causes and national ambitions have led us as a society to give a special place to higher education”<sup>153</sup>. In addition, Stefan Muthesius, in his book ‘*The Postwar University: Utopianist Campus and College*’, explores many cases from Western Europe and the United State. He highlights the university campus Post- War as a new type of institution that has another vision in addition to its educational mission and how it was considered as a national prestige building. In addition, he argues how the educational environment and its reformism was an integrated part with the new social and architectural impetus. Thus, the university campus was at that period part of the social – cultural, economic and political development, and a representation of cultural transformation.

Although the above literature review has examined several discussions around higher education and the impact of modernity in the western contexts, yet, far too little attention has been paid to the university campus and its interpretation in the case of

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<sup>150</sup> Jonathan Coulson, Roberts and Taylor.p.29

<sup>151</sup> Oscar Newman, ‘The New Campus’, *Architectural Forum*, 44–51.May (1966).

<sup>152</sup> Turner.p.271

<sup>153</sup> Dober.p.1

the colonial and post-colonial context, when the university as an institution and its higher education mission have taken further aspects that considers founding it part of the production of knowledge and identity.

### *The Campus Architecture as a Political Symbol and Identity*

Charles Jencks's book '*Modern Movements of Architecture*', particularly the first chapter '*The six traditions- Politics and architecture*', defines six main architectural movements between (1920-1970), claiming that these movements have been driven and formed by political ideologies. Jencks states, "An architect invariably postulates a society for his buildings and if he is to build anything at all, he will necessarily come up against actual political problems".<sup>154</sup> Jencks goes on discussing that "the architects have defined their ideal political positions and become involved, through practice in every day political decisions, whether by compromise with existing society or in defiance or deflection of it"<sup>155</sup>. Jencks's argues that there are three key roots that led the architect's political relation; Firstly, the architect needs co-operative patronage, whether this will be by a government, council, or private businessmen, making the architect accept 'what amounts to political decision'. Secondly; the architecture in a very un-expected way have the ability to influence the lives of those who utilize it, and finally, Jencks's states that 'architecture is a political art', that form the public realm, shared social values, and long -term cultural goals. Thus, the modernity as a movement through its architectural productions was a representation of all the social changes that accompanied the political ideologies, even if it was acknowledged at different levels.

In addition, according to David Milne "Whatever the character of the political order, the essentially conservative alliance between architecture and power remains". Milne enhances that this situation will make that architecture evokes the public "Acceptance of that regime's political power, strength, and durability"<sup>156</sup>. In his

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<sup>154</sup> Charles Jencks, *Modern Movements in Architecture* (Penguin Books, 1973), p.p.30.

<sup>155</sup> Jencks, p.30.

<sup>156</sup> David Milne, 'Architecture, Politics and the Public Realm', *Canadian Journal of Political and Social Theory*, 5.1-2 (1981), 133-46.p.133

discussion, Milne argues that ‘the public character of architecture’ is eventually promoting the public buildings or the large state institutions, that are meant to express the state's order and power.

Furthermore, in his study ‘*The Production of Space*’ Henri Lefebvre states, “Monumental buildings mask the will to power and the arbitrariness of power beneath signs and surfaces which claim to express collective will and collective thought”<sup>157</sup>. One of the most remarkable examples that could interpret these arguments during the post-war period regarding the architecture of university campus, is the new plan of Moscow State University. The university was part of the new Master Plan for the reconstruction of the City of Moscow that was initiated in 1947 and designed to embrace a series of eight high-rise buildings, of which only seven were completed<sup>158</sup>. According to Coulson, Roberts and Taylor “The University and the other six complexes, known collectively as the Seven Sisters, displayed what is termed as Stalinist Architecture, an idiom that combined striking monumentalism with patriotic and traditional decorative motifs”<sup>159</sup>. The university’s building as a spatial structure hardly attached or correlated to its function. Coulson, Roberts and Taylor emphasise that according to the Soviet urban theories, “The buildings were diffused at key points around the city, forming a ‘necklace’ encircling the city’s heart. By creating vertical reference points, these landmark buildings radically transformed Moscow’s skyline, investing it with a unique identity”<sup>160</sup>. They add, “The University’s design is emblematic of the peak of Stalinist architecture, and enormously revealing as to how architecture was exploited to express the ideology of the Soviet state”<sup>161</sup>. The university campus, in this case, was part of the political statement that used the symbolism of architecture to express its ideology and power over the city. Figure 2-4 shows the university’s monumental building that was designed by architect Lev Vladimirovich Rudnev, during the Post-War period.

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<sup>157</sup> Henri Lefebvre, *The Production of Space* (Cambridge, Massachusetts: Blackwell, 1991), p.143

<sup>158</sup> Jonathan Coulson, Roberts and Taylor.

<sup>159</sup> Jonathan Coulson, Roberts and Taylor. p.67

<sup>160</sup> Jonathan Coulson, Roberts and Taylor. p.67

<sup>161</sup> Jonathan Coulson, Roberts and Taylor. P.69



Figure 2-4: Moscow State University. The main building was designed by architect Lev Vladimirovich Rudnev, during the Post-War period

Source: Coulson, Roberts and Taylor

Moreover, the Post – World War II has witnessed emerging different political ideologies even in the western countries that found in the campus design the perfect medium to express its new vision and policy. Free University Berlin, which was established in 1948 during the Cold War in the American sector of Berlin explores these changes. The university in this case was part of the conflicted political scene, that its foundation according to Coulson, Roberts and Taylor was “A reaction to the repression and political manipulation of the renowned Humboldt University in the Soviet-controlled East Berlin”<sup>162</sup>, particularly that Humboldt University was in East Berlin and part of the Soviet sector. The university was designed to be the role model of the democratic higher education that was “Free from the bridle of fascism

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<sup>162</sup> Jonathan Coulson, Roberts and Taylor.p.53

or communism”<sup>163</sup>. This was presented not only through choosing its name but also through its significant spatial structure that aimed to reflect these new principles.

Yet, its main campus which was designed in by Parisian firm Candilis Josic Woods, and partner Shadrach Woods in 1963, had created different approach in applying the campus vision than the American’s traditions, which as argued by Coulson, Roberts and Taylor was missing the institution’s identity as it was merged within its urban fabric, “Woods gave his complex no central focus, no entrance façade and even no central entrance. No one elevation is given precedence over another”<sup>164</sup>. The university campus was part of the rehabilitation vision that the higher education system in Germany works to restore and re-identify, which was driven by the new intellectual environment and its new ideology.

The architecture of the university campus, in many cases, not only has expressed the convergence relation between establishing a national university and the symbolism of the political power but also a representation of the prosperity and independence of the nation. This has been expressed by Wim Wiewel and David C. Perry who point out that “We see clear evidence of the close relationship between urban universities and the economic, cultural, and political agendas of their host communities”<sup>165</sup>. Yet, they clarify that this significant relation might develop and offer other potentials and attitude towards the community that might be varied in time between being beside or against its local political agenda.

Accordingly, the architecture of the state institutions after the Post War - World II was part of the political tools that worked to symbolize its independence and its notion towards building the nation. This shift in scene enhanced the university campus role, practically during the 1950s when many new nations were looking towards building and determining their independence through the development of the

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<sup>163</sup> Jonathan Coulson, Roberts and Taylor.

<sup>164</sup> Jonathan Coulson, Roberts and Taylor.p.55

<sup>165</sup> Wim Wiewel and David C. Perry, ‘The University, the City, and Land: Context and Introduction’, in *Global Universities and Urban Development Case Studies and Analysis*, ed. by Wim Wiewel and David C. Perry (Armonk, New York: M.E. Sharpe, 2008).p.306

urban environment. Since “Knowledge is power” as stated by Thomas A. Markus<sup>166</sup>, one should not be surprised by the special attention and the huge investment that have been paid to the higher education in order to mark the national identity of a new nation, where the university campus in its spatial structure was the perfect project to initiate this image. This could be identified as Muthesius argues, also in Latin America where building universities became a priority and part of the “national cultural institutions”<sup>167</sup>. He adds that this could be seen also the case in many newly independent countries, who were looking towards non-European architects to design this type of buildings, such as Oscar Niemeyer at Constantine University and Kenzo Tange at Oran University, which were both parts of the independence program of Algeria in the 1970s.

Nevertheless, in the post-colonial context, the architecture of the university campus reflected a further substantial aspect that considered the architecture of buildings form of the political power. Vincent Romani in his article ‘*The Politics of Higher Education in the Middle East*’, emphasises the political influence over the higher education policy, practically in the Middle East context and how it was part of the complex environment of post-colonial context. Romani claims that “The higher education clearly became a nationalist issue as well as a geopolitical tool in the Middle East”<sup>168</sup>. He discusses how education was part of the conflict environment in the late of the nineteenth century, where “Increasing resentment in the region against both Western imperialism and Ottoman rule contributed to education being seen as a means of acquiring power”<sup>169</sup>. In addition. He discusses the university as an institution in the Arab world and how it has fostered another local dimension associated with the search for legitimacy after World-War II, where the new nations in that area worked to integrate the political ideology with the higher education

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<sup>166</sup> Thomas A Markus, *Buildings & Power : Freedom and Control in the Origin of Modern Building Types* (London : London , 1993).p.169

<sup>167</sup> Stefan Muthesius, *The Postwar University : Utopianist Campus and College*, ed. by Paul Mellon Centre for Studies in British Art (New Haven : New Haven , 2000).p.249

<sup>168</sup> Vincent Romani, ‘The Politics of Higher Education in the Middle East: Problems and Prospects’, *Middle East Brief*, 2009, 1–8.

<sup>169</sup> Romani.p.3

development. Romani states that “Many state policies were presented and enforced in the name of science, for the sake of the nation”<sup>170</sup>. This enhanced the university’s role not only as a spatial structure within its housing city, but also as part of the political agenda of the contested regimes.

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<sup>170</sup> Romani.

### ***Concluding Remarks***

To summarise, this chapter made a review of the literature that discusses the different aspects that could be generated between the university and the city particularly during the twentieth century. It established a conceptual framework that overview the general aspects that could interpret and influence the university campus design in the twentieth century, through three main outlined sections which explored the place of the university campus, the adaptation of modernity and the representation of the political power. This has been emphasised during the Post- World War II, when the university campus took a further role as a state building and became a representation of the modernization vision and the political ideologies and its different agenda. In this regard, this overview is essential to argue the varied aspects that the research should consider to re-read the University Campus of Baghdad as a product of its time and place. Following this, the next chapter focuses on the research context itself (the place) and the complexities and contradictions that have contributed and determined the city's identity during different phases. In order to understand how the social-cultural, political and the spatial transformation of the city have overlapped and influenced the higher education and the development of its urban environment in Baghdad between 1918 and 1968.



### ***3. Chapter Three: The City in Time and Place - The Social-Cultural, Political Aspects and the Spatial Transformation of the New Capital***

*“When it comes to the confluence of architecture and power, capital cities occupy a place of special significance. In these cities, especially in cases where they have been explicitly designed to be capitals, the architecture and urban design sponsored by the state carries an undeniable political agenda”*

Lawrence J. Vale <sup>171</sup>

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<sup>171</sup> Lawrence J. Vale.p.31

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## *INTRODUCTION*

Before delving into the university; its notion, place, relations and emerging power, and its architecture, it is crucial to understand and outline the social-cultural, economic and political environment and define some terms that will feature in the coming discussion. This chapter examines the milestone influences that led and determined the spatial structure of the university campus, relying heavily on political, social cultural and economic environment for its structure and underlying narrative. It is important to discuss the dramatical changes that Iraq has witnessed during the British colonial and the post- colonial evolution and understand the political implications between the internal and the external actors, particularly that this period experienced establishing two national universities.

This chapter addresses issues that firstly; focus on the formation of Baghdad as a formal capital during the colonial and the post-independence phase. The second section argues the complexities and contradictions of Baghdad's social-cultural, political and urban development during the fifties, which was empowered by the oil revenues on several levels, while the third section addresses the nature of the conflict that accompanied the social-cultural, political and urban environment in the post-revolution of 1958, which were inspired by the new political ideology, to trace and determine how these aspects overlapped and influenced the higher education and the development of its urban environment.

- Section One: re-identifying the city as a capital of modern Iraq
- Section Two: the complexities and contradictions of Baghdad's social-cultural, economic and political environment during the fifties.
- Section Three: the modernisation and re-presenting the city after the revolution of 1958

## Section One: Re-identifying the City as a Capital of Modern Iraq

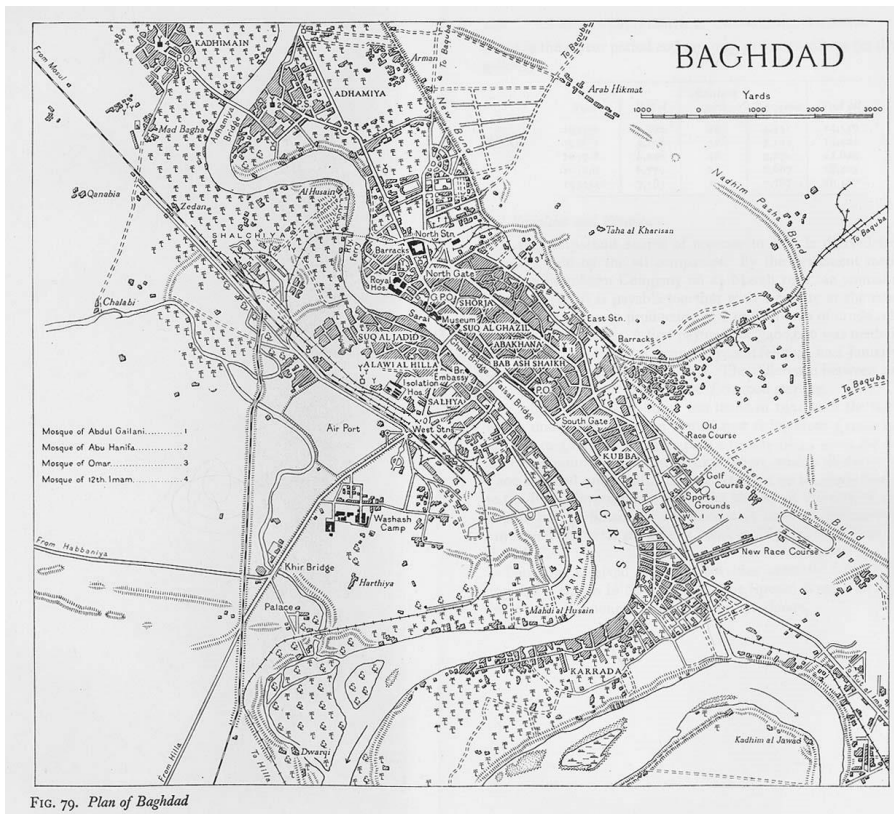


FIG. 79. Plan of Baghdad

Figure 3-1: Baghdad 1944

Source: From Iraq and the Persian Gulf. Great Britain. Naval Intelligence Division, Kegan Paul, 2005

Around the late nineteenth and early twentieth century, British influence in the area was confined to commercial and political representation. Yet, upon the end of the First World War and the breakup of the Ottoman Empire in 1918 which was allied with Germany, British realized that it needs more direct or indirect political control to safeguard its power on the region. Thus, it worked to empower its position which was part of the modernization colonial project through creating the new Iraq state which was based on three main *Ottoman Vilayets* in the Arab province: Baghdad, Basra, and Mosul which covering most of ancient Mesopotamia. This was formally declared under the decision of prescribed by the League of Nations at the San Remo

Conference in 1920, that replaced the British mandate and coronation Prince Faisal or (Amir Faisal) as the king of Iraq in 1921, setting Baghdad as the capital city of the new nation<sup>172</sup>. The British had hoped that the Monarchy system in Iraq and its Arab roots might promote and bring to the new nation the legitimacy and the identity that would strengthen the monarchy's constitutional powers, until 1932, when Iraq acquired its full sovereignty.

Founding the new nation of Iraq under the British Mandate pushed towards emerging set of requirements and modifications that were essential to construct a tangible, mature government that gathering all the segregated parties, along with ensuring a legislation presence of the British. Yet, the British pursued different strategies and schemes to set up their own version of the mandate rule<sup>173</sup>.

This period has been studied extensively by historical, social and architectural researchers who have shown different narrative and perspectives to understand the social - culture, and the political conditions that were accompanied building the new nation. Still, it is essential to emphasize that many of these studies have acknowledged that this time could be considered as the beginning of exploring the cultural identity, particularly that many social, political movements and activists started to influence the indigenous community development. Fahim I Qubain book *The Reconstruction of Iraq: 1950- 1957*, Najji Ma'rouf's research *The Baghdadies Culture*, Baghdad: *An illustrated Historical Exposition*, Khalis H. Al-Ashab's study *The Urban Geography of Baghdad*, all identify these changes and categorised them according to their impact on the social, cultural and urban development<sup>174 175 176</sup>. Hala Mundhir Fattah and Frank Caso argue that this era embodied "Explorations in freedom and literary, artistic, and cultural self-expression were anchored in broad

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<sup>172</sup> Fahim I Qubain, *The Reconstruction of Iraq: 1950- 1957* (London: Atlantic Book Publishing, 1958).

<sup>173</sup> Samira Haj, *The Making of Iraq, 1900-1963: Capital, Power, and Ideology* (New York: SUNY Press, 1997).

<sup>174</sup> Qubain.

<sup>175</sup> Najji, Ma'rouf, *Thaqafat Al-Baghdadiyin "The Baghdadies Culture"*, Baghdad: *An illustrated Historical Exposition* (1968), pp. 129-136 & 144-147.

<sup>176</sup> Khalis H. Al-Ashab, "THE URBAN GEOGRAPHY OF BAGHDAD" (unpublished PhD. Newcastle University, 1974).

social and economic engagements that arose out of the working conditions and economic situations of the majority of Iraqis"<sup>177</sup>.

Consequently, a comprehensive treaty has been developed between The British and Iraq. Fattah and Caso describe the essence of this treaty as a way "To placate independence activists as well as to give Britain a patina of legitimacy in the country"<sup>178</sup>. The relevance of this treaty and alliances transcended the realm of politics, by introducing new and fundamental administrative setting that have influenced and changed all spheres of life<sup>179</sup>.

Samira Haj points out that the British policy since its inception worked to ensure as much as possible their domination and power over the ruling decisions. British advisers were involved in many crucial institutions and political administrations such as the Ministry of Defence, Financial, Health, Public works, and Education. In terms of the political ground, the British have constructed a new constitutional and parliamentary system similar to the British style and the coronation of Faisal I as the legal king of the Iraq kingdom. Yet, that government was closely allied to the British imperial interest which made the treaty was not been enough as it stood, particularly after the increasing of the national awareness and the social demands for independence that were led by the nationalist parties and the student's movements<sup>180</sup>. These movements pushed the Mandate government to sign a series of agreements and treaties in 1924, 1927, 1928, until 1932 when the British mandate rule was terminated under the League of Nations Mandate to give Iraq formal independence. Consequently, this period could be categorized as the colonial and the post-colonial phase, known nationally as the post-independent phase.

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<sup>177</sup> Fattah, Hala, A Brief History of Iraq (Checkmark Books, 2009), p.p.154.

<sup>178</sup> Hala Mundhir Fattah, Frank Caso, A Brief History of Iraq (Infobase Publishing, 2009), p.p.162.

<sup>179</sup> Liora Lukitz, Iraq: The Search for National Identity, (Psychology Press, 1995).

<sup>180</sup> Haj.

## **The political, social-cultural and the urban environment during the colonial and the post-colonial context**

Unlike most of the states that emerged from the territory of the Ottoman Empire, Iraq was literally started from the scratch. The new king recognised that and worked from the first day in laying down the foundation of modern state. Faisal's political loyalty was strongly committed to his kingdom, which was clear through his significant influence on building the new nation of Iraq. Fattah and Caso argue that "The new nation was largely bore King Faisal I's imprint"<sup>181</sup>. Faisal I was aware that a community such as Iraq's that is so diverse in its cultural, social, beliefs, religious, and ethnic groups, would not be easy to impose radical changes in its social structure<sup>182</sup>.

Thus, the king adopted a series of modifications and projects that were intended to create a self-consciously 'modern' state that would gain the people's trust and gather them under the Hashemite rule. Iain Jackson indicates that "These projects had the means to generate a positive relevance of the state to the everyday lives of its citizens"<sup>183</sup>. Under the supervision and the consultation of the British Mandate, the Public Works Department (PWD) as a formal institution was founded to guide and develop most of the government buildings and mobilise the architecture as a tool to enforce the legitimization of the political powers of monarchical rule, through planning: museums, hospitals, airports, administration buildings and many infrastructure projects. The department was mostly dominated by British architects who had worked and experienced architecture in other colonial countries. This stage as has been argued by Khalid Al-Sultani, represents the first attempt to introduce the

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<sup>181</sup> Fattah, Caso, A Brief History of Iraq, p.p.163.

<sup>182</sup> Iraq population was estimated in 1920 census to be around 2,849,282. While its capital was around 250,000, Toseph T.Parfit, Marvellous Mesopotamia, The world's wonderland, S. W. Partridge & co., ltd, London, p.p.15.

<sup>183</sup> Iain Jackson, 'The Architecture of the British Mandate in Iraq: Nation-Building and State Creation', *Journal of Architecture*, 21.3 (2016), 375–417 <<http://dx.doi.org/10.1080/13602365.2016.1179662>>.

modern architecture in the Iraqi context and utilise local materials and the local architectural patterns in these projects<sup>184</sup>.

Nevertheless, the political environment and the power struggles that surrounded many of these commissions have determined and intervened many projects. Since the early time of the new nation, the Iraqi political élite and the nationalists' parties were an essential part of the political opposition, where their demands were centred towards gaining the formal independence and control of the British influence over the government's institutions<sup>185</sup>. Fattah, Caso highlight that in addition to these internal demands in Iraq, there was a contradictory aim between the British government and its successor, about how to build a state in Iraq under the international supervision of the Permanent Mandates Commission. Furthermore, the increasing pressure from the public opinion in Britain, who started to repudiate the whole idea of the mandate<sup>186</sup>. Thus, under these pressures and circumstances, Iraq entered the League of Nations in 1932 and the British Mandate ended.

Throughout the Mandate period between 1921- 1932, Iraq witnessed several political changes that shaped the contemporary history of Iraq. Thirteen ministries were formed, the most prominent in The Royal Covenant were Abdul Rahman al-Naqib (the first prime minister) and Nuri Al-Said which in its era, Iraq rid itself of the mandate and gained its formal independence. Abdul Rahman al-Naqib formed his first ministry in 1921, its main duty to establish the Iraqi Constituent council that elected the king in addition to approving the ministries and the government institutions and the drafting of the Constitution of the Kingdom. It is worth to mention that most of these governments were formed from Sunni sect, and it

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<sup>184</sup> Al Sultani, 'Architecture in Iraq between the Two World Wars 1920-1940'.

<sup>185</sup> Toby Dodge, *Inventing Iraq; The Failure of Nation Building and a History Denied*, (New York, Columbia,2003), p. 38.

<sup>186</sup> Fattah, Caso, *A Brief History of Iraq*, p.p.172.



witnessed establishing the first Education and Health Minister as a merged organization<sup>187</sup>.

However, the British appointed advisor in each ministry was, in fact, the actual ruler, which made the minister's authority very limited and partial. This situation was in many cases the reason that pushed the ministers to resign or complain, for example, the minister of Education and Health was complaining about his limited authority and power over his institution. Yet, this ministry has been experienced a cabinet reshuffle according to the desire of Major-General Sir Percy Cox who was the first British High Commissioner under the Iraq Mandate, who used the Ministry of Education and Health as a political force to manipulate the people's opinion<sup>188</sup>. Cox believed that he could earn the satisfaction of the Shi'i leaders by giving them one of the influential ministers and making them feel that they are part of the political scene, choosing Mohammed Bahr Uloum Tabatabai (محمد بحر العلوم الطباطبائي) as the first Shia minister for the Education and Health. Besides that, he believed that the ministry of education would generate a common link between the Shia sect and the British mandate, that they could use it to settle their anger precisely after the 1920 revolution which was led mainly by Shia clans. This revolution according to Muwafaq Jawad Al-Taey, "shaped the first step toward establishing an Iraqi identity"<sup>189</sup>. Within this immature government, Miss Gertrude Bell has suggested the separation of this ministry into two individual ministries in 1921<sup>190</sup>. Miss Gertrude Bell advised Major-General Sir Percy Cox that each minister should have its own individual institution and mission. After this division, Cox chose Muhammad Ali Heba Uddin Shahrstani (محمد علي هبة الدين الشهرستاني), who was a member and an active participant in the Great Iraqi Revolution in 1920 and one of its prominent

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<sup>187</sup> Ali Al-Wardi, *Social Glimpses of Iraq's Modern History*, (Dar Al Warraq Publishing, volume six, second edition, Baghdad, 1992).

<sup>188</sup> Liora Lukitz, *Iraq: The Search for National Identity*.

<sup>189</sup> Muwafaq Jawad Al-Taey, 'Interview', in Ula Merie (ed.), (2016). "One of the main influences that we should acknowledge that the revolution of 1920<sup>th</sup> was led by the intellectual's elite in Iraq and supported by the Arab clans in the south of Iraq"

<sup>190</sup> Miss Gertrude Bell was the oriental secretary of Major-General Sir Percy Cox, she worked as an archaeologist, established the Baghdad Archaeological Museum and drew the boundaries of the country that became Iraq. She had much influence in the contemporary history of Iraq.

leaders<sup>191</sup>. However, Al- Taey claims that it was the king's desire to establish a national government "that reflects the Iraqi body from all its community"<sup>192</sup>. Nevertheless, the minister resigned later because of his position toward the British mandate treaty in 1922. The continuous confrontation between the Ministers of Education and the British chancellor and their policy made it clear that it was always a complex mission to lead the ministry of Education, precisely if he carried a national agenda.

In terms of the social - cultural environment, the new nation was facing different levels of challenge that reflected obviously on its social cultural structure. Iraq represents one of the most richest communities that has various cultural and social rituals and beliefs. The culture and the religious issues were always intertwined in the social – cultural structure of Iraq community, which made planning a modern national scheme of education could not be easily replace them. This was clear in the report of the memorandum to the League of Nations in 1930, which states that the government has done many attempts to dismantle the local leaders who believing that this might foster the government's policy of speeding up the integration between the local community. This was made through adopting a national education system and creating a centralized administrative power. However, According to Lukitz, this had an immediate opposite impact, as the government's policy in education has "reinforced, rather than weakened communal feelings"<sup>193</sup>. Particularly after the Arabization program that has adopted by the Ministry of Education, which aimed to make the Arabic language the only language in the education curriculum and all the administrative institutions. This program brought a widespread reaction from other communities, who thought that it would be a direct threat toward their identity and heritage culture<sup>194</sup>. Thus, the government worked to modify its policy in a way that

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<sup>191</sup> "Al-Wardi claims that King Faisal faced another problem which was the lack of the efficient Shia that they were able and qualified to work in the government positions." Ali Al-Wardi, *Social Glimpses of Iraq's Modern History*, 1992.

<sup>192</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>193</sup> Liora Lukitz, *Iraq: The Search for National Identity* (London: Psychology Press, 1995),p.27 .

<sup>194</sup> Lukitz, .

would fit all the various communities in Iraq. Creating a network of communications with the Turkmen, the Christians, the Kurdish and the Arabs communities to find out a common ground that was adapted and was fitted for the national education policy and preserve their identity<sup>195</sup>.

Accordingly, the government presented (The General Education Law in 1929) which carried various sections that defined the ministry structure, its future plan in addition to discuss several points on how to develop the higher education such as sending scientific emissions to offer a qualified teaching staff and allowing to establish a number of private high schools and colleges. The law gave the opportunity to open many of innovative schools and institutions, which were sponsored by specific community groups (most of them were Christian) such as the Dominican Sisters who opened a girls' high school in Baghdad with almost 1,000 students in 1925. Furthermore, The American Jesuits who founded Baghdad College in 1932, which was soon became known as an institution of academic excellence, and the nucleus of the first private university 'Al-Hikma University College' in 1956<sup>196</sup>. In addition to these points the law included a vital suggestion that allowed the formal enrolment of the Kurdish students in the state's higher education network for the first time<sup>197</sup>.

The emergence of these progressive political, educational changes between the 1920-1932 helped to explore many social modifications that were influential and clearly present in the daily life of Baghdad. These changes helped to promote a common platform between the different communities, especially with regard to issues of women's education and freedom. This step has altered the social and the cultural structure of the community and allowed many other modern changes. Women's education helped to accelerate the social emancipation from many fundamental symbolic traditions that were like a taboo subject, precisely the headscarf and the black cloak who used to wear when the women went outside her home. The revolution over wearing the hijab has been supported clearly by a class of educated

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<sup>195</sup> Fattah and Caso.

<sup>196</sup> Fattah, Caso, a Brief History of Iraq.

<sup>197</sup> Lukitz, .

poets and group of scholars, who claimed that wearing hijab is “a false guardian” and imprisoned women in fear”<sup>198</sup>. Rising the awareness of girl’s education help to enhance many other social-cultural changes, where lifting the veil went hand by hand with them, see [Figure 3-2] that shows females college students.

These transformations in the Iraqi culture has always been integrated with unfolding new movements in literary and artistic currents, that all reflected the local street views, through poetry, newspapers, publishing, cinema and theatres shows <sup>199</sup>. One of Iraq’s famous poets was Muhammad Mahdi al-Jawahiri (1900–97), who has participated in many Iraqi revolutionary movements that aimed to change the political, social conditions, through publishing a number of newspapers including Al-Furat, Al-Sufil and Al-Rai Al-Am, in addition to his role as an elected president of the Iraqi Literary Union<sup>200</sup>.

This educated atmosphere according to Muwafaq Jawad Al Taey was performed as a trigger that promoted the cultural local identity and enhanced the sense of place<sup>201</sup>. Which was translated on the ground through the innovative architecture of the urban environment. A brief examination of this period has shown the monarch’s rule and newly established government has revealed since its early establishment its commitment and ambition towards establishing the capital city and re-identify a new nation’s identity that would unify and gather the diverse, fragmented communities, when the spatial structure of the city and the social-cultural changes were one of the keys pillars to materialize this attempt.

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<sup>198</sup> Fattah, Caso, A Brief History of Iraq, p.p183.

<sup>199</sup> Ali Al-Wardi, Social Glimpses of Iraq's Modern History, 1992.

<sup>200</sup> Ali Al-Wardi, Social Glimpses of Iraq's Modern History, 1992.

<sup>201</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).



Figure 3-2: This image shows the students from The Teachers' House founded in 1926 and then developed into an institute. It became after 1958 a formal college for girls known as Al-Tahrir College and was one of the main colleges in the University of Baghdad campus,

The woman on the left ('Aminih Al-rihal) was the first woman who got a car licensed at 1936 and drove her car in Baghdad. She was the first woman to decide to take off her hijab without words and people's criticism. After completing her studies at the Teachers' College, she applied for admission to the Faculty of Law and in 1943 to be the first female lawyer in Iraq.

Source: <http://www.iraqicp.com/index.php/sections/variety/22452-2014-12-02-21-27-27>

The PWD since its early stages worked to plan, design and guide the development of the capital city, and adopt architecture as a tool to enforce the nation's identity. Yet, despite these attempts, the political and social-cultural environment was refusing the British dominance over the government's institutions, where many opposite movements helped to forge a common sense towards ending the mandated role and reidentify national identity. These attempts had matured during the Post -World War II, when Iraq entered a new stage of development on all the levels.

## *Section Two: The Complexities and Contradictions of Baghdad's Social-Cultural, Political and Urban Environment during the Post-independence*

Although the country has gained its independence formally and enters the League of Nation in 1932, Britain had sustained its presence in Iraq. The government remained a client - ally of Britain, who maintained its influence during the Hashemite rule, until the late fifties when a revolution had overthrown the Hashemite monarchy and established the Republic of Iraq<sup>202</sup>. Yet, Baghdad during the 1950s was recognized as a promising city that experienced series of dramatic changes which were associated with political, industrial, educational and social-cultural changes.

This vital environment helped to emerge and shape new movements of architecture that aimed to enhance the presence of Baghdad as a capital city, in addition, to empower the political independence and reshaping the national identity. The relation between political influences and architecture cannot be underestimated, in fact it helps to identify and understand the political environment through its products of buildings. According to Vale “Grand symbolic state buildings need to be understood in terms of the political and cultural context that helped to bring them into being”<sup>203</sup>. The post-independence context provides the excellent environment for exploring these issues, especially that it has experienced rising many anti-colonial movements which were a clear sign that there was a common feeling to end British dominance in all the levels including the urban environment. Thus, it is important to characterize the main factors that promoted the modernization movement in Iraq which accompanied the emergence of its first national university.

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<sup>202</sup> The 14 July Revolution, also known as the 1958 Iraqi coup d'état, took place on 14 July 1958 in Iraq, and resulted in the overthrow of the Hashemite monarchy which had been established by King Faisal I in 1921 under the auspices of the British. King Faisal II, Prince 'Abd al-Ilah, and Prime Minister Nuri al-Said were killed during the uprising. As a result of the overthrow of the Iraqi Hashemite dynasty, the coup d'état established the Republic of Iraq. Abd al-Karim Qasim took power as Prime Minister until 1963 when he was overthrown and killed in the Ramadan Revolution.

<sup>203</sup> Lawrence J Vale.p.3

## **The Revival of Political and the Economic Environment**

By the end of the World War II and particularly during the 1950s, Iraq entered an era of progress whether this was in the economy or in the social-cultural development that has not witnessed since the golden age of Abbasid Caliphate. Ending the regency of Prince 'Abd Al-Ilah could be considered the start of the modern vision of Iraq when Faisal II gained his formal coronation in 1953<sup>204</sup>. The flourishing economy that followed increasing the oil revenue, was the main factor that motivated and driven the development processes. In 1950, the Iraq government which was led by Nuri Al Said has negotiated a new agreement with The Iraqi Petroleum Company (IPC) which was owned by British – American company, the new agreement renegotiated the Anglo – Iraqi treaty of 1930 and allowed Iraq to have fifty -fifty split of the oil revenues <sup>205</sup>. The oil industry was the driving force that accelerated the development of Iraq after the World War II and forged its new foreign policy, precisely after increasing the Iraq's incomes around four times in one year from \$32 million in 1951 to \$ 112 million in 1952<sup>206</sup>. This raised the Oil importance and made it part of the political, economic struggles whether between Iraq and the West or, significantly, between Iraqi governments and the local people<sup>207</sup>.

Thus, in order to manage and deal judiciously with this enormous budget, the government call for economic reform program would-be part of the new general policy. This was through founding a semi-autonomous institution that would focus

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<sup>204</sup> Faisal II was the grandson of King Faisal I, the first king of Iraq and the only son of King Ghazi who died in 1939. During the World War II, Faisal II lived with his mother in Berkshire in England, as he was attended Harrow School.

<sup>205</sup> Paul W.T Kingston, *Britain and the Politics of Modernization in The Middle East, 1945-1958* (Cambridge: Cambridge University Press, 1996).

<sup>206</sup> During the fiftieth of the last century, many countries such as Iran and Venezuela were planning to nationalize their oil industry, while Saudi Arabia has planned a new agreement with ARAMCO which give Saudi Arabia fifty-fifty profit, these events encourage the Iraqi nationalist parties to demand the Iraqi government to negotiate a new agreement. Magnus T. Bernhardsson, "Faith in The Future: Nostalgic Nationalism and 1950S Baghdad", *History Compass*, 9.10 (2011), 802-817. Hala Mundhir Fattah, Frank Caso, a Brief History of Iraq (Infobase Publishing, 2009).

<sup>207</sup> Fattah and Caso.

its energy on more broadly-based development programme, which could consider as the second factor<sup>208</sup>.

Founding the Iraqi Development Board (IDB), was an ambition step to develop and modernize the country through exploiting the oil revenues wisely. Paul W.T Kingston argues that the Development Board could consider as one of the pioneering institutions in the Middle East and in the emerging Third world that led the Iraq's development despite the internal and the regional political upheavals<sup>209</sup>. According to Kingston there were two main characters that expressed the development board as an exceptional institution: the first was through allocating two positions within the board to British and American advisers which was a controversial issue at that time, the second was financing the country's development under the board's jurisdiction with seventy percent of the oil revenue<sup>210</sup>.

However, Qubain argues that over all these factors the main individuality that has characterised this organization was proved through its administrative structure which was protected from any government changes or partisan politics<sup>211</sup>. This allows the agency to flourish and set out its phases systematically which offered an integrated, vivid policy that helped to merge ideally with country's needs. The first phase (1951-1956) was mainly targeting regional problems and infrastructure projects, particularly the agricultural sector and the irrigation system to rise the potential of this sector, in addition to minimise and control the flood that was threated Baghdad, structuring several transportation projects that linked between the cities around the country such as bridges, airports and railways<sup>212</sup>. Although there were some projects that were out of the declared list that included the Parliament House, the new Royal

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<sup>208</sup> Alnasrawi Claims that this policy was reinforced by the World Bank which made the granting of a\$12.8 million loan to Iraq conditional upon the creation of an autonomous agency for development. Abbas Alnasrawi, *The Economy of Iraq* (Westport, Conn.: Greenwood Press, 1994).

<sup>209</sup> Kingston.p.104

<sup>210</sup> Kingston.

<sup>211</sup> Qubain.

<sup>212</sup> Magnus T. Bernhardsson, 'Visions of Iraq: Modernizing the Past in 1950s Baghdad', in *Studies in Modernity and National Identity: Architecture and Politics in the Twentieth Century*, ed. by Isenstadt Sandy and Kishwar Rizvi (University of Washington Press, 2008), pp. 81–96.



Palace which both designed by the Bartlett- trained John Brian Cooper who worked as a Government architect after Mason, see figures 18 and 19 that present the Parliament building and the Royal Place , the new building of the Iraq national museum which was supposed to be commissioned to the German architect Werner J. March and the National Bank of Iraq for the Swiss architect William Dunkel <sup>213</sup>.



Figure 3-3: The Iraqi Parliament building, architect J.B. Cooper, Baghdad, under construction in 1957 and later transferring to the Ministry of Defence in 1959

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<sup>213</sup> In the early 1930s, the government decided to move the Iraqi archaeological museum to larger sited and commissioned this project to the German architect Werner Julius March (1894-1976) who designed Berlin Olympic Stadium in 1936. However, nothing has done until 1940s due to the outbreak of the Second War World and built between 1957and 1962. See, Neil Arthur Levine, *The Urbanism of Frank Lloyd Wright* (Princeton N.J.: Princeton Univ. Press, 2016). and, Neil Arthur Levine, *The Architecture of Frank Lloyd Wright* (Princeton N.J.: Princeton Univ. Press, 1998).



Figure 3-4 : The palace was commissioned by King Faisal II of Iraq in the 1950s as the new official royal residence following his planned wedding. The architect J Brian Cooper, renowned for his modernist designs, the palace was originally designed to be only the central section under the dome with two wings. The rest of the building, extending out from these three sections, was added under Saddam Hussein, including large bronze portrait heads on the roof. The fountain in front of the palace was part of the original design. The King would never live in the palace, as he was assassinated before his wedding in the 1958 coup. The palace was thus renamed the Republican Palace. And become part of the Green Zone now.



Figure 3-5: The National Bank of Iraq by the Swiss architect William during construction work and open 1963, and became later Rafidain Bank

However, the first phase has faced many criticisms for neglecting the social aspects and the public needs, arguing that a modern comprehensive plan would not gain the entire success unless it utilizes modern techniques and methods targeting the community needs. These needs were depending on improving the education, the health and the industrial sector. Mahmud Al - Habib claims that these aspects were missing in the first phase because there was a clear absence of sociologist and social science experts within the development board staff<sup>214</sup>. Therefore, the second phase (1955-1959) witnessed an extended vision to increase the impact on the public through adopting specific projects directed towards improve people's living standards. This phase included several public projects and housing programme which all were announced through three weeks of events in March 1956, 1957 and 1958<sup>215</sup>. These weeks aimed to publicise the Development Board achievements and celebrate the projects that have been just completed while revealing future schemes.



Figure 3-6: The Development Board members including the Prime Minister Nuri Al Said,

Source: Bulletin of the development Board week, 1956.

<sup>214</sup> Al - Habib.

<sup>215</sup> Abbas Alnasrawi, *The Economy of Iraq: Oil, Wars, Destruction of Development and Prospects, 1950-2010* (Westport: Greenwood Press, 1994).

By this time, the Board worked to develop comprehensive studies that targeted the economic, the industrial, and the education sector in Iraq. These studies required several researchers and experts who have the ability to understand the community circumstances and adapting the development Board projects to fit their essential needs, yet, at that time, those experts were mainly international and foreign advisers.

On the other hand, the period between 1945-1958 could be considered as one of the most challenging stages in the development of modern politics in Iraq. This period witnessed several dramatic events and activities at the Iraqi, Arab and international levels. This clear absence of political stability could be seen through the dramatic change for its ministries that reached 24 ministries in 13 years, which in turn, reflected negatively on education. Especially, that the Ministry of Education witnessed a continuous change in its administrations, bringing the number of ministers who held this position to 17 ministers. The loss of administrative stability and the persistent pressure from Britain's policy, pushed the Iraqi politicians to try to get closer to the United States through several educational schemes<sup>216</sup>.

These circumstances enhanced the Development Board to adapt several phases to improve the education sector and expand its impact on the local community. This could be seen through embracing a new strategy designed to expand the higher education scientific mission's program. The program was focused mainly to send off many students to study abroad, particularly on the engineering specialities. The development Board initiated special department to administrate and supervise these commissions under the title 'Student missions Bureau'<sup>217</sup>.

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<sup>216</sup> Bashar Fathi Jassim Al - Akeidi, *The British-American Clash of Influence in Iraq 1939-1958: A Historical and Political Study* (Baghdad: Dar Ghaida, Al Manhal, 2011).

<sup>217</sup> Al - Akeidi.

The flourishing economy helped to boost the scientific mission program through the fifties to reach around 800 Iraqi graduates from Great Britain and the United States<sup>218</sup>, see [Figure 3-7] a table showing the progress of the missions and the development of student's number between 1950-1958, and the notable student's number who studied at the American Universities.

Year	The number of the students who sent through the scientific mission's programme					The returned students
	The United States	The United Kingdom	Other universities	European universities	Arabic universities	
1954-1955	104	37	5		3	77
1955-1956	68	55	1		4	88
1956-1957	60	38	51		3	148
1957-1958	203	0	0		0	158

Figure 3-7: A table showing the progress of the missions and the development of scholar's number between 1950-1958

<sup>218</sup> In 1950 the Iraqi government asked The International Bank for Reconstruction and Development (IBRD) to send a Committee of Experts to study the potential of the country's and how to improve its urban, economic and educational sector. The committee has submitted its general recommendations by the end of 1950, in terms of the educational sector, it presented ten key points for the advancement of education in Iraq, which one of them was extended the programme of the scientific missions, which might help to promote the higher education and offer professional experts for the government institutions. The policy of scholarships was targeting first the United Kingdom and the United States while after 1958, it changed toward the Soviet Union and Eastern Europe.

The final factor which clearly showed an important role after the Second World War, was changing the foreign policy and being involved with many foreign organizations from abroad<sup>219</sup>. The United States emerged after the war as a superpower with new policy and strategy to guide its foreign relation and intervention in the region in order to control the Soviet threats. Through the 1950s, Eisenhower's administration and U.S. policymakers were deeply involved in Middle Eastern politics where Iraq has become an important key player in American strategy in the region. This American interest coincided with a diplomatic overture from Baghdad to Washington, who was experiencing a transformation in its political vision. The Iraqi government worked to improve the military collaboration between the U.S. and Iraq through requesting grants of military aid, precisely after declining Britain's to offer grant to military equipment to Iraq<sup>220</sup>.

At the same time, Iraq intended to narrow the British interventions and control their influence especially after increasing the public uprising movements. These attempts have translated on the ground through several realms that included the oil industry, the military force, the economy and the cultural - education sector, particularly under the supportive policy adopted by the Eisenhower administration. The Eisenhower Doctrine and the Baghdad Pact in 1955 were the main collaborations, formed mainly to contain the communist tide in the Middle East. Although that The United States of America was the initiator of the idea of the establishment of this alliance, yet, it was not officially named as a member, but promised to provide economic and military assistance to the members<sup>221</sup>. This indicates the convergence of relation that Iraq witnessed with the United States during the fifties, which was reflected on the higher education approach. According to Al-Akeidi, this stage was represented the stage

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<sup>219</sup> Qubain.

<sup>220</sup> Daniel C. Williamson (2006) Understandable Failure: The Eisenhower Administration's Strategic Goals in Iraq, 1953–1958, *Diplomacy & Statecraft*, 17:3, 597-615, DOI: 10.1080/09592290600867693.

<sup>221</sup> "The Baghdad Pact was a defensive organization for promoting shared political, military and economic goals founded in 1955 by Turkey, Iraq, Great Britain, Pakistan and Iran, the main purpose of the Baghdad Pact was to prevent communist incursions and foster peace in the Middle East. It was renamed the Central Treaty Organization, or CENTO, in 1959 after Iraq pulled out of the Pact". The U.S. Department of State, Archive, <https://2001-2009.state.gov/r/pa/ho/time/lw/98683.htm>.

that American superiority over Britain in the conflict that raged between the two countries around the region in various sectors<sup>222</sup>.

This rapprochement was strengthened through the Iraqi political shift after the World War II who appear a wide favour towards the American policy over the British. This environment impacted the Iraqi- British relation, who identified the new convergence as a force that could extend through the whole region. Moreover, expanding the Point Four Program agreement to include the education sector that insured creating new connotations between the Ministry of Education and the American government<sup>223</sup>. The ministry proceeded with this agreement by organising a special committee to study the potential of its items, the committee was involved the dean of the Engineering college, the dean of Queen Alia College for girls and the adviser of the Ministry of Education <sup>224</sup>.

The Point Four program irritated the British government who saw that such a policy was mainly designed by the American government to expand the gap between Britain and its allies. In fact, Britain assumed that increasing the influence of the American programme would create an educated Iraqi class that were influenced by the American's community and their education system, which might weaken the Britain's future in the country if those educators comes to power.

The UK ambassador to Iraq, Sir John Troutbeck, frequently expressed his resentment and distrust about the altering positions and opinions of the Iraqi social-cultural environment which seemed to be convinced that the British's regional policies were

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<sup>222</sup> Al - Akeidi.

<sup>223</sup> The Soviet-American confrontation after World War II, foreign aid became a familiar United States diplomatic tool and weapon. The Truman administration came up with the idea for a technical assistance program as a means to win the "hearts and minds" of the developing world. By sharing US know-how in various fields, especially agriculture, industry and health, officials could help "third world" nations on the development path, raise the standard of living, and show that democracy and capitalism could provide for the welfare of the individual. Countries from the Middle East, Latin America, Asia and Africa had complained about the European emphasis of US foreign aid. Thomas G. Paterson. Foreign Aid under Wraps: The Point Four Program. The Wisconsin Magazine of History Vol. 56, No. 2 (Winter, 1972-1973), pp. 119-126.

<sup>224</sup> Al - Akeidi.

outdated. This could be clearly noticed through several social-cultural movements that were strongly inspired by American lifestyle<sup>225</sup>.

However, from another point of view, the U.S. argued that its policy was looking towards different strategy that would maintain the US - UK relation in the area, and assured it would be an allying power, or at least this what was announced through its ambassador to Iraq, Waldemar Gallman in 1954, who underlined the importance of sustaining the US – UK ties in the region. Gallman pointed out, in reference to the modernization programs that “We should not permit ourselves to be played off against the British or be drawn into conflicts with them if this can be avoided”<sup>226</sup>. Yet, their influence on the Iraqi government and on the ground was way ahead from the old British manifestation. Another key differences existed between America’s policy in Iraq and the British’s policy, was that the American articulated the Modernisation Theory through The Point Four Program, particularly during the Cold War, believing that with proper guidance and involvement from the Western state, these emerging nations would be able to move from traditions to modernity.

### **The Innovative of the Social-Cultural Environment**

This changing context was the perfect medium to explore several social-cultural movements that allowed to experience different exciting cultural phenomena that held between its layers revolutionary and modern thoughts in arts, literature and architecture. These movements were mostly led by some ambitious young artists, writers, engineers and architects who aimed to interpret the modernism through the nationalistic identity. Magnus T. Bernhardsson describes this period as a “Time

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<sup>225</sup> “Throughout the 1950s and 1960s, the modernization theory dominated both western social scientific thought and knowledge transfer practices. In effect, it provided a set of methodological tools and concepts that characterized the U.S. foreign aid programs and the endeavours of prominent philanthropic foundations, such as Point Four Program”. Theodosios, Lefteris, ‘Victory over Chaos ? Constantinos A. Doxiadis and Ekistics 1945-1975’ (Universitat Politècnica de Catalunya, 2016) <https://upcommons.upc.edu/handle/2117/96362>.

<sup>226</sup> Cited in Brandon Robert King, ‘America’s Search for Control in Iraq in the Early Cold War, 1953-1961’ (University of Toronto, 2104).p.195



when the development of specific and unique Iraqi artistic vocabulary in the literary and visual arts – a time of exciting experimentation and artistic vigour”<sup>227</sup>.

The Baghdad Modern Art Group was one of the main moderniser’s group that was formed by Jawad Salim and other Iraqi artists during the fifties who were known as the pioneers (Al-Ruwad)<sup>228</sup>. Their aim was to find a national personality that revived the historical and the cultural elements and corroborated them with the earlier civilizations. Bernhardsson states that Salim “inaugurated a movement of “Istilham Al-turath,” seeking inspiration from tradition, and developed an artistic vision that was historic-cultural as well as modern”, see [Figure3-8] <sup>229</sup>. The group was sought out for cultural and nationalistic features that identified Iraq’s new personality and identity. Therefore, the presence of them was became quite prominent and dominant in Baghdad intellectual life and part of its new political vision, while the Institute of Fine Art was become a significant element that reflected the elite educated people in the Baghdadi cultural environment <sup>230</sup>.

Meanwhile, there was the openness of the art activity through opening more theatres and cinemas especially after establishing the Popular Theatre Company and initiated the filmmaking Studio of Baghdad<sup>231</sup>. The literary movement was also clearly inspired and influenced by these innovative thoughts. This could be noticed through initiated the Iraqi free verse style, considered as one of the main radical change in the contemporary Arabic literature<sup>232</sup>.

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<sup>227</sup> Magnus T. Bernhardsson.

<sup>228</sup> “Salim, who had studied in Paris (1938-9) and Rome (1939- 40) and was greatly influenced by the work of Henry Moore and Pablo Picasso, often sought inspiration from the paradigms of the various periods of Iraqi history. He had worked at the Iraqi National Museum and therefore was intimately familiar with the material objects of the past. It is therefore not surprising that he incorporated, for example, Assyrian or Babylonian reliefs or Abbasid architecture design in his works of art”. Magnus T. Bernhardsson, "were the 1950s A golden age in Baghdad? the role of nostalgia and nationalism", Kufa review, No.2, Issue 4 (2013).

<sup>229</sup> Magnus T. Bernhardsson.

<sup>230</sup> Magnus T. Bernhardsson.

<sup>231</sup> In addition to that Iraq could consider one of the earliest countries in the area that begins the national television broadcasting in 1956 , see Orit Bashkin, *The Other Iraq: Pluralism And Culture In Hashemite Iraq* ([Stanford, Calif.]: Stanford University Press, 2010).

<sup>232</sup> The Iraqi free verse movement ( Al Shir al hurr) , was a revolutionary, radical step that was led by three main poets Nazik Al Malalika , Badr Shakir Al Sayyab, and Abdul Wahab Al Bayyati.



Figure 3-8: Jawad Salim and Muhammed Makiya with Frank Lloyd Wright in his visit to Baghdad (Institute of Fine Art / Baghdad 1956).

According to Ghada Al Siliq “All aspects of Baghdad’s life were heading towards modernity”<sup>233</sup>. This innovation environment was not confined to art and literature, it extended later through a network of transnational social-cultural movements to include several local architects and other affiliated disciplines who advocated these intellectual messages through their works. Mina Marefat states that “The architects were eager to break the British monopoly on building, which was dominated since the early 1920s by neoclassical tradition prevalent in European colonies”<sup>234</sup>. Those Iraqi architects who have studied abroad started to criticise the superficial imitation that was used to be dominated on the architecture language of Baghdad after their return. Medhat Ali Madhloom, Rifat Chadirji, Muhammed Makiya, Hisham Munir were western based - educated architects who started their careers in this changeable

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<sup>233</sup> Ghada Al Siliq, ‘Baghdad. Images and Memories’, *Escola Tècnica Superior d’Arquitectura de Barcelona. Departament de Composició Arquitectònica*, 2008, 49–72.

<sup>234</sup> Mina Marefat, ‘From Bauhaus to Baghdad: The Politics of Building the Total University’, *The American Academic Research Institute in Iraq*, Fall.3–2 (2008).

cultural- political environment<sup>235</sup>. They were young ambitious architects who were optimistic toward using their knowledge to change. Getting the opportunity to involve with this rewarding time help them to get important positions and experiment new movements and forms of architecture through different projects, and no one denies their role to contribute to the vibrant cultural experience and the intellectual life of Baghdad.

It is clear that the literature, art and architecture have performed as an essential part of enforcing the social-cultural changes and the political power through encouraging the national identity, while the Iraqi Development Board was the perfect platform to assimilate these inspirations into its massive development plan. These complex and contradicting changes, whether they were international, regional, or local social-cultural, political changes have impacted the development of education, whether in its approach or in its physical environment. This vibrant and promising environment was enthusiastic towards rejecting all the traditional retrogressive ideas. Moreover, it was an indication that a new era begins at the level where all the higher education was one of the main aspects that cannot be separated from Iraq's new vision.

### **Re- shaping Baghdad; Urbanisation, Modernity, Identity and Powers**

The period that followed War World II in many developing countries and societies have witnessed the adoption of the modernization theory of development. This was related to several shifts and movements that impacted the world power after the World War II; the raising of the United State as a superpower over Great Britain, France and Germany who were declined after the war, the spread of a united world communist movement and finally there was the disintegration of European colonial empires in Asia, Africa and Latin America, which gave the opportunity to emerge many new nation and cities in the third world. Giovanni E. Reyes argues that

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<sup>235</sup> Magnus T. Bernhardsson.

“These nascent nation-states were in search of a model of development to promote their economy and to enhance their political independence”<sup>236</sup>.

Since the 1930s, Baghdad had witnessed an early effort to reconstruct and plan the growth of the city by F. Brecks and Bronoweiner a German planning firm. Although that the firm was collaborated to set up a master plan to accommodate around 500.000 inhabitants, yet, the master plan was in general fragmented and incomplete<sup>237</sup>. Moreover, there was no credible data that showed Baghdad’s population before the second war world, and Baghdad as a capital was still considered as a small city as many other cities in the developing countries. Yet, these attempts have matured during the 1950s, when the city experienced its first comprehensive master plan. This was enhanced by several circumstances that affected the quality of life in Baghdad and its urban structure significantly.

These circumstances could be categorised into two main factors; one of them was the substantial urban growth that put the urban fabric of the city under pressure, precisely because its infrastructure was not compatible with these changes that were motivated by the significant flourishing economy. This random growth was mainly caused by series of migration waves from the south of Baghdad (the countryside) to the urban centres which were due to increasing the industrial projects that offered new opportunities to work for the people willing to work for low wages. This situation created a serious housing crisis that propagated the squatter settlements and uncontrolled inhabitant (reed and mud houses) on the outskirts of the city which were around 44,000<sup>238</sup>. Furthermore, it impacted the demographic structure of the city and revived other social-cultural and economic problems that were widening the economic and the social differentiation between the Baghdadi communities. The

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<sup>236</sup> “According to the modernization theory, modern societies are more productive, children are better educated, and the needy receive more welfare”. Giovanni E. Reyes, "Four main theories of development: modernization, dependency, world-systems and globalization." *Nómadas. Revista Crítica de Ciencias Sociales y Jurídicas* 4, no. 2 (2001): 109-124.

<sup>237</sup> M. V. Jones, "Population of Baghdad", paper submitted to the Municipality of Baghdad, 1967.

<sup>238</sup> Hoshiar Nooraddin, ‘Planning Middle Eastern Cities: An Urban Kaleidoscope in a Globalizing World’, in *Planning Middle Eastern Cities: An Urban Kaleidoscope in a Globalizing World*, ed. by Yasser Elsheshtawy (Routledge New York London, 2004), pp. 59–84 <<http://dx.doi.org/10.4324/9780203609002>>.

social class differences helped to open the way for communist agitators to spread their activities among the Iraqis who were living in poverty particularly during this time the influence of the communist movements had grown around the world<sup>239</sup>.

The second factor was related to the direct threat that faced the city during the spring of 1954 as a result of the serious flood of the Tigris River, which caused severe damage in many neighbourhoods in Baghdad, see [Figure 24] that shows the city urban development<sup>240</sup>. Effective and central urban strategies were required to accommodate the population flux compatible to the significant economic development. These rapid challenges triggered the Municipality of Baghdad and the Iraqi Development Board's awareness to the essential need of taking several decisions and extended its commissions to study the urban structure of the city and recognise its future needs. This was done through adapting the Development Board's program, to fit King Faisal II's vision for Baghdad's as a modern capital.

Appointing the British firm Minoprio, Spencely, and P.W. Macfarlane in December 1954 by the Municipality of Baghdad was one of the first step to develop the master plan of Baghdad in a way that would be compatible with the Development Board missions<sup>241</sup>. Perhaps, this is appropriate as, in the twentieth century, it has certainly been England who has led the Middle East town planning. Neil Levine claims that the municipality had hired the firm which was known in the middle east for its work in Kuwait that dated to the early fifties, independently to "Eschewing Wilson and Mason's city beautiful approach in favour of more functional orientation"<sup>242</sup>. Levine argues that firm was commissioned by the Mayor of Baghdad Fakhri Al Fakhri <sup>243</sup>.

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<sup>239</sup> Al Siliq.

<sup>240</sup> Centre of revival of science Arabian heritage, the University of Baghdad, <http://www.rashc.uobaghdad.edu.iq/ArticleShow.aspx?ID=97>.

<sup>241</sup> "in December 1954, Minoprio & Spencely and P.W. Macfarlane, London planners active in Middle East and South Asia

<sup>242</sup> Neil Levine, *The Urbanism of Frank Lloyd Wright* (Princeton: Princeton University Press, 2015), p.340

<sup>243</sup> Fakhri Al- Fakhri: studied at the University of Birmingham and received a bachelor's degree in civil engineering in 1932 and then returned to Iraq and was appointed in the Directorate of Public Works and on 13 December 1947 became Director General of the works and then chosen by Arshad Omari on April 29, 1954 to be Minister of Transport and after the resignation of the Ministry He was

This claim was also supported by Imad A. S. Rauf, who quoted in his book (*Memorandums of Fakhri- Al Fakhri*) that one of the main proud accomplishment of Al Fakhri was “The completion of the master plan of the city of Baghdad which was done in 1956 by the British -Italian origin consultant that I participated in most of it and examined its progress personally”<sup>244</sup>.

Al Fakhri states that he suggested to the existing ministry at that time to establish two city centres, one civilian dedicated to Baghdad social-cultural life and the second to accommodate the government’s buildings including the parliament in the west side of the river. For this purpose, Al Fakhri states that "I acquired the vast land of Karada Mariam and borrowed from the Ministry of Finance large sums paid to the owners of the role that was acquired fairly”<sup>245</sup>. Yet, Marefat argues that commissioning the British firm was done under the recommendation of the Development Board “The Development Board commissioned the Minoprio, Spencely, and P.W. Macfarlane master plan”<sup>246</sup>.

The firm’s plan represented various degrees of modernizing for the existing city, practically the special situation that regarded the social – cultural aspects of a city in a region like the Middle East, which its social structure could consider as a challenging task. The firm’s report discusses the main points that the firm was required to consider and tackle such as;

- The legislation section which argues that there was no official planning legislation to enable the authorities to implement the plans once produced. The report highlights that “The existing regulations controlling development, so far, are inadequate to cope with the problems on modern development facing the town”<sup>247</sup>. It

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appointed Mayer of the capital Baghdad on 9 June 1954. See Imad, A. S., Rauf, ' memorandums of Fakhri- Al Fakhri, study and investigation. Baghdad 2000'.

<sup>244</sup> Imad, A. S., Rauf, ' memorandums of Fakhri- Al Fakhri, study and investigation. Baghdad 2000'.

<sup>245</sup> Imad, A. S., Rauf, ' memorandums of Fakhri- Al Fakhri, study and investigation. Baghdad 2000'.

<sup>246</sup> Mina Marefat, '1950s Baghdad – Modern and International', *The American Academic Research Institute in Iraq*, 1956.2 (2007).

<sup>247</sup> Minoprio, Spencely and P.W. MacFarlane, *The Master Plan of the City of Baghdad* (Baghdad, 1956).P.2

also emphasises that “There is a need for a much more comprehensive and yet flexible code of regulations”<sup>248</sup>.

- In addition, the master plan stresses the need to establish a principle of an efficient town development and growth, thus it is necessary to settle the board framework of main roads, uses of land, sites of principal building, open space and limits of town growth.
- Finally, the report highlights the flexibility of planning. The master plan is a continuing process and it is important that the authority administrating the plan should regard it, the plan is not meant to be a static document.

This would require maintaining a close relation and consultation between all the authorities who are responsible to administer the master plan, in addition to involve the Iraqi Development Board, who was scheduling and planning the future projects. The report states that “Selecting the site for all types of development should be carried out through the planning authority and not independently of it”<sup>249</sup>.

These points could reveal the difficult position that the planning consultants have explored while they were trying to explain the master plan to the audience who have little or no connection of what town planning, as it is practised in highly developed nations. Particularly, that there were still complexities in terms of the administration and the government’s authority to request the required lands, and the negotiations with landowners around the land values.

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<sup>248</sup> Minoprio, Spencely and MacFarlane. P.2

<sup>249</sup> Minoprio, Spencely and MacFarlane.p.3

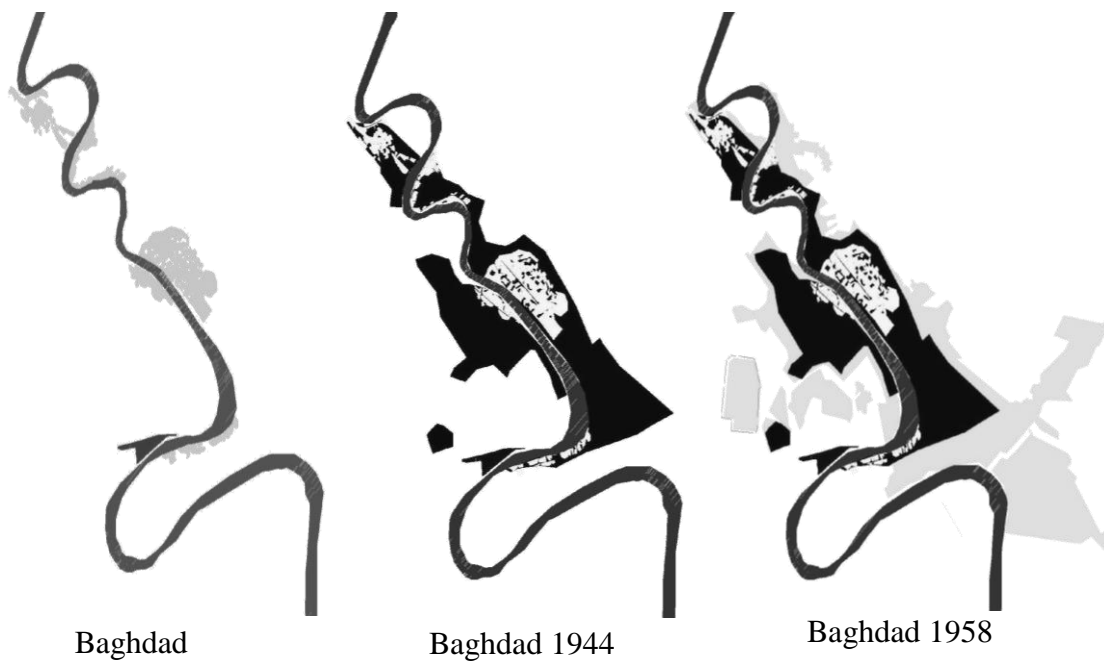


Figure 3-9: The Urban growth of Baghdad city between 1919- 1958

The British firm was responsible to set an overall plan that considered Baghdad as a more or less a semi-circular structure with a diameter around 20 km, which could be consider as a large-scale urban expansion. The firm prepared a comprehensive plan that included the old centre of the city, while the main scheme was primarily focusing on the urban expansion, slum clearance and developing and expanding the transportation system. This was through proposed new bridges that links between the city's districts and expanding the existing roads in the core of the city. In addition to indicate the appropriate location and the land use for many public and private buildings, among these suggested projects; the civic centre at the east bank of the river, the new governor centre on the west bank, the housing sectors, the industrial zones, the public parks. In addition to an extensive transportation proposal that involved the construction of new railway stations, a new airport to be built out the city, for the first time the master plan suggested a university campus zone as a suggested location on the east north of Baghdad as could be identified in [Figure 3-10].



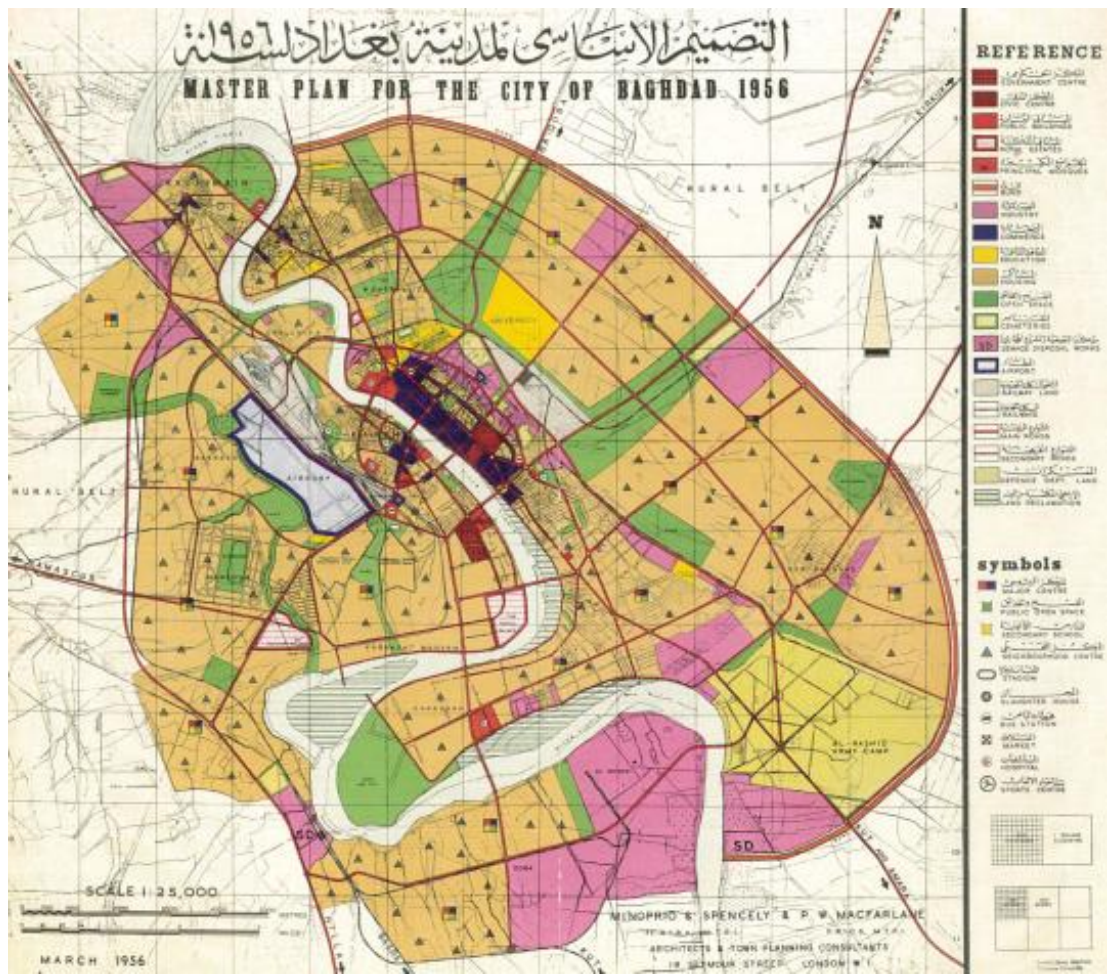


Figure 3-10: The master plan of Baghdad City: March 1956, by the British consultant London's Minoprio & Spencely & P.W. MacFarlane

The Education zone was referenced under the bright yellow colour.

Source: Neil Levine, "Plan for the Expansion of Baghdad Anchored by a Cultural Center, 1957," in *The Urbanism of Frank Lloyd Wright* by Neil Levine (Princeton: Princeton University Press, 2015): 334-84.

Minoprio, Spencely, and P. W. Macfarlane report shows the importance of Baghdad as a significant promising city, emphasising that “Baghdad is an international capital of ever-increasing importance and influence and headquarters of the Council of the Baghdad Pact. It is Iraq’s shop window to the world, and many will judge the country by what they see in its capital, both of the layout of the town and its amenities, and of the way in which its inhabitants live, and the provision that is made for their welfare in the form of good housing and social facilities”<sup>250</sup>. In addition, Bernhardsson argues that “These changes were intended to bring order to the city, to make it more legible for governmental authorities so they could better control and administer its citizen”<sup>251</sup>. The consultant firm realized that such an opportunity could be never treated as an abstract project, Baghdad Masterplan was a tangible chance to create something from the scratch and to build a new identity of modern Iraq. The firm worked in the next two years to provide in-depth studies for the city centre and to consult with the international architects, until the revolution in 1958 that ended the British work, and re-commissioned Doxiadis to present an amended idea of the master plan.

The British town planner’s image for Baghdad was completely compatible with the Development Board's perception even if it was not declared in their official programme. The master plan could be described as a general guide that recommended the essential changes and the key buildings to establish the modern capital. Although, it has not provided any future phases of development nor detailed drawings especially during that time the municipality legislations were still under revision and there was no ancillary legislation to enforce it<sup>252</sup>. Yet, it opened the way towards more detailed dissections that were adopted collectively and, in some

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<sup>250</sup> London firm of Minoprio, Spencely, and P. W. Macfarlane, Architects and Town Planning Consultants, “The Master Plan for Baghdad, 1956 Report,” (London, 1956), p. 2.

<sup>251</sup> Magnus T. Bernhardsson.

<sup>252</sup> M.B., Al-Adhami, (1975) A comprehensive approach to the study of the housing sector in Iraq with special reference to needs, standards, inputs, density and costs as factors in the analysis of housing problems in Baghdad. PhD thesis, University of Nottingham.

cases, individually by the Development Board members, who were enthusiastic toward changes.

Furthermore, in August 1955 and as part of the second phase of the Development Board (1955-1959), the board entrusted Constantine Doxiadis from Athens to develop the national housing program that included low-income housing, playgrounds, elementary schools and housing research centre. Figure 3-12 illustrates Doxiadis Associates working Initially for Baghdad new model community for 100,000 inhabitants, on the western side of Tigris <sup>253</sup> . “In another quarter of the capital, the King dedicated a 1.250 unit housing project which boasts schools, a mosque, and gossip squares” as an article in Time magazine called it, where Iraqi may indulge their favourite national pastime<sup>254</sup>. “No More Slaves”, this manifesto stated the government’s program aims, which its long-range goal was planned to reach 400.000 units for around one-third of Iraq’s population of 5.000.000. See [Figure 3-11] a bulletin of the Development Board week in 1956 that explains the second phases and the main projects that would include the housing development plan and the new street system and highway roads<sup>255</sup>. Marefat argues that period, stating that “Baghdad rebuilding seems indeed to have had an impulse and dynamic different from the rest of the development strategy, it was typical for Middle Eastern nations, in late colonial and early postcolonial periods, to force on their capital cities”<sup>256</sup> . It was determined to be a great exceptional city.

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<sup>253</sup> “The Greek architect was the first to be hired..., since 1945 he had maintained very close contacts with US authorities in charge of reconstruction program in Greece” see. Liane Lefavre and Alexander Tzonis, *Architecture of Regionalism in The Age of Globalization* (Abingdon, Oxon: Routledge, 2012).

<sup>254</sup> Anonymous, ‘Iraq a Quality in Progress’, *Time Magazine*, April (1957), 23–24.

<sup>255</sup> Anonymous, ‘Iraq a Quality in Progress’.

<sup>256</sup> Marefat, ‘1950s Baghdad – Modern and International’.p.4

No More Slaves. In town after town, Iraqi villagers slit the throats of fatted animals to honor the visiting King. He

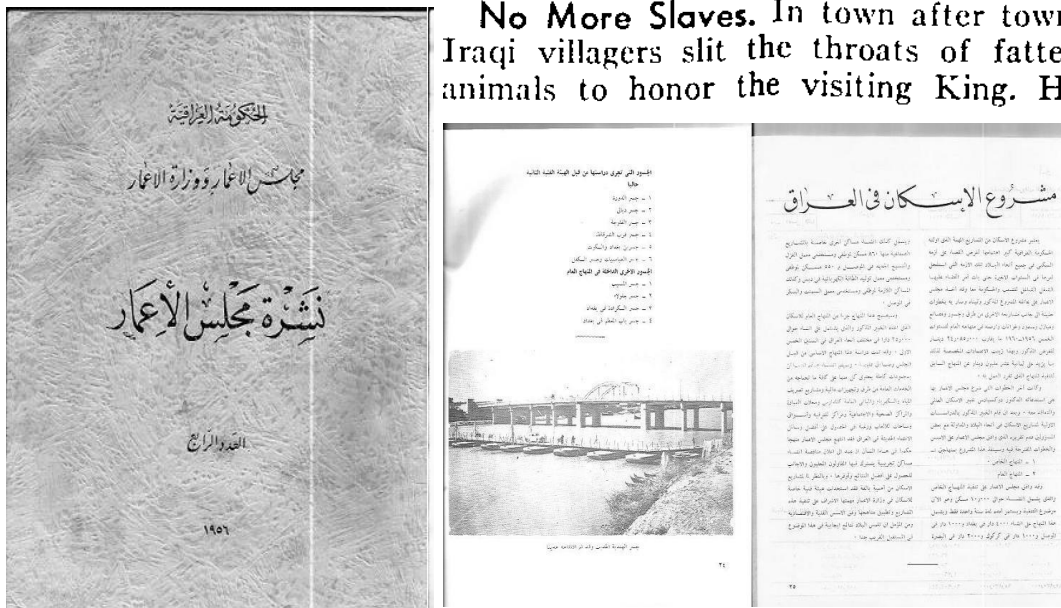


Figure 3-11: The Iraqi government, The Development board and the Ministry of Development, Bulletin of the development Board week 1956; emphasising the housing development plan and the new bridges that were planned to build in Baghdad



Figure 3-12: Doxiadis Associates working Initially for Baghdad new model community for 100,000 inhabitants, on the western side of Tigris. The so-called “Western Baghdad Development Program”. After the housing crises that affected the city after Tigris flood in 1954.

Source: Constantinos and Emma Doxiadis Foundation



Figure 3-13 The Iraqi stamps that issued during the development weeks in, 1956, 1957 and 1958. The stamp's collection was celebrated different projects that already opened or planned for the next phase, such as Dams, Housing project, Bridges and factories.

To sum up, the significant unpredictable transformations that happened to Baghdadi society during the fifties, cannot be attributed solely to economic growth. After the World War II, and amidst the conflict in the area and the great powers who converged and were competing in the Middle East, Iraq has embarked on a modernization scheme that triggered by four main factors: The oil revenue, the social-cultural and political awakening, the western - educated Iraqi consultants and finally, changing the foreign policy and the opening towards the importation of personnel experts from abroad. This included collaboration with the United State through the Point Four program, and many other international agencies, for instance, the International Bank and UNESCO, which were all designed to train the Iraqi to undertake the work next.

The oil industry was the driving force behind the country's vision development. Initiating the Development Board program as an autonomous agency that would be protected from the political changes and independent from all the bureaucracy system to utilize 70 percent of Iraq's oil revenue, was an innovative experience and

practise. The Development Board gave Iraq an opportunity that no country in the Middle East had progressed under the direction of King Faisal II. Although the foreign experts and the administrative advisers were deeply involved in the first modernization phase of the Development Board, yet, as previously mentioned these projects were criticised and viewed from the public as insufficient and lacking to understand people's actual demands. This made the Development Board involved in its second phase more native professionals and experts who have shown significant impacts upon the character of development and the modernisation scheme.

Thus, the modernisation scheme during this time involved three certain arms that were mainly administrated and adopted by the Development Board programme: the first one was targeting the infrastructure projects and the agricultural system, the second was focused on industry development, and third one was designed to improve the welfare system and the human resources such as, the urban development and the free state public services for instance schools, housing, and higher education institution and the public health services.

Yet, regardless of the economy flourish that Iraq was witnessed under King Faisal II and Nuri Al-Said, it did not guarantee the political stability. Qubain raises one of the main significant question in Iraq at that time, arguing whether the political shifts and the uncertain new policy would have any impacts on the development programme<sup>257</sup>.

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<sup>257</sup> Qubain.

*Section Three: Redefining and representing the City Identity: Post Revolution*



Figure 3-14 : Baghdad Urban Development 1958

Source: US Army map of Baghdad

**The Political Shifts**

On the 14<sup>th</sup> of July 1958, the Hashemite monarchy which was established by King Faisal I in 1921 under the British Mandate, and its Pro-Western government was abruptly and violently overthrown by a military coup. The revolution and its violent acts in Iraq have taken great consideration from America's foreign policy who saw it a threat to the security and stability of the region and destabilizing to their influence and position in the Middle East. Particularly Iraq was the only Arab country which adhered to the Baghdad Pact in 1955 and left it under the revolution government. But even more importantly, the revolution's ideology itself and the way that it overthrew the Monarchy was acknowledged as a turning point towards emerging new political alignment and powers, that would not only reshape different

ideological orientation in the region but also would influence the foreign economic policy in the area, as British after the revolution has clearly lost its control in the Middle East.

Amidst these significant political and ideological changes two main objectives were declared by the revolution leaders; “To liberate Iraq from the claws of the oligarchic monarchy and its creator, British imperialism, and to rebuild and reconstruct the nation by promoting social and economic development on behalf of its people”<sup>258</sup>. Haj argues the distinctive character of the revolutionary regime, that in addition to “Being emancipatory”, it's emphasising on reconstructing and redeveloping the country for the whole interest of the society<sup>259</sup>.

Despite this, Abd Al -Karim Qasim's regime has faced during its early years a controversial time that made its claim for representing “Will of the nation” a platform to eliminate the opposite political accounts. This was clear through the political structure of the cabinet that encountered many changes during Qasim's role between 1958-1963. This unstable political environment was ended soon by another military coup in 1963, that was guided by the Pan – Arab forces until 1968 when another revolution arose staged by the Baath Party which stayed in power until 2003, with its nationalist and socialist ideology.

Accordingly, this section discusses and argues two main political scenes: the first deals with the First Republican Regime 1958–1963, its modification and interpreting for the social-cultural, political and urban development schemes. The second covers the second Republican Regime between 1963-1968 and the nature of the conflict that overlapped and influenced the urban development and the higher education environment.

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<sup>258</sup> Haj.p.111

<sup>259</sup> Haj.



## **The First Republican Regime 1958–1963: A Controversial Scene**

This research acknowledges that the 14<sup>th</sup> of July, represents until today a controversial and sensitive moment for many Iraqi people in terms of identifying it as a military coup/revolution, arguing the horrific end of King Faisal II, Prince Abd al-Ilah, Nuri al-Said, and many royal family members, who were all killed violently and brutally during this movement. The whirlwind of changes that accompanied the coup and its political agitations brought an end to 37 years of nation-building started with the Coronation of Faisal I in 1921. During the monarchy, identifying the national identity and representing Iraq as an independent state that would unite all its segregated parties was the main path that the country pursued. On the other hand, the upsurge of Arab nationalism, Iraqi identity and the question of national independence have added further pressure to the legitimacy of the Iraqi state. Notably, Fattah and Caso emphasise that “The glaring discrepancies and downright injustices in social, economic, and political conditions paved the way for a revolution”<sup>260</sup>. Saying this, another argument was posed, debating the influence of what external pressures agitated Western imperialism. Despite this, no revolutionary movement can be simulated or fortified unless there is a real, internal readiness for it<sup>261</sup>. The military coup also ended the Hashemite Arab Federation, which had been established between Iraq and Jordan in early February of the same year, declaring a different period that held in its political agenda’s new associations and alliances<sup>262</sup>.

Abd Al-Karim Qasim took over power as the Iraqi prime minister, during which time the Iraqi Communist Party (ICP) was a powerful player and influencer in Iraqi

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<sup>260</sup> Fattah and Caso.p.187

<sup>261</sup> The Iraqi Prime Minister and strongman of the monarchy, Nuri al-Said, was so deeply committed to collaboration with the British government and therefore so completely compromised by their apparent support for Israel. For more detail see Karol R. Sorby, ‘The Free Officers’ Movement And The 1958 Revolution In Iraq’, *African Studies*, 2005, 2 2-4 4.

<sup>262</sup> In the last year of the monarchy, Iraq and Jordan, prodded by the United States and the United Kingdom, had decided to form the Arab Federation to counteract the effects of the very popular United Arab Republic (UAR) the union that was between Egypt and Syria spearheaded by Egyptian president Nasser. See, Fattah and Caso. P.202

politics<sup>263</sup>. Qasim stayed in power until his assassination in 1963, this period being dubbed as ‘The First Republican Regime’. For the local Iraqi people, the revolution was generated by the internal forces that were inherent in the socio-cultural, economic and political structures of the state, yet, it cannot be denied that since the early time of the republic, the country witnessed several years of instability, political conflict and struggle to maintain the country’s identity and unity over its various population groups.



Figure 3-15: The first session of Iraq’s Republican cabinet on July 22, 1958. From left: Colonel Abdul Salem Arif, General Abd Al-Karim Qasim, prime minister; and General Naguib Al-Robey, chairman of the Sovereignty Council; with other unidentified members.

Source: Fattah, Hala, and Frank Caso, *A Brief History of Iraq*, Checkmark Books, 2009, p.191

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<sup>263</sup> In a further attempt to strengthen his power base, Qasim struck up an alliance with the Iraqi Communist Party, which for its own ideological reasons was fundamentally opposed to joining the Nasser-sponsored union of Arab states: the only union Iraqi communists supported was with Moscow. For more details see Con Coughlin, *Saddam: His Rise and Fall* (Harper Perennial, 2005).p.24

One of the interesting material that described this critical time on Iraq was a letter written by Nezam Ameri, who was the direct coordinator for Frank Lloyd Wright project in Baghdad: he wrote (as Olgivanna Lloyd Wright recalls in her book *Our House*) to Mr Wright on the 10<sup>th</sup> of August in 1958, discussing his interpretation of the problem that was facing the Middle East, as could be seen in [Figure 3-16] <sup>264</sup>. He highlighted Baghdad's post-revolution atmosphere (e.g., the complexity, the absence of security, loss of control and the unknown destiny that faces the city).

August 10, 1958

Dear Mrs. Wright:

In the morning that the revolution happened I was in Baghdad. And in the streets what I saw made me sick and ashamed of belonging to the human race. For that day I saw man in his naked form and stripped of his false nice pretenses.

I had seen mobs at work many times before since my childhood. They are always unhuman and void of feeling—and heartless.

After the revolution I stayed in Baghdad for a week but all the roads were closed and I never received the drawings that Mr. Wright had sent me and because my visa had expired, I had to come back to Teheran.

I have come away from Baghdad but the Middle East is in a very dangerous situation and one does not know what to expect from one hour to the next.

I am sorry to disturb you with this unpleasant letter but I am so confused, for I see nothing has changed man from the time he lived like animals. In fact it seems to me that he has become worse and has sunk lower and lower from that human level that we try to reach at Taliesin. And what is the use of the efforts of so few people to help humanity.

You have probably read about the revolution, but I hope some day to see you and talk to you about it.

Figure 3-16: Nezam Ameri letter to Wright in 1958, describing the critical and complex environment Baghdad was witnessing at the time.

Source: Olgivanna Lloyd Wright, *Our House*

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<sup>264</sup> Olgivanna Lloyd Wright, *Our House*, First (Horizon Press, 1959).

Yet, it has been argued that although the contradiction and complex environment that followed the revolution, the new regime through its leader General Qasim worked to emphasise its nationalist reference and its vision towards reconstruction the Arab identity. Haj states that Iraq “Ought to be the agent of nationalist modernization project”<sup>265</sup>. Particularly that for the Arab nationalist regimes in the area (Egypt and Syria) the Iraqi nation, as Haj argues, “Was a product of the British imperialism”. Thus, the new regime works to embrace new notions to show its independence and to justify the importance of having a unified development system. Karol R. Sorby discusses the new development approach of the revolution’s government, arguing that “There could be no doubt that the development works had helped to subdue reactions to the crisis, but only in a strictly limited way”<sup>266</sup>.

The new political powers as well as their adopted ideologies worked to publicize its intention to embrace different notions of what constitutes the nation and how to define ‘modernity’. Therefore, it was important that the new regime attempted to persuade the Iraqi people there was the full intention to serve not just class society, but a large part of society, who was not looking for prestige flashy buildings such the Opera House, but instead they were looking for basic infrastructure projects and public institutions in the realm of health, transportation, and education<sup>267</sup>. In this ideology and during the same month, Qasim’s regime revised the modernization scheme and introduced many significant changes that were attempting to represent the identity of Iraq as an independent national nation.

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<sup>265</sup> Haj.p112

<sup>266</sup> Sorby.

<sup>267</sup> Fattah and Caso.

## **Revolutionising the Social and Cultural Environment in the Vision of Qasim**

To understand Abd Al-Karim Qasim's modernization vision and his revolutionary changes, it is essential to introduce a brief background around his early life and education that shaped his personality and influenced his political decisions. After his graduation from Markaziyah High School in Bab Al-Moatham, the young Abd Al-Karim Qasim served as a teacher in a Baghdad suburb elementary school (where many of the local people were suffering from poverty) before he joined the Military College, when he graduated as a military officer and rose in the army rank hierarchy until he became a Brigadier. This period, as reviewed by Jamal Mustafa Mardan, was the time that Qasim realised the contradictions and the unfair challenges in the education and the health system and the social gaps between classes of society, developed his ideology and certain beliefs for how the social and cultural environment should look<sup>268</sup>. Thus, he was enthusiastic towards changing these conditions and put forwards his thoughts to practice immediately after he came to power. During the first month of the revolution Qasim declared “The classes of the people have merged”, “Social justice and a higher standard of living to all”<sup>269</sup>.

Qasim was able to captivate and understand the public’s demand and their enthusiasm towards change especially that of the many Iraqi people headed to the streets in the first days of the revolution to voice hopes that the revolution might augur better futures<sup>270</sup>. People believed that Qasim was part of them and would understand their demands, needs, and the unequal environment they were living in—particularly considering he came from a low class family and had to struggle to have a fair life<sup>271</sup>. Additionally, Sorby discusses that many people believed it was an opportunity not only to free the country from Britain’s tutelage, but also to pursue new policies directed towards the fulfilment of Iraq own interests<sup>272</sup>.

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<sup>268</sup> Jamal Mustafa Mardan, *Abdul Karim Qasim: The Beginning and the Fall* (The Oriental Library, 1989).

<sup>269</sup> Haj.

<sup>270</sup> Fattah and Caso.

<sup>271</sup> Mardan.

<sup>272</sup> Sorby.

To introduce his plans, Qasim initiated the Revolutionary Command Council (RCC) which established shortly after the revolution, to set out the new constitution and codify the tenets of religious pluralism and centralised legislative power<sup>273</sup>. Qasim's regime during his five years in power demonstrated his commitment and sensitivity toward the unfair conditions that many Iraqis were experiencing under the monarchy. This was demonstrated via his economic and social development reform scheme, which differed considerably from the development programme under the monarchy. This regime did not announce an official general programme to set out its main principles and objectives, however, reading various announcements and acts could indicate and generalise the regime main ideologies. According to Abbas Alnasrawi there were two overriding goals of the revolution "The attainment of economic independence and the achievement of more equitable distribution of wealth and income"<sup>274</sup>.

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<sup>273</sup> King.

<sup>274</sup> The main economic principles that guided subsequent economic policies could be summarized as follows:(1) economic planning is an important instrument to guide and direct the whole economy; (2) curbing monopolies and strengthening the middle class; (3) liberating the economy from the shackles of imperialism; (4) abolition of land tenure system; (5) establishing trade relations with all countries; (6) closer economic ties with Arab countries; (7) strengthening and expanding the public sector; (8) encouragement of the private sector; and (9) a higher rate of economic growth. For more details see, Alnasrawi.p.37.



Figure 3-17 : An Egyptian newspaper announcing the overthrow of the monarchy in Iraq and the establishment of the Iraqi Arab republic.

Thus, the new regime abolished the Iraqi Development Board (IDB), replacing it with a Ministerial Committee, and categorising it as part of the previous corrupt system that represented the monarchy’s policy and its questionable program<sup>275</sup>. In the first year, the new Ministerial Committee decided to continue the progress of the board’s program at a slower rate before initiation its new programme and setting out its development plan. In 1959, the new development programme was introduced as an integrated part of the Economic Planning Council and the Ministry of Planning (established to replace the Ministry of Development). According to Alnasrawi, a Provisional Economic Plan (PEP) was adopted to ensure the continuity of work—particularly with the projects that had already been signed and started in addition to a

<sup>275</sup> Magnus T. Bernhardsson.

detailed economic plan that the new ministry of planning prepared to assess the other projects<sup>276</sup>. Saying this, many of these monarchy-commissioned projects were assessed according to its political ideologies and the groups that might serve them, causing many, if not all, to be put on hold or cancelled. In this case, the Masterplan of Baghdad which was presented by the British firm Minoprio, Spencely, and P.W. Macfarlane in 1956, was cancelled, and put forward and recommissioned to another firm with a different background.

In addition, Wright's Opera House project, which it has been argued would not match the new government's policy, or it might be judged for wasting its revenue for such a project was cancelled. As it was greatly argued by the new regime that the local people did not have enough access to either education or health care facilities<sup>277</sup>. Wright's widow recalls this decision, as well as how it was shocking to perceive when the new regime cancelled Wright's project, stating that "The revolution in Iraq struck close to home at Taliesin... Mr Wright's inspiring design for a new Baghdad cultural centre and several months at Taliesin on drawings appears to have been wasted"<sup>278</sup>. Through propagandising new urban development and housing projects, the socialist ideology that guided the new republic worked to emphasise its new identity and modernisation rhetoric.

Historian Udo Kultemann emphasises that "The Iraqi political and architectural development since 1958 was strongly influenced by technological assistance programmes from Eastern European countries, especially the USSR, Hungary, East Germany, Poland, Romania and Yugoslavia, as well as by international planning firms, such as Doxiadis from Athens"<sup>279</sup>. Doxiadis Associates from Athens was largely involved at this time, invited not only to structure the general housing programme, but also to contribute to the restructuring of the new masterplan for Baghdad in a way that would fit the government's policy and its new agenda. By the

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<sup>276</sup> Alnasrawi.

<sup>277</sup> Magnus T. Bernhardsson.

<sup>278</sup> Olgivanna Lloyd Wright.p 220

<sup>279</sup> Udo Kultemann, 'The Architects of Iraq', *Mimar*, 1982, 54–60.



1960s, Qasim's regime was able to finish 25,000 homes across the country, including the low-cost housing schemes by Doxiadis which was devoted to the poor<sup>280</sup>.

In the realm of social policy, Qasim's revolutionary government "Promised a national agenda in which feudal relations in the countryside would be dismantled; country-wide programs tackling poverty, health, and literacy would be promoted; ethnic and sectarian divisions abolished; and economic development, reenergized"<sup>281</sup>. Qasim's legacy could be acknowledged as one of the several domestic transformative laws that positively impacted the Iraqi community and reformed its social structure via raising the minimum wage, women's rights, legalised unions, a new agricultural law, the policy of agricultural reform and offered variations of unemployment and accident insurance<sup>282</sup>, in addition to an extensive emphasis on the housing and the education programme.

### **The Revolution and the Urban Development**

Amongst this contradiction and complex environment, the Iraqi architects found themselves more responsible in participating and re-identifying the country's identity, beginning before the revolution of 1958 away from the British domination. Caecilia Pieri argues that "The 1960s witnesses the rise of the first generation of Iraqi architect - foreign educated but decided to build a new Iraq by founding the principles of a new urban landscape"<sup>283</sup>. This era is known as "The rise of modern Iraqi architecture", particularly considering it witnessed the founding of the first architectural department at the University of Baghdad in 1959, which transformed attitudes towards Iraqi architecture and its education principles intensely. The

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<sup>280</sup> Al Thawra city (the City of the Revolution) and today's 'Sadr City' could be considered as the largest township project at that time at the edge of Baghdad. see King.

<sup>281</sup> Fattah and Caso.p189

<sup>282</sup> King.

<sup>283</sup> Caecilia Pieri, 'Modernity and Its Posts in Constructing an Arab Capital', *Middle East Studies Association Bulletin, The Middle East Studies Association of North*, 42.1-2 (2009), 32-39.p.3

department was founded by three main Iraqi architects: Mohamed Makiya, Abdullah Ihsan Kamel, and Hisham Munir<sup>284</sup>.

According to Kultemann, the significance of this school can be determined through the pioneering role and influence of Mohamed Makiya and other teachers, who sought to redefine Iraq's contemporary architecture, liberating it from the foreign influences. Makiya attempted to establish an Arab identity in modern architecture possessing its own historical and traditional roots<sup>285</sup>, yet the political, revolutionary and vibrant cultural scene inspired these architects differently and encouraged to develop different approaches towards dealing with modernity through the lens traditional and local history. Mohamed Makiya, Hisham Munir, and Rifat Chadirji who came back to Iraq during the fiftieth and have influenced in many ways the Iraqi Development Board projects, found themselves after the revolution responsible for re-identifying the Western architectural design in terms of the local architectural tradition. Pieri categorises their interpretation for the modernity - tradition debate in Iraq into three main practices<sup>286</sup>. Firstly, Mohamed Makiya (1914-2015) argues that "modernism was a healthy reaction to what was before, but there was something missing, and that was the identity of regionalism and the identity of humanity"<sup>287</sup>. He believed that Arab-Islamic architecture is comprehensive and so was committed to the development of an Iraqi architectural identity that would show respect and re-represent it in a modern urban setting<sup>288</sup>. See [Figure 3-18] that shows the Iraqi architect and the founder of the first architectural school in Iraq Mohamed Makiya

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<sup>284</sup> "At the time, I thought Abdullah was the best. The quality and design of his work... He studied in the UK like Makiya, but he continued at Harvard where he studied city planning," said Munir. "When we formed the department, he was already teaching in the civic engineering department. And when I was doing my post-graduate degree, I was invited to be an assistant teacher, so I had some experience. I was the more academic one, I think, of the three of us", **quoted in** Alsammarae, Rima, 'Pioneer of Modernist Architecture in Iraq, Hisham Munir Looks Back on a Lifetime of Landmark Projects', *Architect*, 2018, pp. 6–11 <<https://www.middleeastarchitect.com/>>

<sup>285</sup> Kultemann.

<sup>286</sup> Pieri, 'Modernity and Its Posts in Constructing an Arab Capital'.

<sup>287</sup> Sara Towe, 'Islamic Architecture Has Principles of Faith', *The Middle East Times*, 1984, 4–11.

<sup>288</sup> Between 1959 and 1968 Makiya taught Islamic Architecture and the study of the Iraqi tradition, which he also writes about in his books, "The Arab Village" (Cairo, 1951), and "The Architecture of Baghdad. Historical Survey" (Baghdad, 1969). Both emphasise the re-evaluating of the tradition of Islam, for more details see Kultemann.

with Walter Gropius in his house in Baghdad 1967. The second was introduced by Hisham Munir (1930), who based on contemporary requirements. Munir's approach was clearly influenced by his collaboration with TAC and the international firms. In the same vein, Kultemann claims that Munir searched for "the most suitable technological solution that would fit for a given project"<sup>289</sup>. Yet, Rifat Chadirji's (1926) approach tried to integrate both tradition and contemporary requirements into one structure, identifying his approach as 'the regional international architecture'. Nooraddin argues Chadirji's architectural style in his search for a new modern local design, was that "Iraq should have its own architecture that was an honest and creative outcome of the interaction between local technology, social needs and heritage"<sup>290</sup>. During that time, Chadirji was commissioned one of most of the significant projects in Baghdad, which was to design the Monument for the Unknown Soldier in Baghdad in 1960. Figure 3-19 a photograph of the monument<sup>291</sup>.

In terms of the urban planning, as has been discussed earlier the urban policy and the masterplan of Baghdad has faced many interventions and administrative changes that were determined and influenced by the political changes and its new ideology. The RCC and the Ministry of Planning dropped the masterplan of Baghdad which was introduced by the British firm Minoprio, Spencely, and P.W. and reallocated the project to Doxiadis Associates from Athens, which was already been commissioned before by the Iraq Development Board in 1955 to plan and design the inclusive housing program.

Although, Lefteris Theodosis argues that the project has been commissioned to Doxiadis weeks before the revolution, and after the change of government "Doxiadis was very careful in denoting that the master plan was prepared for the "thriving

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<sup>289</sup> Kultemann.

<sup>290</sup> Nooraddin.

<sup>291</sup> Kultemann.

Republic of Iraq”, instead of the Iraqi Kingdom”<sup>292</sup>. However, the evidence to support this argument is limited, particularly that the Iraqi Development Board commissioned the master plan in 1955 and received it in 1956 by the British firm. Thus, it is believed that the political changes and its new ideological policy swept away the previous connection and alliance with the colonial power and opened the way for expanding new associations with different political agendas, where Doxiadis was among them. See [Figure 3-20] the master plan of Baghdad City in 1959 that was submitted by Doxiadis Associates after the revolution.



Figure 3-18: Mohamed Makiya with Walter Gropius, Baghdad 1967

Source: Aga Khan Visual Archive , <https://dome.mit.edu/handle/1721.3/98461>

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<sup>292</sup> Lefteris Theodosis, ‘Victory over Chaos? Constantinos A . Doxiadis and Ekistics 1945-1975’ (Universitat Politècnica de Catalunya, 2016), p.166 <<https://upcommons.upc.edu/handle/2117/96362>>.



Figure 3-19: Monument for the Unknown Soldier in Baghdad in 1960 in Firdos Square. Designed by Rifat Chadirji, it was a modern adaption of the arch of Ctesiphon which could consider as one of the oldest feature In the Iraqi architecture

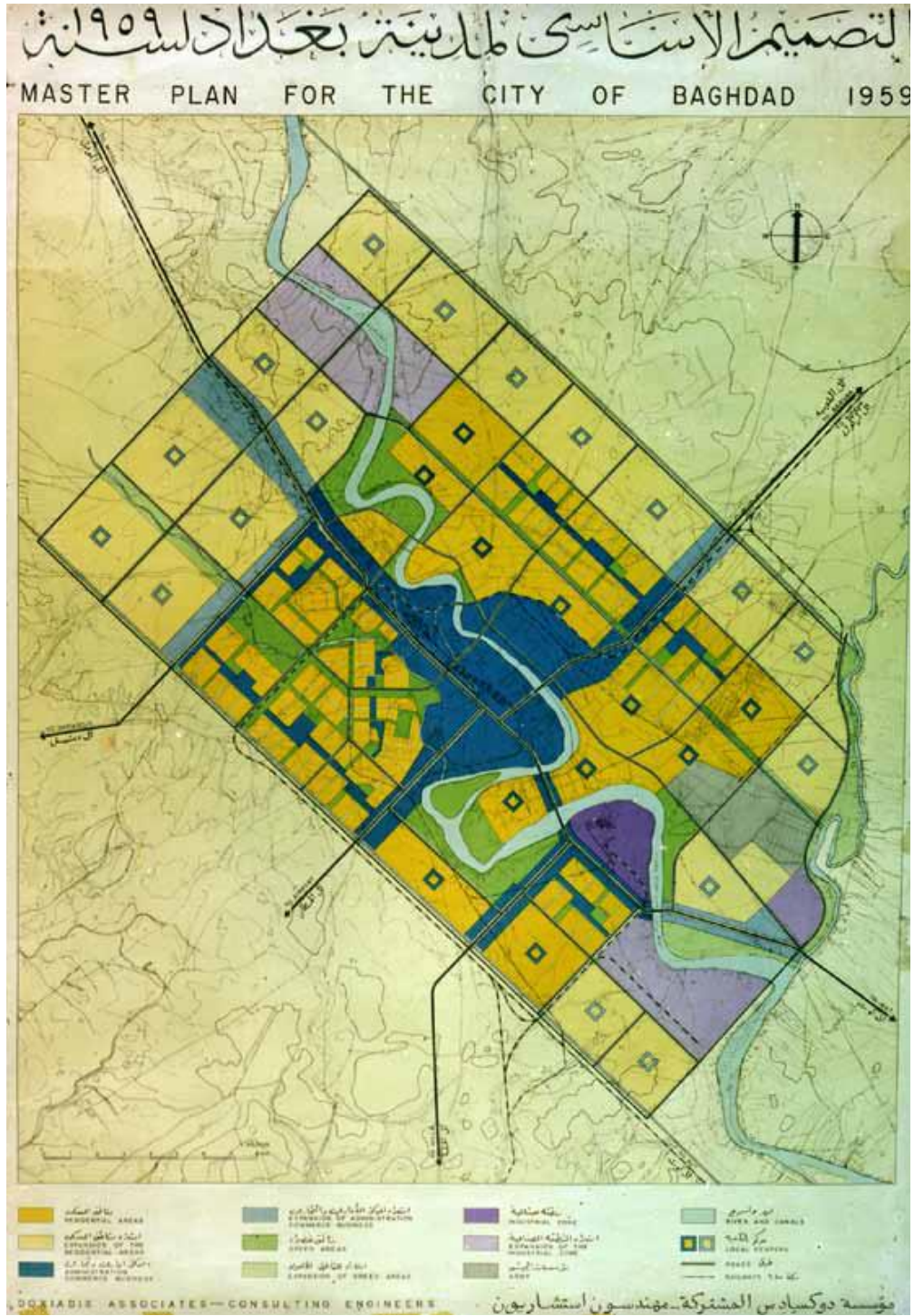


Figure 3-20: Doxiadis Associates consultation, the master plan of Baghdad City in 1959 after the revolution in 1958 and changing the political views.

Source: Constantinos and Emma Doxiadis Foundation

Doxiadis as an architect and an urban planner was not enthusiastic towards the circular system that was proposed in Baghdad masterplan by the British firm, claiming that “It is completely out of the question that the rational way of building a city can be based on any other system of roads than that of a rectangular network”<sup>293</sup>. Thus, he was critical towards the master plan since the beginning and did not influence his own master plan design. According to Theodosis “The Master Plan of Baghdad was based on the planning model of Dynapolis, a spatial paradigm that according to Doxiadis aimed to resolve the problems of the contemporary city wrought by unchecked growth”<sup>294</sup>. He applied his model planning in a way that would preserve the historical and the traditional core in in the city centre with harmony with the unexpected expansion of the urban city, as could be seen in figure 32, the master plan provided for the grouping of Baghdad into physically, economically, and socially homogeneous communities each of which comprised approximately 100,000 inhabitants<sup>295</sup>, which were intended to be self-sufficient in terms of commercial centres, education, recreation, and health services. These communities were detailed into smaller units that were designed to accommodate different socio-economic groups. The main part of Doxiadis’ master plan was implemented mainly in the central government and the Eastern and Western Housing Development projects as they were planned to accommodate the low-income families and the squatter’s groups, which were part of the revolution’s policy to accommodate this group of populations. As Nooraddin argues that between 1961 and 1963 many the design principles of these neighbourhoods were implemented not only in Baghdad but also in many other cities in Iraq, as a way to control squatter settlements.

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<sup>293</sup> ‘Toward Ecumenopolis’, *Ekistics*, 41.247 (1976), 327–37, p.329 <<http://www.jstor.org/stable/43619832>>.

<sup>294</sup> “The Dynapolis model was a practical way to guide growth and preserve local life and tradition in the neighbourhood scale, its application postulated central planning and governance mechanisms in different scales and levels”, See Lefteris Theodosis, ‘Victory over Chaos? Constantinos A. Doxiadis and *Ekistics* 1945-1975’ (Universitat Politècnica de Catalunya, 2016), p.168 <<https://upcommons.upc.edu/handle/2117/96362>>.

<sup>295</sup> M.B. Al-Adhami, ‘A Comprehensive Approach to the Study of the Housing Sector in Iraq with Special Reference to Needs, Standards, Inputs, Density and Costs as Factors in the Analysis of Housing Problems in Baghdad’ (University of Nottingham, 1975).

In terms of the university project, it could be noted that Doxiadis' masterplan suggested the peninsula in Al- Jadriyah site in the south-east of the city to be green spaces. This indicates that there were no connection and discussion between the local administrative and the planning firm, particularly that Gropius was working on this site after recommissioning him from the Qasim's government. Figure 3-21 illustrates Baghdad bus route that published in 1961, the red lines refer to the main places that were served and inhabited during that time, where the university location was still out of the service.

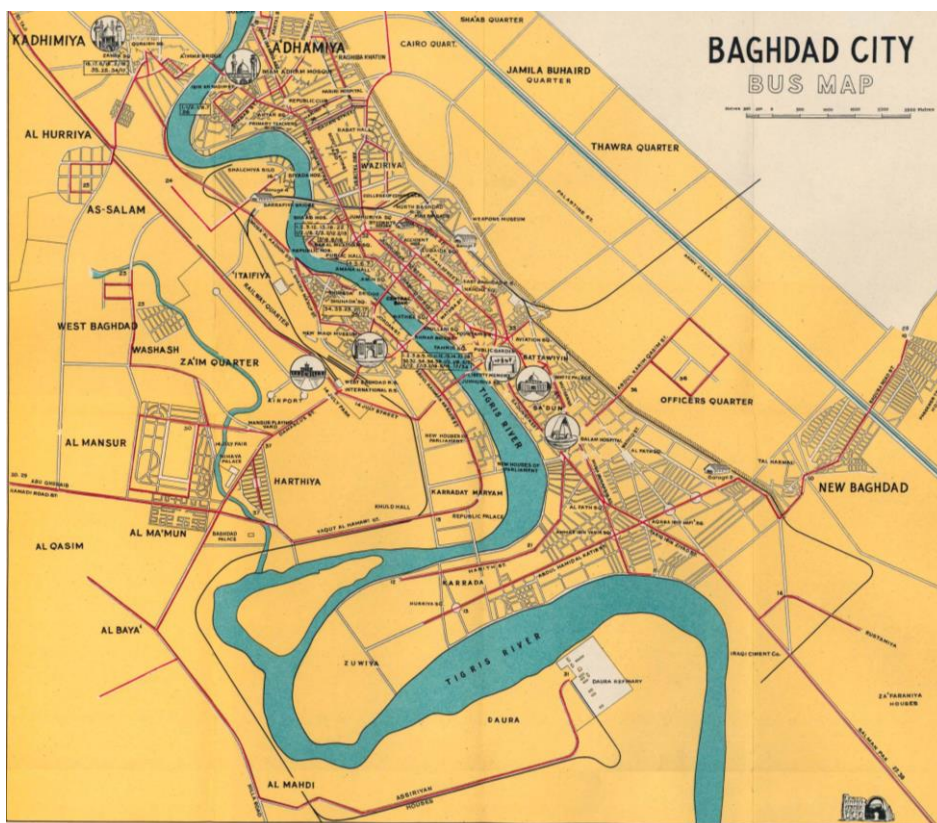


Figure 3-21: Baghdad Bus Route, late 1961

Source: University of Texas Libraries, <https://legacy.lib.utexas.edu/maps/iraq.html?p=print>



## **The Second Republican Regime 1963–1968: The Contradiction and the Complex Political Power**

In 1963 another political shift occurred after a military coup that assassinated General Qasim with the collaboration of Baath Party members, opposed to his communist associations. The coup known as Ramadan Revolution or the 8<sup>th</sup> of February Revolution. Colonel Abdul Salem Arif followed General Qasim as precedence (1963–1966), as described by Fattah and Caso, was at first “An unrepentant Nasserite Arab nationalist who sought to coexist with Baathist elements in the army, air force, and government; in fact, Baathists held a majority in the National Council of the Revolutionary Command that held power in Iraq following the coup”<sup>296</sup>. Yet, the political turmoil and its coalitions that have brought Arif’s into power, began to show wide contradiction in terms of how to identify the nationalism. This caused another uprising in November the same year, that aimed to refine and control the internal divisions between the political visions when Arif had become the authoritative president of the Iraqi republic. Arif’s government introduced new social-cultural, political and urban development policy that would match its nationalist approach.

Fattah and Caso argue Arif’s policy, pursued the Egyptian model, through nationalising many private industries and commercial business. Assuming that would offer for the country more efficient economy and security<sup>297</sup>. Yet, the government faced other challenges that related to the lack of the professional-managerial experts that could run these nationalised companies. Consequently, Arif’s government worked to introduce new central reforms in all the governmental and the educational institutions in order to develop the organizations and the academic body.

Yet, it should be emphasised that the political powers of the Republic of Iraq since Qasim’s regime “leant towards the Soviet Union and the Eastern Block, while

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<sup>296</sup> Fattah and Caso.p.204

<sup>297</sup> Fattah and Caso.

guarding the independence of the country in terms of a political model, economic development, trade relationships and regional policy” as argued by Łukasz Stanek<sup>298</sup>, clearly during the sixties and after expanding the socialist Baath Party’s influence in 1968.

### ***Baghdad Masterplan: Politics and Urban Development***

After the revolution, the new Municipality administration appointed Rifat Chadirji, to collaborate and coordinate Baghdad masterplan with Doxiadis Associates. Nooraddin points out that this decision was not only to develop the project but also to set out the main design principles that would fit the Iraqi community and its socio-cultural requirements<sup>299</sup>. Yet, Arif’s government shortly decided to stop developing the project and dropped the Doxiadis planning schemes. Thus, by 1965, Baghdad’s Municipality decided to initiate another master planning scheme to control and guide the development of the city, where a Polish planning firm has been selected. Polservice which known later as Budimex, had undertaken the project and set up a comprehensive master plan for the city<sup>300</sup>. After two years of research efforts to understand the physical and the social- cultural structure of the city, the master plan was presented in 1967, to be the first comprehensive vision for Baghdad expansion until 1990. See [Figure 3-22] that shows the master plan that was submitted by Polservice in 1967, with a clear indication to the main zoning of the city, while the university location was highlighted as an educational sector.

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<sup>298</sup> Łukasz Stanek, ‘Miastoprojekt Goes Abroad: The Transfer of Architectural Labour from Socialist Poland to Iraq (1958–1989)’, *Journal of Architecture*, 22.4 (2017), 786–811 <<http://dx.doi.org/10.1080/13602365.2016.1204075>>.

<sup>299</sup> Nooraddin.

<sup>300</sup> Al-Adhami.

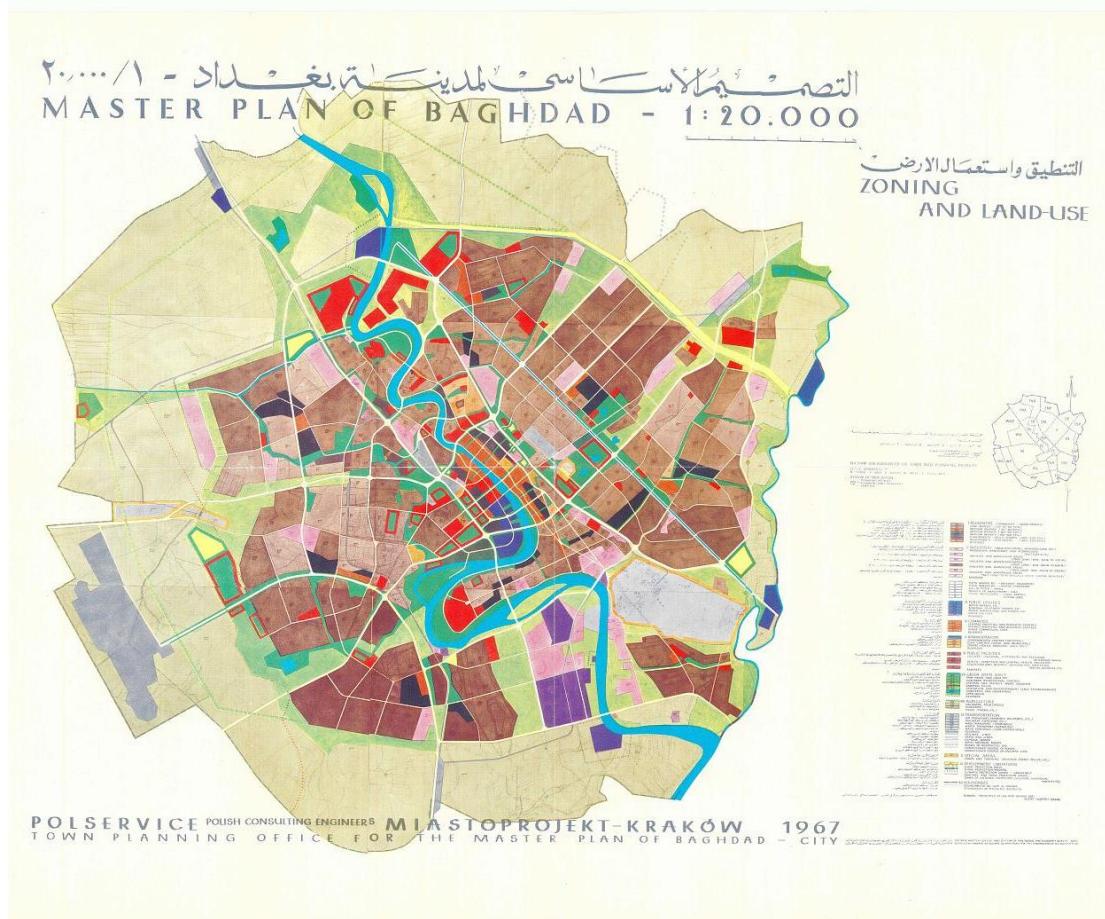


Figure 3-22: The project was designed to be divided into three stages, the first stage was introduced in September 1966, the second in April 1967, and the final stage in March 1968. The master plan was expected to serve as a guide to the future growth and development of Baghdad up to the year 1990.

Source: Polservice Consulting Engineers, 1973, Comprehensive Development Plan for Baghdad 2000. Polservice Consulting Engineers

The master plan defines three main zones, the city centre that integrated the inner city and Baghdad agricultural zone, the metropolitan zone of Baghdad, and the regional zone that represents the central region of Iraq. According to Stanek the Polish architects and planners of Baghdad masterplan team argue that “What distinguished their work from earlier designs, in particular that of Doxiadis, was the accommodation of local specificities facilitated by their research-oriented

approach”<sup>301</sup>. In addition to their reputation as planners, Stanek argues that “Iraq’s general orientation towards socialist countries was a precondition for this contract, the reputation of Polish planners as offering good value for money was decisive”<sup>302</sup>, building on their experience with nation-building and rebuilding the cities after the Second World War. This master plan was developed later in 1973, after extensive research into Iraq and Baghdad social-cultural, economic and development demands.

In terms of the higher education environment, this government witnessed establishing and expanding two main private universities. The Mustansiriyah University which was a semi-state institution was founded by the government and Teacher’s Union in 1963. At the same time, there was Al-Sha’ab University, which was another private university that was founded by the Iraqi Association of Economists. These universities provided the initial ground to establish Basrah University in 1964 and Mosul University in 1967, where the Mosul university campus was submitted as a collaboration project between Hisham Munir and TAC. Yet, the political and socialist ideology worked to announce the law of 1966 which declared closing and nationalizing all the private universities and attach them to the main public universities<sup>303</sup>.

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<sup>301</sup> Stanek.

<sup>302</sup> Stanek.

<sup>303</sup> The Ministry of Higher Education and Scientific research, <http://moheer.gov.iq/ar/%D8%A7%D9%84%D9%82%D9%88%D8%A7%D9%86%D9%8A%D9%86/>



Figure 3-23: The University Campus of Mosul, TAC and Hisham Munir

Source: Udo Kultennann, *Contemporary Architecture in the Arab States: Renaissance of a Region*, p.42

On the other hand, the political scene was drowning within different political movements and struggles between Communists against Nationalists, and Islamic parties, until 1966 when Colonel Abdul Salem Arif died in a helicopter crash. This regime was followed by Abdul-Rahman Arif, who was the brother of Colonel Abdul Salem Arif who stayed in the Presidency between (1966–1968), trying to resolve the country's problems that continued to plague the whole nation's development. These attempts were ended early when Arif's government was overthrown by the Baath Party in Iraq in July 1968, who stayed in power from 1968 until 2003.

Throughout this decade, different governments worked to expand the development plan and initiate new investments vision that would help to absorb and settle the Iraqi street and its political conflict environment, yet, the internal and the external political powers with their diverse and opposite ideologies were stronger than these attempts. Although many efforts were put on the ground to mediate between this conflict political environment and the ambition to build a new identity and modernization vision. Particularly with the rise of the educated middle-class level in the social-cultural scene of Baghdad, a good awareness has been shown by the academics and the professional body to maintain and support these efforts and push them forward.

Yet, it should be acknowledged that the Iraqi architects who were experienced these political changes have been influenced in many ways by the growing feeling of nationalism and sociocultural transformations. This contradiction political time offered to them the opportunity to experience a different level of interpreting, through firstly engaging and participate with the international pioneer architects, then, re-define the notion of 'Iraqi-ness' to make it deeper and inclusive. All these circumstances empower the architecture to be a national pride element that was rooted in multiple visions of Iraq varied history. The University of Baghdad was amidst all these changes, not only through redefining its vision but also through reflecting the new political ideologies on its main masterplan.

### ***Concluding Remarks:***

“Cities have been and still are one of the key foundations of effective and legitimate government in modern states”<sup>304</sup>. This chapter principally explores a historical account that helps to understand the emergence of the city and the notion of the national identity. It interweaves and argues a variety of discussions around the social-cultural, economic and political environment that shaped Baghdad as a modern capital of the new nation, and the different political machinations that manipulated the architecture and the master plan of the city to enforce its legitimation and its independence vision. It traces the period between 1918 - 1968 when various political powers worked to re-identify the national identity and mobilise the urban development of the city as a tool to reinforce its different ideology.

The analysis is guided by three main sections that each considers and explores different political and ideological environments, where establishing a national university campus was always relevant and an integrated part of their vision. This chapter has argued that identifying the national identity was always influenced by what political powers choose to build to emphasise through their ideology, where architecture was one on the principles means to translate these quests on the ground.

However, the political scene and its overlapping conflict with the social-cultural, economic environment have influenced the higher education environment and delayed establishing a national university. The next chapter links in much details these discussions and the notion of establishing a national state university.

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<sup>304</sup> Paul Q Hirst, *Space and Power : Politics, War and Architecture* (Cambridge: Cambridge : Polity, 2005, 2005).p.7

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## ***4. Chapter Four: The University as a State Building, its Early Notion, Place and the Role of the Higher Education Environment***

*“It matters how and where within the city the government chooses to site the chief institutions that both house and symbolize its power”*

Lawrence J. Vale<sup>305</sup>

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<sup>305</sup> Lawrence J. Vale.p.37

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## ***INTRODUCTION***

Higher education as official institutions were limited in Baghdad in the early twentieth century, while its early formal institution went back to 1908 when the first school of Law was founded in Baghdad as an official higher education institution under the supervision of the Othman rule <sup>306</sup>. Until 1911 when another institution was opened by the Ministry of Endowments (*Abu Hanifa Islamic school*) which was devoted to Islamic study and located in an outskirt in the north of Baghdad to be attached to Abu Hanifa mosque. Yet, as many other institutions during the First World War, the education system generally was retarded and suffered from much confusion and retrogression.

From the 1920s onwards, significant socio, cultural, urban changes happened in the community of Baghdad. Under the supervision and the consultation of The British Mandate, the public works department (PWD) as a formal institution was founded. The PWD was mainly responsible to develop and design several infrastructure projects and public institutions in health, transportation, and education, where these projects were the key pillars to develop the urban context of Baghdad. This department was set by one of the most important British architects during that period, Colonel James Molliston Wilson, J.W (1887–1965), who used to work as an assistant on the New Delhi scheme in India before being promoted and posted him to Iraq. His role was substantial by developing and designing many essential projects, where the University of Al Il Baiet was one of the main educational projects that he had planned<sup>307</sup>.

According to Lefebvre 'Change life!' 'Change society!' will mean nothing without the production of an appropriate spaces<sup>308</sup>. Lefebvre defines the space as a complex social construction, claiming that "(Social) space is a (social) product, space thus produced also serves as a tool of thought and action: that in addition to be a means of

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<sup>306</sup> Office, Unesco Iraq, *Higher Education in Iraq, Reality Challenges, Prospects* (Baghdad, 2013) <http://www.unesco.org/new/en/iraq-office/education/>

<sup>307</sup> Jackson.

<sup>308</sup> Lefebvre.

production it is also a means of control, and hence of domination, of power”<sup>309</sup>. Thus, each social – cultural phase and each phase of the political power will work to form its certain characters of place that would reflect its own “spatial practice”. This chapter examine the main influences that led and determined the spatial structure of the university campus, relying heavily on political, social cultural and economic environment for its structure and underlying narrative, believing that planning the educational institutions is crucial and integral part of building the nation’s own identity.

This chapter address issues that firstly argue the early notion to establish a university through the university of Al Il Baiet as it was the first attempt to find a formal national university, its vision, mission and its architectural impact. To understand the main challenges that faced the education environment and the decisions and choices that have been influenced by the political powers. The second part re-reads the higher education environment and substantial transformations and challenges that faced the city, and how that impacted the University of Baghdad project and determined the campus as a place. It is believed that close exploration to its notion would interpret these aspects and would generate a basic ground that links between the university – city argument in chapter two and the case of the University of Baghdad Campus.

***The University Campus as a symbol of legislative power and national identity: Al Il Beit University***

It was clear that King Faisal I had given a special awareness towards developing and transforming the education system in Iraq in all its different levels from the early beginning of the new nation. These efforts helped to put out the first layout of Al Il Beit University campus in Baghdad in 1923. The ambition of having a university went more beyond its educational mission, it aimed not only to reflect the new image of the well- educated Baghdadi community and prepare a qualified administrative staff that the new government would need, but also to reflect the government

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<sup>309</sup> Henri Lefebvre, *The Production of Space* (Cambridge, Massachusettes: Blackwell, 1991).p.26.

commitment towards building the new administration system. Rauf states that “Al Il Beit could consider as the great, large project and the first pioneer university in Iraq. Even its name has carried a significant sign and message that showed its legitimacy and validity toward Al Il Beit (Hashemites family which was ruling Iraq during that time)”<sup>310 311</sup>.

The university project was also supported by the public media who introduced and supported this project, by emphasizing and highlighting that the government's resources should all be mobilized for the advancement of this project. The university campus was designed to include and extend the mission of the separated, isolated previous schools (The school of Law and the Engineering School) which were allocated in rental buildings that suffering not only from the lack of professional facilities, but also its deficiency to accommodate the increasing numbers of students<sup>312</sup>.

From another point of view, Iain Jackson argues that the university campus as a concept was mainly suggested by Colonel Wilson, “The creation of a university was an attempt to vindicate the occupation”<sup>313</sup>. According to Jackson this campus was intended to create an institution that not only provides a higher education, but also builds a British model of the future educated leaders. The British Mandate considered the university campus as a tangible project that aimed to generate a collective identity for Baghdad city where the British will be part of it.

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<sup>310</sup> Imad, A. S. Rauf, 'Interview', in Ula Merie (ed.), (2017).

<sup>311</sup> The Hashemites (Arabic: الهاشميون, Al-Hāshimīyūn; also House of Hashem), is the current ruling royal family of Jordan. The House was also the royal family of Syria (1920), Hejaz (1916–1925), Iraq (1921–1958). The family belongs to the Dhawu Awn, one of the branches of the Hasanid Sharifs of Mecca – also referred to as Hashemites – who ruled Mecca continuously from the 10th century until its conquest by the House of Saud in 1924. Their eponymous ancestor is Hashim ibn Abd Manaf, great-grandfather of the Islamic prophet, Muhammad.

<sup>312</sup> Al Sultani, ‘Architecture in Iraq between the Two World Wars 1920-1940’.

<sup>313</sup> Jackson.

### *The Urban Design of Al Il Beit University*

In the 90<sup>th</sup> anniversary of foundation the first university in Iraq, Al-Sultani writes ‘*The Architecture of Al IL Beit University*’, arguing that Al IL Beit University campus represents the first modernist experience in Iraq<sup>314</sup>. Al-Sultani claims that the period that was between the two world wars, could consider as an important phase in the modern architecture of Iraq. Jackson points out that the university architecture and the details of the material were mainly inspired from the historical local references, “Wall details ‘echo the Mustansiriya School”, which could be considered the first formal university in Baghdad in the thirteenth century<sup>315</sup>. Using this approach as a way to produce an ‘alternative legitimacy’ to shape and influence the cultural image. The Theological college, which was the first building shows a distinctive architecture practice that mixes between the local, cultural background and modern practice in a large-scale building. See [Figure 4-1] that represents one of the elevations of the Theological College.



Figure 4-1: Al Il Beit University, “The Theological College” Building in 1927, later has been transformed to be the Iraqi Parliament after closing the university.

Source: Architect & Building News, June 1927.

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<sup>314</sup> Khalid Al Sultani, ‘The Architecture of Al IL Beit University’, 2014 <<http://www.almadaper.net/ar/news>>.

<sup>315</sup> Jackson.

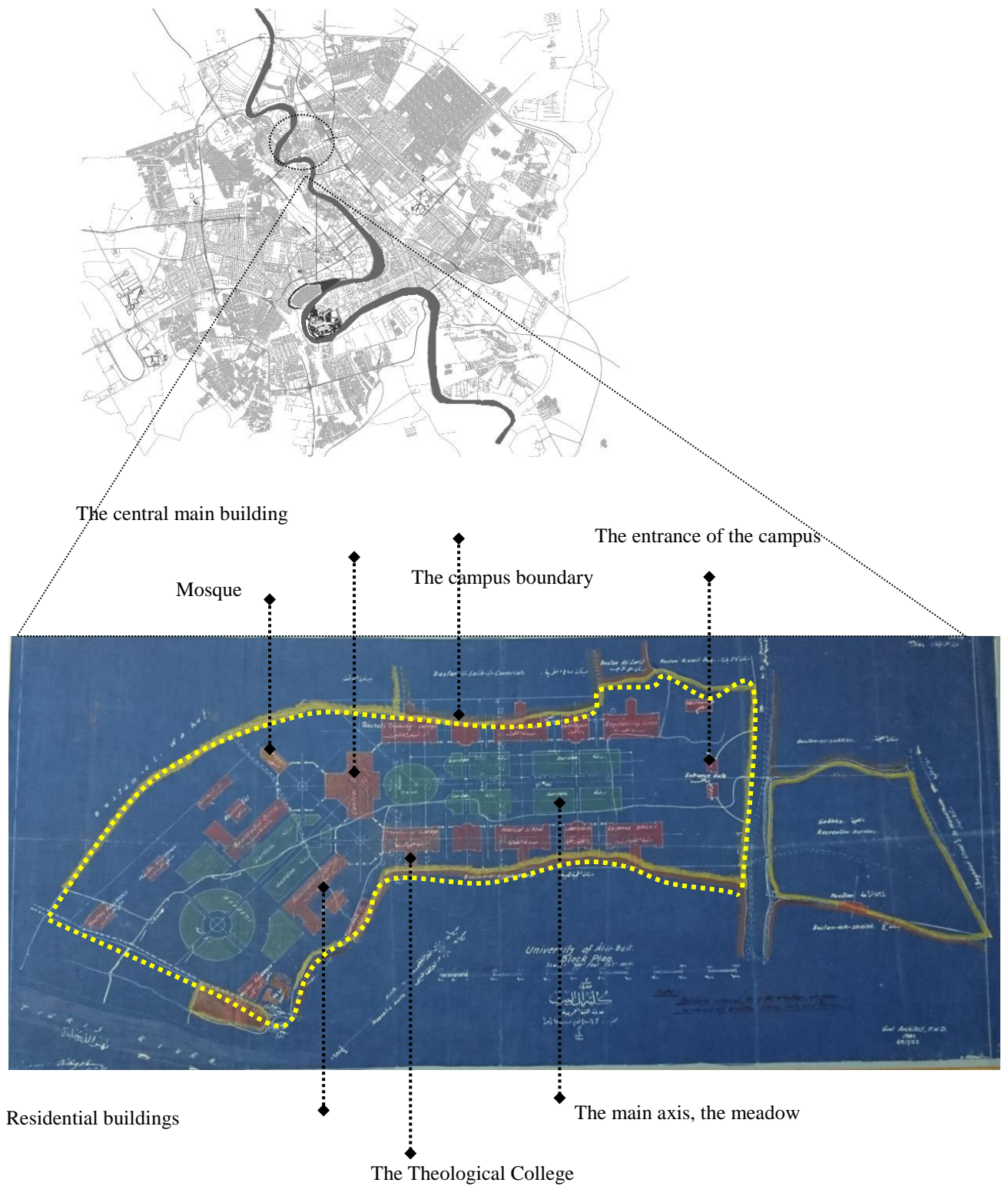


Figure 4-2: Baghdad site plan, showing the urban boundaries and the city centre during the 1920<sup>th</sup> and the location of Al II Beit University and The masterplan of Al II Beit University campus, Baghdad

Source: The National Archives, MPG 1/1207

J.M. Wilson who was the director of Public Works Department at that time [Figure 4-3], was the responsible to plan and design Al IL Beit University, the campus was supposed to be built around central garden that aligned in six symmetrical buildings that would shape the university main axis<sup>316</sup>. The master plan of the campus was designed to include six main faculties theological, medical, engineering, law, literature, and arts in addition to the central library and the university multi-purpose hall in the main administrative building, where each building should accommodate around 400 students, the central main building standing in the end of the main axis, while the residences buildings were allocated near the river side. The university layout in [Figure 4-2] shows that the campus was supposed to be surrounded by a boundary and has its own main gate that stands in front of the wide space garden, as a model of the gated campus within its hosting city.

In terms of the university place, Al- Taey highlights that the land was offered by the Ministry of Endowments in the north of Baghdad, where there was an empty affordable land that showed many advantages: firstly, the location which is situated in a reasonable distance from the city centre at the edge of the urban area of Baghdad city, which also offered an opportunity to extend the university campus in the future, secondly, the university could consider one of the earliest large scale buildings in Baghdad, thus it demands an open area to be applied, and finally the river bend in this area has created a small peninsula that offer an isolated quiet, fresh environment<sup>317</sup>.

Yet, Rauf points out another significant symbol to choose this location that interprets the social - cultural power, arguing that the Al Adhamiya suburban location has specific character and respect, "This is related to Abu Hanifa mosque and its Islamic school, which was an important Islamic core in Baghdad not only for the Baghdad community but also for the Ottoman Empire who were followers to the Abu Hanifa

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<sup>316</sup> Caecilia Pieri. Baghdad 1921-1958. Reactions on history as a "strategy of vigilance". Mona Deeb. World Congress for Middle-Eastern Studies, Jun 2005, Amman, Jordan. Al-Nashra, 8 (1-2), pp.69-93, 2006. <halshs-00941214>

<sup>317</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).



approach, while the Islamic school could consider as a nucleus for a university”<sup>318</sup>. Thus, this place was the perfect ground to establish and develop the university campus.

While administrating this university as an institution was supposed to be under the supervision of both Ministries of Knowledge and Endowments, and each building was supposed to be built and sponsor by a ministry, which would be responsible for administrating and teaching its students in the future<sup>319</sup>. This point shows that there might be a clear difference about the university role and its education vision mainly because the Ministry of Education experience was limited to the primary and secondary schools, while the Ministry of endowments were responsible to guide and support the Islamic schools.

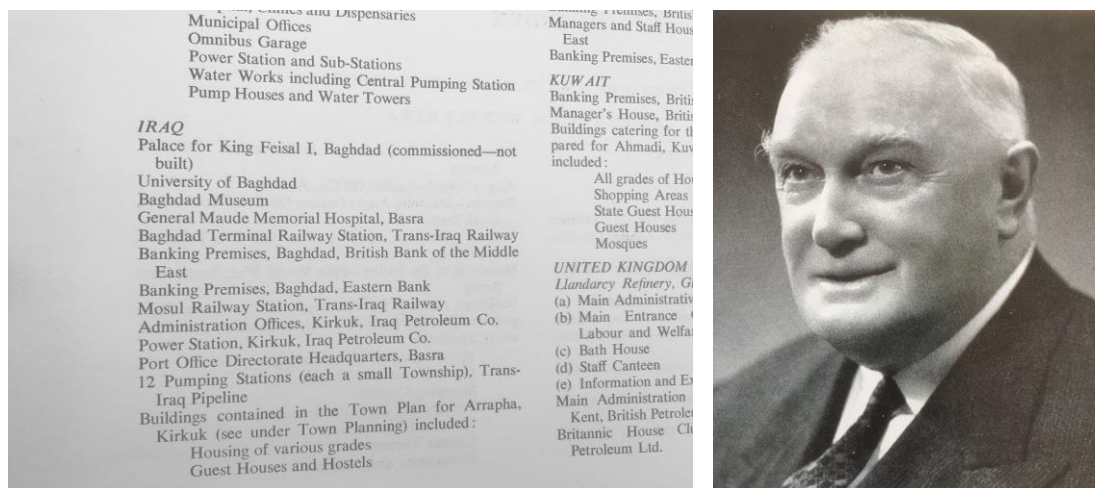


Figure 4-3: Colonel James Molliston Wilson (1887–1965), referring to the University as the University of Baghdad

<sup>318</sup> Imad, A. S. Rauf, 'Interview', in Ula Merie (ed.), (2017).

<sup>319</sup> Mouaffaq H. Salim, 'Al -Bait University In Iraq 1922-1930', *Diyala Journal Of Human Research*, 1.71, 589–604.

### *The Social-Cultural and the Political Aspects of Al II Beit University*

In his opening Parliament speech in 1931 King Feisal I stated that “No nation could be developed without the education”<sup>320</sup>. During his rule, King Feisal I, has shown a special awareness to the education and its role in building the nation identity<sup>321</sup>. Emphasising and enhancing that through idea through the opening ceremony in 1924 for the first building of Al II Beit campus, which was devoted for the Theological faculty for the religious’ study, the King used a golden key to open the university main entrance as a way to show its considerable position and value to the city. In addition to the special rituals that accompanied this day which has been highlighted as “The National Day” by the Iraqi media.

Moreover, there were other significant elements and symbols that enhanced the university campus’s value in the urban context of the city that could be recognised under two main factors; firstly, by the name of the university itself. The university’s name carried an important reference and symbol that was associated to all the Muslim sect background whether they were Sunni or Shia, which they all appreciate and respect. Applying it in way that would not assure gaining the public acceptance, but also to emphasise the city’s unity and identity as a Muslim community. According to Rauf, choosing this name at that time could be considered as a powerful, wise decision as the King could be easily name this university with other names like the University of Baghdad or the Royal University<sup>322</sup>. Yet, Rauf enhances that he chose that name to send a message through the university project to emphasis the legality of the King family and their backgrounds that went back to the prophet’s family.

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<sup>320</sup> Al - Akeidi.p.104

<sup>321</sup> “The King also was known as a registered teacher at one of the oldest remarkable primary school in Baghdad, even this position was an honorary post”, Imad, A. S. Rauf, 'Interview', in Ula Merie (ed.), (2017).

<sup>322</sup> Imad Abdul Salam Rauf, 'Interview', in Ula Merie (ed.), (2017).

The second factor was related to the university timing itself, when constructing a national university at this critical and early years of the new nation could be considered as a great and an ambitious decision to make. It was a clear statement that showed the government's commitment towards developing and improving the higher education and its urban environment, addition to gain the young people's support.

In terms of the administrators and the academic staff of the university, they have been chosen according to their reputation and educational level. The King saw the university as the place that would gather all the figures of the elite society to reflect not only the higher education environment, but also the Iraqi, Arabic and Islamic vision of the modern community of Baghdad<sup>323</sup>.

On the other hand, Rauf points out other aspects that related to the King's wish to be buried after his death in the university campus location. It was a great indication towards the special respect that this place has. This actually happened, and they moved his body later to the university campus location after finishing the main central building. According to Rauf, this decision could interpret other perspective that consider the university campus as a holy shrine place that has its own identity and value within the context of Baghdad city<sup>324</sup>. The university as a project according to Mouaffaq H. Salim has mirrored the national and the intellectual feelings of the intelligentsia in Iraq during that era, and the ambitions of the new nation<sup>325</sup>.

Al Taey adds that the University of Al II Beit was one of the most significant tools that help to build and establish the identity of the new Iraq<sup>326</sup>. Accordingly, it is crucial to acknowledge and emphasise that planning the University of Al II Beit was a great and brave decision to make from the young royal kingdom, and it was an integrated part of the whole intellectual, political environment that began to flourish during that era.

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<sup>323</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>324</sup> Imad Abdul Salam Rauf, 'Interview', in Ula Merie (ed.), (2017).

<sup>325</sup> Salim.

<sup>326</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

Nevertheless, this ambitious project has faced many barriers and challenges on the ground that directly links to its mission as an educational environment. Particularly that there was a clear lack on how to administrate a university and how to identify its higher education criteria. This could be related to several reasons, as the nation was still young and did not possess the suitable experience on how to manage a formal institution, especially that most of the previous education level was limited to primary or religious schools. Thus, there were many different views that discussed and argued how to administer this university, and who should be directly responsible for the university.

In addition, Sayyar Al-Jamil highlights other political aspects that were behind closing down the university, he claims that there was a strong argument between the counsellors of the British mandate and Fahmy Al Mdars, who was the higher education responsible in the Minster of Education. Al-Jamil argues that the British mandate wanted to develop and expand the primary education rather than the higher education. He adds that their vision was depending on expanding the government staff (educators rather than thinkers), and this was the same path that they followed in Egypt, which made the Ministry of Education weak, hesitant and easy to guide according to the British counsellor's vision <sup>327</sup>.

### ***The Symbolic of Al II Beit University***

Jackson argues that “Through the narrative and creation of institutions, collections, and exhibitions, it was hoped a collective (albeit Arab-centred) identity could be fostered, built on British notions of a nation state”<sup>328</sup>. The British hoped that this campus could promote a long-term aspect “A meaningful presence in people’s lives” that could establish a successful ground of building the nation<sup>329</sup>. Wilson was enthusiastic toward using the local material and simulated some historical objects in

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<sup>327</sup> Sayyar Al-Jamil, *Al II Beit University in Iraq 1924-1930* (Baghdad: Dar al Defaf for publishing, 2012).

<sup>328</sup> Jackson.

<sup>329</sup> Jackson.

the university building, believing that this could generate and emphasise many historical references to the local community. Al Taey confirms that stating “Many people were imitating the only building of the university that has been built (The Theological college) to influence their housing design”<sup>330</sup>. The Theological College has utilized its local context whether through its architecture details or its local material and founded a distinctive platform of the architectural identity of Baghdad.

Still, several interfering forces have determined completing the university campus, many of them were related to the fragile government, and the cultural conditions where there was a misunderstanding of the university mission and its educational approach, especially as many political forces have impacted its educational role directly <sup>331</sup>. Consequently, the university as an institution has been closed by 1930 and the only building that was finished later was transformed to be the Iraqi Parliament.

Despite that the university campus’s impacts on the city as a physical environment were not remarkable literally, nevertheless, behind the scenes, its vision, material, and layout have generated a general prototype that has been adopted by other local builders. While, the university’s site has been used later to build one of the important landmarks in Baghdad (The Royal Cemetery) that took place in the same place that the university main central building was supposed to be built. Figures 4-4 shows the monumental building of the university central building in its original design. Figure 4-5 represents a detailed corner of the Theological College building and the main architectural language that was applied to represent Islamic architecture.

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<sup>330</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>331</sup> Al-Jamil.

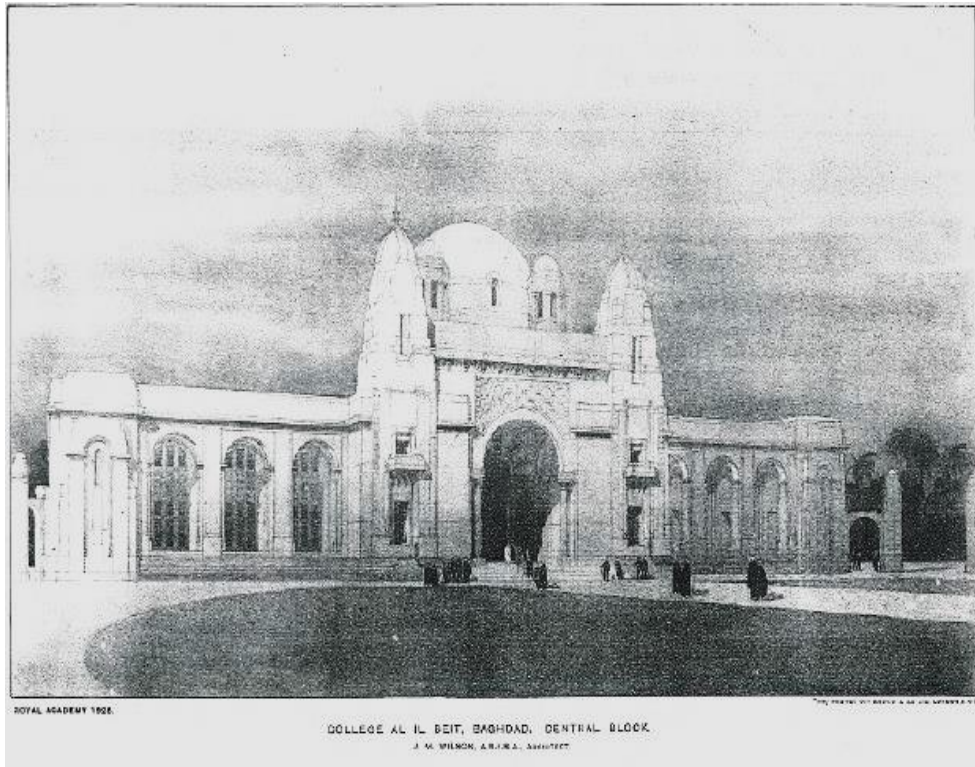


Figure 4-4: The Central building of Al Il Beit University.

Source: Architect & Building News, June 1927



Figure 4-5: A detailed part of the Theological College corner

Source: Architect & Building News, June 1927

To sum up, it can be stated that the University of Il Beit was planned to be not only a leading institution for the higher education but also an essential integrated part of the national pride vision. However, the premature environment and its newly established government had impacted and influenced the university's project and its educational role. In addition to the intellectual's disputation with the political powers who misunderstood the university mission and determined its establishment, however, this experience has raised the political and the cultural awareness towards the deficiency in the higher education knowledge and its managements which motivated later governments to take several serious steps to assess the education environment and rise standards.

### **The Environment of the Higher Education During the colonial and the post-colonial period**

During the first decade of the new nation, Baghdad faced an increasing pressure on its urban structure, precisely when many families left the countryside and moved to the city which caused significant demographical changes in its social - cultural environment. This put too much pressure on the Ministry of Education, which realized that developing higher education could not be done without taking major changes and modification in its educational policy. The ministry which was responsible for all the education level in the country, started to open many new school buildings in Baghdad for both genders. This offered later a wide opportunity for the secondary school to expand and open the gate to establish many private institutions to accommodate the increasing numbers of scholars. The ministry utilized the compulsory education system as a tool to modify and enhance the social changes. Al-Taey, argues that "This led to opening many other colleges and schools to absorb the increasing number of students, on top of these colleges were the School

of law, the School of Medicine and the School of Engineering. Yet, it should be mentioned that most of these institutions were led by foreign academics”<sup>332</sup>.

The School of Law could be considered as the oldest higher education institution in Iraq, as its roots went back to 1908 and made it the main nucleus of Al Il Baiet University. The Law School has played a significant role in the modern history of Iraq since its early establishment, whether intellectually or politically. It helped to provide the elite intellectual ground that led and occupied the highest administrative and political positions in the new government<sup>333</sup>. The education system was mainly depended on three years of study, while most of its students were required to know at least one European languages (French, German, English, or Italian) in addition to the Turkish language. However, after the establishment of the modern Iraqi nation in 1921, the school was affiliated to The Ministry of Education and attached to the University of Al Il Baiet to be one of the main six facilities and amended its study to be four years rather than three.

Meanwhile, in 1921 a developed course in (Irrigation Training) was attached to the Directorate of irrigation, this course was expanded later in 1922 and attached to The Ministry of Transport and Works. This school was moved to its independent building in Bab Al-Moatham in 1938, which was the first base that formed the department of civil engineer at The College of Engineering in 1942, until 1946 when the College of Engineering became formally part of the Ministry of Education structure<sup>334</sup>.

In parallel, there were many efforts from many social-cultural movements to establish a formal medical school in Baghdad. Particularly after emerging of the Baghdad Medical Association who emphasized the importance of establishing a formal medical institution, that would hold on its responsibility developing and

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<sup>332</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>333</sup> The university of Baghdad, College of Law, <http://www.colaw.uobaghdad.edu.iq/PageViewer.aspx?id=190>

<sup>334</sup> The university of Baghdad, the university museum, <http://museum.uobaghdad.edu.iq/PageViewer.aspx?id=86>



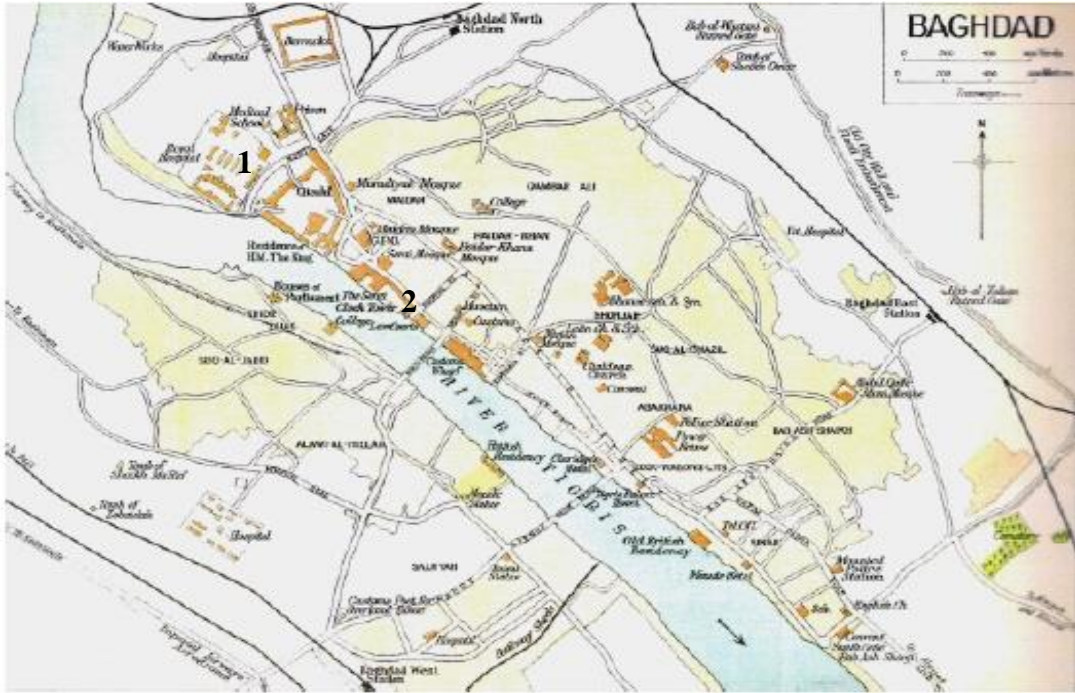
raising the health condition in Iraq<sup>335</sup>. This demand was supported by King Faisal I, who saw that this school would serve the community needs and lead the development of the education system. All these efforts helped to form the first medical school in 1927 which was attached to Al Il Baiet University and assigning Dr. Harry Sinderson (The private doctor of the royal family) as the first dean of the Iraqi medical school<sup>336</sup>. It's essential to understand the circumstances that were accompanied establishing this institution as it became the core college for many other higher education institutions in the area. Choosing the location of The Royal Medical School was basically depending on the public hospital setting (Al Majidi Hospital) in Bab Al-Moatham. This hospital was established by the Ottoman governor of Baghdad, Medhat Pasha in 1900, who was ordered to allocate a military hospital in this area, particularly for its nearness of the government base location (Al Sari) the administrative centre of Baghdad during that time<sup>337</sup>, see [Figure 4-6].

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<sup>335</sup> Baghdad Medical Association, Non-governmental organizations founded in 1920, It was attributed to Baghdad as most of its members were from Baghdad community exclusively, a mixture of Iraqis who studied medicine in Istanbul or Turkish doctors. Among them were nine Britons who served in General Maud's army, including Dr. Harry Sandersen, who became the privet doctor for the royal family.

<sup>336</sup> Khalid Sultani, *'Iraq, the Royal Medical College' building: dubbing architect of the art unique* (2015), <http://www.almadapaper.net/ar/news>

<sup>337</sup> Raouf al-Bahrani, Profiles of the situation of Iraq since the establishment of national rule in 1920 and until 1963, *almuasasat alearabiat lildirasat walnashr*, Iraq,2009.



1: The Royal Medical school 1930<sup>th</sup>

2: Baghdad Al Sari in 1918

Figure 4-6: Baghdad administrative Centre: Bab Al-Moatham: 1934

Source: Cook's Traveller's Handbook to Palestine, Syria & Iraq, 1934

The hospital was occupied later by the British army, who used it as a central base hospital for their patients until 1927 when they had moved to the new hospital in the El - Heneidi camp (Al Rashid)<sup>338</sup>. Consequently, the hospital was converted to the main general hospital of Baghdad and renamed as the Royal general hospital. This hospital was adapted to be the perfect educational hospital that could be used by the new established school. Harry Sinderson run the early years of the school through adopting two wards from the general hospital <sup>339</sup> , until opening its own individual building in 1930 and changing its name to The Iraqi Royal Medical School. The new building was designed by H. C. Mason, who was the main architect of the government and part of PWD.

The land of the Medical School was offered by the endowments, after a special request from Harry Sinderson who requested a land that would be near the general hospital, which is followed the international protocol to allocate the medical school near a teaching hospital to ensure the practical requirements of students training throughout their years of academic achievement. During this time, and with the limited budget offered by the state to build this school, the architect was successful to alter this challenge to his side. He was able to embrace this mission and created such an exclusive important landmark in the urban context of Baghdad, through its unique architectural elements<sup>340</sup>.

This school represents the milestone building that generated the urban development in the area, by adding other hospitals and research centres to accommodating the new faculties (the royal pharmacy school in 1936 and the dentistry college in 1953), in addition to other public cultural initiations such as the people's Hall (Al-Shab), al-Amanah Hall, and the buildings of the passenger service headquarters<sup>341</sup>. The

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<sup>338</sup> Raouf al-Bahrani, Profiles of the situation of Iraq .2009.

<sup>339</sup> Khalid Sultani, 'Iraq, the Royal Medical College' building.

<sup>340</sup> The school has accepted in its first year twenty students from a different religious, cultural background, however only around half of them who graduated officially in 1932, see Raouf al-Bahrani, Profiles of the situation of Iraq since the establishment of national rule in 1920 and until 1963, almuasasat alearabiat lildirasat walnashr, Iraq,2009.

<sup>341</sup> *University of Baghdad*, (2016), <http://www.en.uobaghdad.edu.iq/>

location was developed to be represent as an integrated campus within the context of Baghdad city centre.

Despite closing Al Il Beit University, the medical campus continued to work as an independent education environment, till declaring The University of Baghdad law in 1956, when it became formally part of its main institution. Much of the contemporary history of Iraq up to the revolution in 1958, can be identified as a series of attempts that were all focused on bridging the gap between the segregated groups of people and building a truly national identity that gathered the state. The period that followed the independence of Iraq in 1932 which replaced the mandate relationship, has shown slight changes on the ground on the British influence. Three specific points of the post-colonial state in Iraq are relevant to the university campus discussion:

Firstly: The student's role in the social cultural changes:

The education environment was in the centre of all the social transformations and an integral part of it since the second half of the 20<sup>th</sup> century. The education system was generally expanded even if its expansion was still quiet and relatively cautious. Michael Eppel claims that "The accelerating process of urbanization, and the inherent inability of the traditional educational and social frameworks of Islam to provide the quality and quantity of training appropriate to these changing realities and to the ideological challenges of modernization all led to demands for a Western education for the sons of many traditional middle- and lower-middle strata: the sons of craftsmen and merchants in the marketplace, lower- echelon members of the ulama, and even peasants and petty tribal notables"<sup>342</sup>. The public determinations of education were an important indicator that confirmed the society's desire to change and its urge to develop its social-cultural, and urban conditions.

Since the state of Iraq was established, the education system was mainly delivered through primary and secondary schools in addition to a limited number of higher

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<sup>342</sup> Michael Eppel, 'The Elite , the Effendiyya , and the Growth of Nationalism and Pan-Arabism in Hashemite Iraq, 1921-1958', *International Journal of Middle East Studies*, 30.2 (1998), 227-50.

education institutes and colleges. However, there was still a limited budget that had been given to establish and construct new school buildings, in addition to the direct influence of the British military forces who have occupied most of the old buildings of schools and used them as private offices and administrative headquarters<sup>343</sup>. This made the schools, whether they were primary or secondary, in addition to the higher education institutions occupy several types of low-quality buildings. The building's quality and structure were mainly depended on its location within the urban setting of the city, and it might be characterised under three main types; poor conditions that could be seen in the schools that have operated in traditional courtyards houses, within the neighbourhood area. Schools that have been allocated in some rented houses or rented buildings, which could have different architecture style and quality according to their location within the city, and the third type represented the functional professional schools and institutions which were designed and built by the government or private sponsor, functioned in modern buildings<sup>344</sup>. The founding of these modern schools and instantiations was the first opportunity that has been given to create an educated modern community that has its own vision and identity.

Yet, the political changes have impacted the educational aims and its role through different circumstances. Lukitz claims that "The discussion of the character and aims of national education led finally to the subordination of the education system to the army"<sup>345</sup>. Precisely most of the formal schools that have been known by Baghdad community during the Ottoman role were a military preparatory school. This could be seen by the co-operation between the Ministry of Education and the Ministry of Defence in the early decades of the new state. Where many retired or former generals were responsible for administrative and supervising the high schools such as (*Markaziyah High School in Bab Al-Moatham*). Al- Markaziyah could be considered the oldest high school in Baghdad and one of the important landmarks in the administrative centre of Baghdad (the traditional core). Its distinguished role

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<sup>343</sup> Lukitz, .

<sup>344</sup> Khalis H. Al-Ashab, "THE URBAN GEOGRAPHY OF BAGHDAD" (unpublished PhD. Newcastle University, 1974).

<sup>345</sup> Lukitz, .p.109

goes beyond its education mission, it helped to graduate a constellation of men, who contributed in the contemporary history of Iraqi, whether they were government elite, senior ministers or officers.

It is also important to mention that this school used to have specific rules of admission, one of them that the students should pay a tuition fee unless the student has supported his application with a certificate that showed his weakened economic status. In addition to that, they were required to wear the military uniform. This led to the establishment of paramilitary youth movements, such as Jaish al Futuwwa (the Youth Army)<sup>346</sup>.

These movements were inspired by many other organisations whether they were in the United Kingdom, Italy or German, such the Italian Fascist youth organization and the German organisation which was known as The Hitler Youth <sup>347</sup>. During the World War II and after the student's revolution in 1941, the British abolish these organizations and regarded them as similar to fascist and Nazi youth organizations in Italy, Germany and elsewhere. See [Figure4-7] that show the uniform that the students used to wear in Baghdad during the1930 s and 1940 s.

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<sup>346</sup> Lukitz, .

<sup>347</sup> Opera Nazionale Balilla (ONB) was an Italian Fascist youth organization functioning between 1926 and 1937, when it was absorbed into the Gioventù Italiana del Littorio (GIL), a youth section of the National Fascist Party.

While in Germany they were known as The Hitler Youth, it was the youth of the Nazi Party in Germany. Its origins dated back to 1922.



Figure 4-7: This image shows the scout uniform that the students used to wear in Baghdad during the 1930s The Youth Army in Primary school in Baghdad 1930<sup>th</sup>.

Source: [www.moedu.gov.iq](http://www.moedu.gov.iq)

Eppel's research argues that the rapid expansion of modern education among the secondary school's students and institutions of higher education turned to represent through adopting other uniforms and dress codes that followed Western dress, which started to appear widely between the community and particularly in the education centre of Baghdad<sup>348</sup>, creating a new identity and character to social-cultural middle-class people, as known locally (*The Effendiyya*)<sup>349</sup>. According to Eppel, "The character of the elite of notables and the *Effendiyya*, constituted an important element in the social conditions characterizing the political and ideological

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<sup>348</sup> Eppel.

<sup>349</sup> According to the concepts and customs of society in Baghdad and Mosul, and even in Nablus and Jerusalem, such a person could at times consider himself to be an effendi, and good manners dictated that, in such a case, he be addressed by that title. Eppel.

environment in which the Iraqi politicians from the elite of notables operated, and in which Arab nationalism and Pan-Arab ideology became a highly influential factor<sup>350</sup>. Their expanded influence that was accompanied with the weakening of the old social framework, helped to promote a politicised educational movement that reflected the new modern educated middle class.

These movements were spread later to other colleges and schools which helped to increase the national directives that were against the British Mandate and formed groups of *Effendiyya* that enhanced the student's role in the community and contributed to raising the national awareness towards the political and the social changes. The education environment in Baghdad was served as an instrument to disseminate the Pan-Arab nationalist ideology, promoting the student's power against colonial domination and against the unjust treaties of 1924/1927/1928. This could be identified clearly as Al -Taey claims in their prominent role in the demonstrations against the treaty of 1930<sup>351</sup>. For the British, they saw and attached that character as a reflection to the rise of the anti-British tendencies among Iraqi nationalism. This concern reflected the increasing power of the education as a political and social force that had a reciprocal influence not only on the growth of the Pan-Arab nationalist but also the uprising movements that spread and characterized the student's society.

Secondly: The University's project and the scientific missions under the political, social changes

After the entry of Iraq into the League of Nations, as an independent state on the 3<sup>rd</sup> of October in 1932, the higher education sector witnessed vigorous efforts by the Iraqi government to revive the idea of establishing an Iraqi university despite the technical and financial complications that surrounding it. The first serious attempt could be dated in 1936, by Minister of Education Sadiq al-Bassam who submitted a memorandum to the Cabinet Secretariat. His memorandum discussed the ability to

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<sup>350</sup> Eppel,p223.

<sup>351</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).



transform The High Teachers' House into two faculties, the first was supposed to be for the literature and the second for the applied science. His suggestion was to attach these two colleges in addition to The School of Medicine and The School of Law under one institution for the higher education, which could be the nucleus of a new national university<sup>352</sup>. Despite the outbreak of World War II, which caused a retard in all the domains in the state, the Council of Ministers approved to discuss this suggestion and formed a committee to study this proposal in 1940. This committee was under the supervision of Professor Hamley <sup>353</sup>. The committee's mission was supposed to study the education conditions and university project to develop the principal statements that would guide the government on how to implement the university.

Matthew Elliot in his book (*Independent Iraq British Influence from 1941 to 1958*), highlights that choosing Hamley to reform the education in Iraq was done after the increasing worries from the nationalism movement, particularly the May movement in 1941. Elliot states that the British's adviser of the Ministry of Interior inform the minister that “we now regarded the education policy as one of the fundamental factors that would determine the cordiality or other wise of future Anglo- Iraqi relations”<sup>354</sup>.

The British were concerned that Nazi thought would only continue to survive in the education and in the army institutions, see [Figure 4-8] that shows students doing the slogan “Allah in Heaven and Hitler on the ground” in 1941. Thus, they had given this sector special attention and suggested to replace specific political figures who had shown particular interest in reorganizing (Jaish al Futuwwa) the Iraqi youth

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<sup>352</sup> Al Haly Ali Taher Turki, ‘, The Position of the House of Representatives from the Educational Policy in Iraq 1939-1958: Historical Study’, *Journal of Babylon University for Pure and Applied Sciences*, 2011, 378–94.

<sup>353</sup> Professor Hamley was an English-language inspector left Iraq after the independence and returned to Iraq after the May Movement in 1941, when he served as a consultant in the Ministry of Education. He played a key role in guiding the policy of education in Iraq during the Second World War. The committee was led by him and the membership of the deans of the medical colleges and the High Teachers' House and the law and the Director of Public Irrigation and the President of the Bureau legal codification.

<sup>354</sup> Matthew Elliot, *Independent Iraq British Influence from 1941 to 1958* (Tauris, 1996).p.46

movement. They claimed that Fadel al Jamali's who was the general director of the ministry of education has a Nazi links<sup>355</sup>. These claims led the Prime Minister Nuri al-Said to transfer Al Jamali to other institution to control his influence on students. Though, this step has increased the public's anger towards the British interference in the government policy. Precisely after the recommendations of Professor Hamley's committee which advised a change of curricula especially the history materials that have a national trend and called for the unity of the Arab nation and the liberation of their lands from colonial domination. The British considered these materials as inciting hatred of the British among the students.



Figure 4-8: Young Iraqi students (the Effendiyya) and the slogan “Allah in Heaven and Hitler on the ground”, May 1941 Movement that was driven as argued by Nazi sympathisers

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<sup>355</sup> Elliot.

In terms of the university project, the committee concluded in its report that the existing colleges and professional schools, could not be considered as a nucleus of a modern university, as its programs and courses were still limited and under the higher education level. Yet, the report submitted a proposal for establishing a future university that would be called (The University of Baghdad), while at the moment it advised expansion of the colleges and establish a formal college of Arts and another college for applied science<sup>356</sup>. Al Taey states that the general atmosphere that surrounded this project was unencouraging, “The unstable political ground which caused changing the government constantly and accompanied by increasing the student's movements that refusing the unfair British treaties, made gathering all these colleges and schools in one place unreasonable choice for the British and the government”<sup>357</sup>.

Nevertheless, this report was the first official study that suggested to establish a formal university that would be titled The University of Baghdad, meanwhile the government cautioned to expand the colleges by opening new specialties and send more scientific missions to improve the higher education ground. However, it is important to mention that some political figures from the opposition parties, argued that these scientific missions were preserved to the rich's, politician's families. Claiming that there was a clear role to the principle of nepotism and nepotism, which could be leading to other class differences between the communities itself. These arguments were raised significantly between the social community of Baghdad, who saw that the local common people would not have the same opportunity in education and there was inequality in the competing process for these missions. The higher education was monopolist to specific social level.

Thus, many political figures from the parliament were demanding to offer a fair standard in education and avoid any sectarian behaviour during the selecting of the students, arguing that we should always "Put the interest of the kingdom higher than

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<sup>356</sup> Ali Taher Turki.

<sup>357</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

any other personal benefit”<sup>358</sup>. This period witnessed several attempts to revive the university project during different governments, many of these attempts were inspired by an emotional sense of its importance as a symbol of national identity.

Nevertheless, the outbreak of World War II caused a general decline in many government's projects, which was the same fate that faced the university project, while the individual colleges continued to expand, although the general setback in the educational process as a result of many political economic difficulties. This could be seen clearly through the new colleges that were founded during that time and its liveable presence in the social life. Even though, the successive government was committed towards the university project and continued its efforts to bring it into existence. These efforts culminated by getting the approval of the Council of Ministers in its session on 25 May 1947 on the proposed regulation list. This regulation was set by a committee in the Ministry of Education which stated that the proposed university would consist of the college of law, medicine, engineering, pharmacy, science, literature, commerce and economics, and agriculture<sup>359</sup>.

### Thirdly: The Higher Education as an Integrated Social – Cultural Structure

Although the university of Baghdad has not been founded until the middle of the fifties, however, the higher education schools and colleges witnessed a significant growth between 1932 and 1956, where several colleges and schools were scattered widely throughout the city. The High Teachers' House and the Engineering School were reopened in 1935 and The College of Pharmacy and Chemistry was founded in 1936, in 1947, The College of Commerce and Economics was established and a year later Queen Alia College for girls was established, in addition, establishing the College of Arts and the College of Sciences in 1949. Yet, most of these schools were organized under several administrations, ministers or departments<sup>360</sup>. Al Taey emphasises that

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<sup>358</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>359</sup> *University of Baghdad*, (2016), <http://www.en.uobaghdad.edu.iq/>

<sup>360</sup> The University of Baghdad, Museum website, <http://museum.uobaghdad.edu.iq/PageViewer.aspx?id=4>

many of these new colleges were aimed to provide “The suitable education that could be fit the government’s need and building the new leaders”<sup>361</sup>, which made establishing any college or professional school a matter that relates to the immediate need that government’s institution would require.

During this period, the setting of these colleges and educational institutions was mainly Bab Al-Moatham the administrative centre in addition to the new district (Al-Waziriyah). Al Taey states that these locations could be considered as an integrated university campus “When someone was waking in Bab Al Mozaim ...you can have the sense of the university place, even when we do not have a formal campus”<sup>362</sup>.

These institutions enlarged the significance of Bab Al- Mozaim area as a major square in the city comparing with other districts, particularly during the daytime. Furthermore, they promoted the urban structure and its quality, through inspiration more modernize functions, for instance, public library, theatres, museum and other cultural and educational centres, which all worked to enhance the cultural environment gradually in Baghdad. In terms of the architectural language of this district it could be characterised as a transition phase that established the modern architecture in Iraq, where the monumental design and the large-scale buildings have been used as a theme to embody the governmental buildings and its administrative functions and as a way to emphasise the identity and the power of the state.

For the administration system of these thirteen colleges and institutions there were, yet, many financial responsibilities and different authorisation challenges as they were administrated by various government departments. The ministry of Education has authority over seven colleges; The Ministry of Health over three, The Ministry of Agriculture over two; and the Directorate of Waqf over one. All these colleges with the exception of Queen Aliya College for women, and the College of Religious Jurisprudence (for men) are coeducational<sup>363</sup>. However, they all suffered as Qubain argues from the fact “that they are not covered by a University structure, which

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<sup>361</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

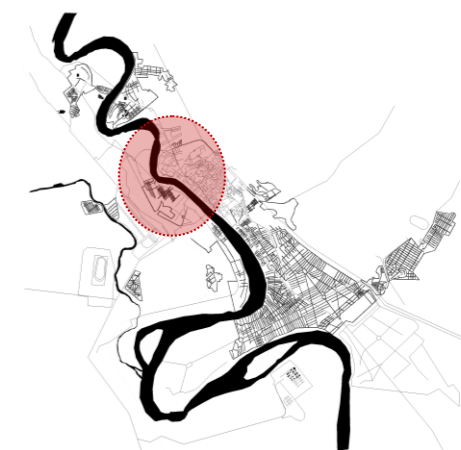
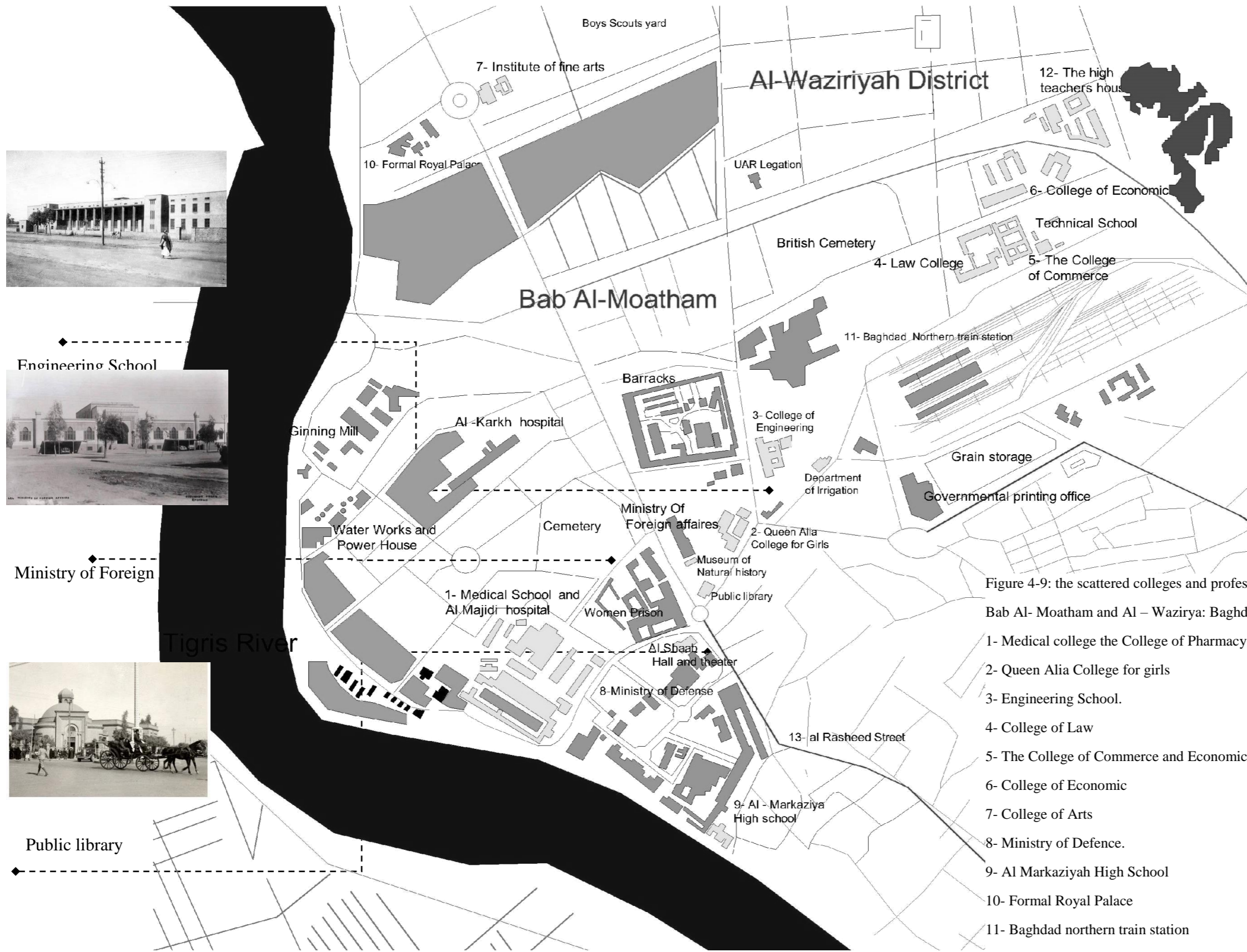
<sup>362</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>363</sup> Qubain.

would give them the advantages of a central organization, pooling of resources and planned budgeting”<sup>364</sup>. Figure 4-9 shows the scattered colleges and professional schools in Bab Al- Moatham and Al – Wazirya in Baghdad 1958, and [Figure 4-10] illustrates the main higher education institutions that organised under thirteen colleges as dated for the academic year 1956/1957, and the ministries that administrated them.

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<sup>364</sup> Qubain.p.220



Engineering School

Ministry of Foreign

Public library

Figure 4-9: the scattered colleges and professional schools in Bab Al- Moatham and Al – Wazirya: Baghdad 1958.

- 1- Medical college the College of Pharmacy and Dentistry College near Al Majidi Hospital
- 2- Queen Alia College for girls
- 3- Engineering School.
- 4- College of Law
- 5- The College of Commerce and Economics
- 6- College of Economic
- 7- College of Arts
- 8- Ministry of Defence.
- 9- Al Markaziyah High School
- 10- Formal Royal Palace
- 11- Baghdad northern train station
- 12- The High Teachers' House
- 13- Al Rasheed Street

COLLEGES IN IRAQ  
1956/57

	<i>Student Enrollment</i>
<i>Under Ministry of Education:</i>	
1. Law College	705
2. Higher Teacher Training College	923
3. Queen Aliya College (for Women)	394
4. College of Arts & Sciences	697
5. College of Engineering	397
6. College of Commerce & Economics	644
7. College of Physical Education	33*
 <i>Under Ministry of Health:</i>	
8. Royal College of Medicine	656
9. College of Pharmacy & Chemistry	181
10. College of Dentistry	107
 <i>Under Ministry of Agriculture:</i>	
11. College of Agriculture	203
12. Veterinary College	20
 <i>Under Directorate General of Waqf:</i>	
13. College of Religious Jurisprudence	193
<b>TOTAL</b>	5,153

Figure 4-10: The higher Education in Iraq and their main administrative organisation: 1956/1957

Source: Education in Iraq report, p.40



### ***The Political Impact on the Higher Education:***

From another point of view, there was another perspective that considered the presence of these colleges in the city centre of Baghdad a threat to the government buildings that were scattered within the same district of Bab Al- Moatham, especially, after May movement in 1941 (The 1941 Iraqi coup)<sup>365</sup>, and Al-Wathbah uprising in 1948 (Arabic: انتفاضة الوثبة). During the 1940s, and after the War World II, the British started to interfere more in Iraq, to ensure getting more benefits, this generated a nationalist feeling between the students and the political opposition who described the period between 1940 -1948 as the second occupation<sup>366</sup>. These circumstances triggered student activism, which witnessed a significant propagation in Baghdad, many of these movements worked to enhance political, economic, and social changes. The demonstrations of 1948 were started as a result of the Portsmouth treaty, which was allowed the British to renew the 1930 Anglo-Iraqi treaty and made Iraq a British protectorate<sup>367</sup>. The negotiations of the new treaty were secret and engineered by Nuri Al-Said, however, knowing about the new treaty pushed the others political parties to gather public opinion and organized many protests against its items.

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<sup>365</sup> After the Anglo-Iraqi conflict, Nuri Al-Said was returned as Prime Minister and dominated the politics of Iraq, until the overthrow of the monarchy in 1958. Nuri Al-Said has been known for pursued a largely pro-western policy during this period.

<sup>366</sup> Elliot.

<sup>367</sup> Hanna Batatu, *The Old Social Classes and the Revolutionary Movements of Iraq: A Study of Iraq's Old Landed Classes and of Its Communists, Ba'ithists, and Free Officers* (Princeton University Press, 1978).



Figure 4-11: Al Rasheed Street during Al-Wathbah uprising in 1948, the image shows the college students walking on the left while the women and the younger students on the right of the picture

The demonstrations spark was led by high school students and others from the College of Law who were members of the Iraqi Communist Party and student wings of the National Democratic Party. These demonstrations were expanded after few days to include many other students from the surrounding colleges which all protest at the street. This pushed the government to close many schools and colleges to control the student's gathering. Although that many of these movements were spontaneous at the beginning, Hanna Batatu claims that "they coalesced through the organizing of several political organizations: The communist "Student Cooperation Committee," the Progressive Democrats, the Populists, the Kurdish

Democrats, and the student wings of the National Democratic Party and the Independence Party”<sup>368</sup> .

Al-Wathbah uprising in 1948, was one of the main major movement that showed the power that the students and their influence on the public, see [Figure 4-11]. However, after declaration some provisions of the new treaty, the situation became more tense, precisely after many students were killed and wounded, which drove the colleges and the high institution to begin a general strike which extended later to many other public facilities in the area: markets, cafes, and restaurants. Many of these students started to gather in front of the medical school and marched towards Al Rasheed street, they were aiming to cross *Ma'mūn Bridge* (Shuhadaa bridge later) to meet the rail workers. The demonstration of Al-Wathbah caused around 300-400 students between dead and wounded<sup>369</sup>. Al Taey describes this demonstration as he witnessed and participated in “The demonstrations of the (Al-Wathbah uprising) or Shuhadaa bridge were dropped by the Iraqi government in 1948 and the ministry was replaced as a result of this incident. The police killed a large number of the students after the machine guns and rifles were placed above the buildings and mosques overlooking the bridge, especially *the Hanan mosque* and the mosque in the shoulders of the bridge, and took the protesters over the bridge, during which there were dozens of deads and hundreds of wounded. The image of Baghdad during this period was always connected with the student's demonstrations”. Al Taey also emphasises that these demonstrations showed how the girl students where part of these movements and engaging significantly in Baghdadi community<sup>370</sup>. Al -Taey highlights that “The cultural environment was vital at that time and it was so much similar to the French street before the revolution where many elite figures appear in the community, whether they were artist, thinker, architect or political activist”<sup>371</sup>. The government started to consider the student’s presence as a threatening power,

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<sup>368</sup> Batatu.p551

<sup>369</sup> Batatu.

<sup>370</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>371</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

thus, they adopted new approach that aimed to absorb the student's anger by opening new colleges and organize them under the government control<sup>372</sup>.

These movements showed the power of the students and their impact on the culture environment. Thus, the government started to think how to undermine the student power, by controlling their education environment, particularly after repeated movements in 1956, and 1963. The significant location of the colleges obviously appeared as a threatening zone for the government's main buildings. The college's atmosphere that was full of knowledge and interaction with political movements around the world, would always be a liveable place to examine and explore these thoughts, believing that they could influence and change the social - cultural environment. Accordingly, this unstable political, cultural environment was one of the main reasons that made the government temporized the university project, which was obviously in one of the questioning in the House of Representatives for the Minister of Education in 1948, where he was asked about the "The place of the grave where the project was buried" as an expression of the state of despair held by the people and wondering if they would ever see a national university, asking to "dig this grave" and bring the university into existence so that the Iraqi people can see a modern university in their country "<sup>373</sup>.

The government also expressed its opinion toward establishing a university, when the prime minster Nuri Al-Said refused a suggestion by opposition MPs who proposed to establish the university in Bab Al- Mozaim and attach all the existing colleges and institutes to its institution<sup>374</sup>. Al -Said was clear that placing or establishing the university campus in the same location where the government's buildings stands, was insensible decision to make.

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<sup>372</sup> Muwafaq Jawad Al Taey, 'Interview', in Ula Merie (ed.), (2016).

<sup>373</sup> Ali Taher Turki.

<sup>374</sup> Minutes of the House of Representatives, the Twelfth Electoral Session, Extraordinary Meeting of 1948, 10th Session on 17 July.

*The United States Influence on the Higher Education System of Iraq during the Forties*

Since closing the University of Al Il Beit in 1930, the government worked to improve and re- discuss the education environment and its policy, to avoid the immature system in education and its incompatible approach with the new nation's need. Yet, after the entry of Iraq into the League of Nations and the end of the British mandate in 1932, the Iraqi government was starting to consider the British policy in education as ineffective and intentionally postponements the higher education development. Consequently, and under the reform requests, it invited a committee of four American experts to study the education conditions and assess all its aspects. The committee's members were from the Institute of International Education, and The Economic Issues at Columbia University, and was chaired by Dr. Paul Monroe, the general director of the Institute of International Education at Columbia University<sup>375 376</sup>.

The committee set up a detailed report on the state of education and the required reforms. This cooperation was the first result of the scientific missions and the scholarship programme to the American Universities at the middle of the 1920th, where many of the graduate's students became part of the formal government staff. The Educational Enquiry Commission has recognized and evaluated the education problems setting out a detailed report that classified the education needs in nine chapters. One of the report's chapter was titled (*The National and national directives for students of secondary schools*), which acknowledged the student's role in the public opinion<sup>377</sup>. The report highlights some of the main steps that would be essential to change the education scheme and its condition in Iraq. In addition, it

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<sup>375</sup> According to Liora Lukitz, The Paul Monroe Educational Commission, brought to Iraq in 1932. One of the commission's main concerns were the educational problems among tribal populations, the subject of Fadel al Jamali's thesis at Columbia under Paul Monroe's supervision. Fadel al Jamali's was a political, minister and an Iraqi thinker specialized in education and the 21st Prime Minister of Iraq .

<sup>376</sup> Al - Akeidi.

<sup>377</sup> Report of the Educational Enquiry Commission by Paul Monroe (Baghdad: Government Press, 1932).

sheds the light on many critical and sensitive issue in terms of the education system in the “tribal population” where the doctrine’s groups have denied the modern education, what was interesting in these suggestions that the report introduced a specific proposal for the southern area of Iraq where many of its population used to be rural community. The experts suggested that the implementation of their education should be drawn from their own daily lives needs, and the curriculum should be centred on how to modernize the agricultural methods and how to learn the new procedures of marketing<sup>378</sup>. It was the first time that a specialised study looked to the community structure and understand their needs and was compatible with the social and cultural values.

For the higher education, the report states clearly that there is no need to expand the higher education study and found an Iraqi university at the present time. The report justified this recommendation by stating that the country would be incapable to establish, and it does not make any sense to open a university for a people of three million populations, where the greatest part of them was illiterate and unproductive, while it suggested keeping the medical college due to the country's urgent need for doctors<sup>379</sup>. The commission’s reports have revealed many controversial issues and faced different level of political criticising<sup>380</sup>. It raised the public debate between the new Western-educated intellectual, who graduated from American universities and Sati' al-Husri's opinion, the Director of the Department of Education, who was known that he adopted the traditional Turkish, European approach in education. This put the government in front of a new challenge to revive the education approach and adopted new fateful decisions. According to Lukitz the argument between these two generations who have different education background could be considered as “underscored one of the classic dilemmas in the nation-building process, whether to use or reject local sources of cultural heritage”<sup>381</sup>.

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<sup>378</sup> Lukitz, .p.105

<sup>379</sup> Report of the Educational Enquiry Commission by Paul Monroe (Baghdad: Government Press, 1932).

<sup>380</sup> Al - Akeidi.

<sup>381</sup> Lukitz, .p.104

It was the first time that the United States collaborated with Iraq's government. This cooperation expanded significantly after the War World II and opened the door towards many other opportunities that were not only limited to the economic and oil's industry but also included several educational programs such as, the Point Four Program and the curricula of cultural exchange. These programs subsequently paved the way to revive the cultural and the social situation in Baghdad, particularly in the fifties, where many graduates returned and led the cultural renaissance movements. This thriving environment promoted to raise the demands for the need of having a national formal University.

### ***The University of Baghdad a Place: Relation, Power and Ideology***

According to the previous discussion, choosing the place of the university campus could interpret and held between its settings within the city was more than an abstract decision. It's deeply embedded in more aspects that went further than its location within the context, it's involved not only an interpretation and a reflection towards understanding the social -cultural and political atmosphere that accompanied its establishment, but also the innovative approach that this institution would adopt and its educational policy. According to Chapman the importance of identifying the university campus as a place, is what the character of the place would say to its "Constituents about institutional values and why those constituents are joined in both the personal and the civic pursuit of those values in that place"<sup>382</sup>.

Moreover, the place of the university campus as a spatial structure could be considered as a turning point in the urban development of the city and its identity as modern capital, as it was pointed out in Chapter Two. Thus, defining the place of the university campus as a spatial structure held between its locations several aspects that express different phases and turns.

Regarding the University of Baghdad, it was not until 1956 when the first administrative law was announced and formulated establishing the university as a

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<sup>382</sup> Chapman. p. xxxi

formal institution (bearing the name University of Baghdad). The legislation law was adopted and approved by the Iraqi Senate without amendment on the 30<sup>th</sup> of May 1956<sup>383</sup>. This step was after many years of arguments towards raising the awareness and the importance of founding the university in the light of many reports drawn up by Iraqi and foreign committees for more than a decade<sup>384</sup>. Thus, on the 6<sup>th</sup> of June in 1956, the University of Baghdad Law No. (60) Of 1956 was finally approved by King Faisal II under the enacting Royal Decree, and just after two weeks the law was published in the official newspaper of the Iraqi gazette no. (3806)<sup>385</sup>.

The official statement of the university highlighted this significant day as “A memorable milestone in the history of this country that came after a long time of bearing and waiting”<sup>386</sup>. The declaration recalled and emphasised Baghdad glorious when it was the capital of the Abbasid Empire and witnessed the establishment of Mustansiriya Madrasah in 1227, which was considered much more as a university in its philosophy and community. In addition, it underlined that establishing the University of Baghdad would tie the development of higher education and the significant impact on directing the future development of the country.

The legislation law was organized in chapters that dealt with the university establishment as a spatial structure, its objectives, its administrative structure, and the authorities of the university’s president, the board of representatives, the university’s scientific council, and the general provisions.

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<sup>383</sup> The Iraqi Senate is an almost as US Senate in terms of its legislation. The Iraqi Senate is one of the two constitutional institutions alongside the Iraqi parliament. These two institutions were the first parliamentary traditions in Iraq during the reign of the monarchy (1921-1958).

<sup>384</sup> Reginald Isaacs, *Gropius* (Bulfinch; English ed. edition, 1991).

<sup>385</sup> On March 31, 1956, the Committee of Knowledge in the House of Representatives referred the list of Baghdad University prepared in 1949 to the Council's agenda. The Regulations were adopted at the same meeting and approved by the Senate without amendment on 30 May 1956.

<sup>386</sup> Al Haly.



Furthermore, the law detailed the university place and its identity with its context, emphasising that it should be located within the city of Baghdad and named after the city. Moreover, it specified that the university is a campus that would be under the royal supervision and it would be a secured place<sup>387</sup>. See [Figure 4-12], the official statement law that announced establishing the university in 1956, in Arabic, under the title (The regulation of the University of Baghdad).

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<sup>387</sup> Supreme Judicial Council, 'Supreme Judicial Council, Iraqi Legislation Base', *Iraqi Legislation Base* <<http://www.iraqld.iq/LoadLawBook.aspx?page=1&SC=181120052258157&BookID=5183>>.

# قانون جامعة بغداد رقم ( ٦٠ ) لسنة ١٩٥٦

نحن فيصل الثاني ملك العراق

بعد الاطلاع على الفقرة الاولى من المادة السادسة والعشرين من القانون الاساسي  
و بموافقة مجلس الامة صدقنا القانون الآتي ونأمر بنشره:-

## تأسيس الجامعة واهدافها وكيانها

المادة الاولى- تؤسس في مدينة بغداد جامعة تسمى جامعة بغداد ويطلق عليها ( الجامعة) في هذا  
القانون .

المادة الثانية- صاحب لجلالة الملك هو حامي الجامعة.

المادة الثالثة- الجامعة حرم آمن.

المادة الرابعة- أ- تتألف الجامعة من كليات ومعاهد يختص كل منها بفرع او مجموعة من مواد  
الدراسة المتقاربة في العلوم والآداب والفنون .

ب- يقرر المجلس التأسيسي الوارد ذكره في المادة السابعة والأربعين ضم الكليات  
القائمة كلها او بعضها الى الجامعة عندما يقتنع ببلوغها المستوى الجامعي وله ان  
يقترح تعديلا او تغييرا في نظمها لتبلغ هذا المستوى.

المادة الخامسة- تعني الجامعة بالدراسات العالية وبتشجيع البحث العلمي والعمل على نشر  
الدراسات العلمية والادبية والفنية والاهتمام بالفضائل الخلقية وبالحضارة العربية  
والاسلامية.

المادة السادسة- وزير المعارف يمثل الجامعة في مجلس الوزراء ومجلس الامة.

نشر في الوقائع العراقية عدد ٣٨٠٦ في ١٤/٦/١٩٥٦  
عن الحكومة العراقية/ وزارة الداخلية/ مجموعة القوانين والانظمة لسنة ١٩٥٦ - القسم الاول- القوانين والمراسيم  
والقرارات والأذونات / طبعت بمعرفة ديوان لتكوين القانوني / مطبعة الحكومة- بغداد- ١٩٥٧ .

Figure 4-12: The University of Baghdad Law No. (60) Of 1956 that was approved by King Faisal II. The regulation of the University of Baghdad included 51 articles.

The first article was stipulated that the university established in the city of Baghdad and has been named as the University of Baghdad. The second stipulated that the University campus is under the protection of the King. While the third one emphasizing that the University place is a secured campus.

Source: Supreme Judicial Council, Iraqi Legislation Base  
<http://www.iraqlid.iq/LoadLawBook.aspx?page=1&SC=181120052258157&BookID=5183>

In terms of choosing the university location, there has been little discussion about the actual reasons that were behind choosing the university place. Besides that, there is no reliable evidence that investigates these claims or discusses its motivations. Thus, this section investigates and argues the university location according to these different scenarios. According to Hassan Al-Dujaili study (*Higher Education in Iraq: Study based on reports and documents*), Al-Dujaili highlights that the university as an institution has been represented in the cabinet of ministers under the Ministry of Education. Thus, Al-Dujaili argues that suggested its location could be done according to the minister's opinion, who might see in, Al- Jadriyah district in the south west of Baghdad, the most suitable location for a university campus. Al-Dujaili enhances that, this suggestion could be preferred not only for its distance from in the heart of the city centre (which might be the ideal choice for some political parties), or for its convenient location in terms of the healthy environment, but also for the land's price that made it the most appropriate choice to acquire a substantial land in a suitable price for such a significant project<sup>388</sup>. However, there are hardly any substantial evidences that might show the role that the minister played in choosing the university location or documenting his discussion around it. Particularly this location was assessed during that time as one of the major affected sites that suffered from the flood of Tigris river in 1954, besides its special natural conditions <sup>389</sup>. This made Al-Dujaili's argument that this location has been chosen by the Ministry of Education is lacking for reliable evidence.

On the other hand, as discussed in chapter three, Minoprio, Spencely, and P.W. Macfarlane firm established for the first time a master plan for Baghdad in April 1956, which represented among many recommended projects for the first time a university campus in the north of the city. Although the suggested project was even before founding the university as a formal national university. The firm detailed a specific chapter on education and its environment quality. The chapter discussed and

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<sup>388</sup> Hassan Al-Dujaili, *Higher Education in Iraq: Study Based on Reports and Documents* (Baghdad: Al-Ershad Press, 1963).

<sup>389</sup> Al-Dujaili

highlighted the essential need to formulate the education administration under a single education authority. In addition, it debated the quality of the education facilities and the vital needs for planning more primary and secondary schools.

These comments preceded a discussion around the technical and the higher education facilities, which were made under the heading of “University Centre”. The report emphasised that “Baghdad should have a University centre where numerous colleges, now widely scattered through the city”<sup>390</sup> <sup>391</sup>. The firm indicated in the report that this project would require around 450 -500 acres and suggested two main locations that could be appropriate in their size. The main proposed site was located outside the Eastern part that bounded on the north and west by open spaces which as the report suggested to be intensively tree planted. Yet, Levine argues that Minoprio was informed on his visit to Baghdad in 1955 that the Iraqi government had intended to establish a university campus, and the site that was under their consideration was the peninsula <sup>392</sup>.

Thus, Al- Jadriyah peninsula as an optional location was under debate between the planner firm and the Iraqi government for more than a year. Although the firm represented the peninsula as an alternative site for the university<sup>393</sup>, the firm argued this location in the time when its submitted the master plan report, claiming that even though the peninsula might be with its palm groves and long river frontage the perfect environment and a magnificent site for a group of university’s buildings, yet, it was however as the firm emphasised still “A little far from the city centre of the city”<sup>394</sup>, which might impact the accessibility of the university and its relationship with the city. Instead, the firm’s report selected another site for the university project that was close to the city centre in Rusafa sector and adjacent to the existing colleges,

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<sup>390</sup> Minoprio, Spencely and MacFarlane.p.15

<sup>391</sup> Anonymous, ‘Centre of Revival of Science Arabian Heritage’, *The University of Baghdad*, 2017 <<http://www.rashc.uobaghdad.edu.iq/ArticleShow.aspx?ID=97>>.

<sup>392</sup> Levine, N. (2015). *The Urbanism of Frank Lloyd Wright*. Princeton: Princeton University Press.

<sup>393</sup> Minoprio & Spencely & P.W. MacFarlane, *The Master Plan of the City of Baghdad* (Baghdad, 1956).

<sup>394</sup> Minoprio, Spencely and MacFarlane.p.16

hostels and the government's centre. It was already known to the public as the educational centre or the city – campus and accommodated most of the scattered colleges and schools. See [Figure 4-13] that shows the master plan and the selected location as highlighted in the yellow colour. In terms of the peninsula, the firm suggested it as an alternative location, while recommended it to be a public park with a zoo meanwhile, explaining that each site has its own character that makes it capable of setting the university campus<sup>395</sup>.

In addition, from another point of view, there is another argument that could support the firm decision at that time, and a result of the extensive discussions between the Mayor of Baghdad, Fakhri Al- Fakhri, and the British firm. According to Rauf study '*Memorandums of Fakhri- Al Fakhri, study and investigation*', Al Fakhri emphasis in his memorandums that one of the main controversial issues in Baghdad's master plan was the agriculture land and its quality in the city. Al Fakhri states that "The main problem was the palm's lands and the emphasis on not taking it, in order to preserve Iraq's agricultural wealth. The law was not allowed to uproot palm trees or convert cultivated areas to residential land, which let us decide to allocate areas of these lands on the grounds that they are public parks and must not damage trees or uprooted"<sup>396</sup>.

Al Fakhri claims could be acknowledged, particularly if the peninsula as a green agriculture land was compared with the land that was located in the northwest of Baghdad in the outskirts of the city of Kadhimiya, which was also recommended to be a public park to maintain its agricultural nature, see [Figure 4-14] that illustrated the main suggested projects and the university location according to the British firm. Based on this, Minoprio, Spencely, and P.W. Macfarlane recommended a university location to be on non-agricultural land, near the city centre, while insisting on

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<sup>395</sup> Minoprio & Spencely & P.W. MacFarlane.

<sup>396</sup> Rauf Imad, A. S., *Memorandums of Fakhri- Al Fakhri, Study and Investigation* (Baghdad: Arab House for Encyclopedias, 2000).

creating a greenery park and zoological gardens which they called a real oasis of beauty in the peninsula, arguing that it was essential as a lung for the city<sup>397</sup>.

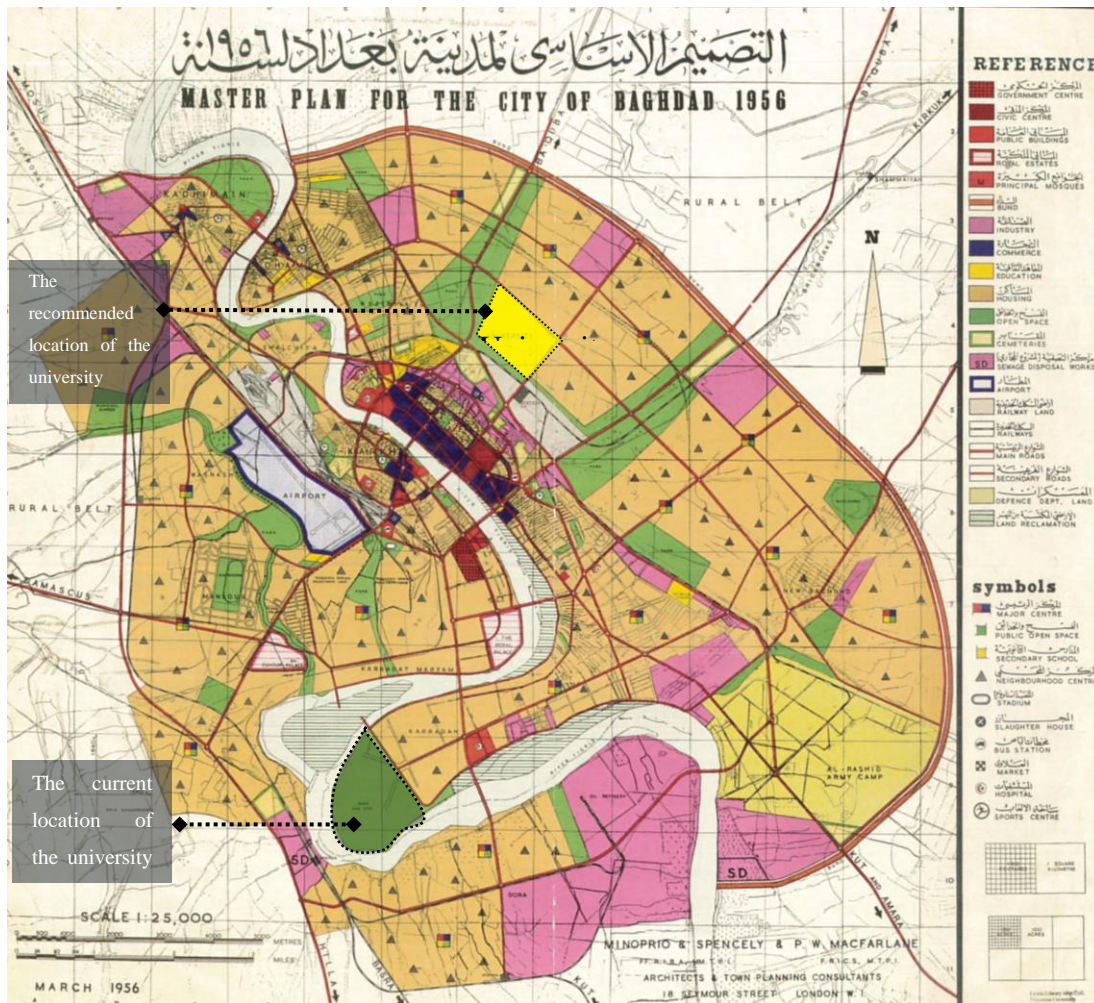


Figure 4-13: The master plan of Baghdad City March 1956, by the British consultant London's Minoprio & Spencely & P.W. MacFarlane

The Education zone was referenced under the bright yellow colour.

Source/ Neil Levine, "Plan for the Expansion of Baghdad Anchored by a Cultural Center, 1957," in *The Urbanism of Frank Lloyd Wright* by Neil Levine (Princeton: Princeton University Press, 2015): 334-84.

<sup>397</sup> These clarifications were made in the following chapter of the report which dealt with the open spaces, see Minoprio, Spencely and MacFarlane.

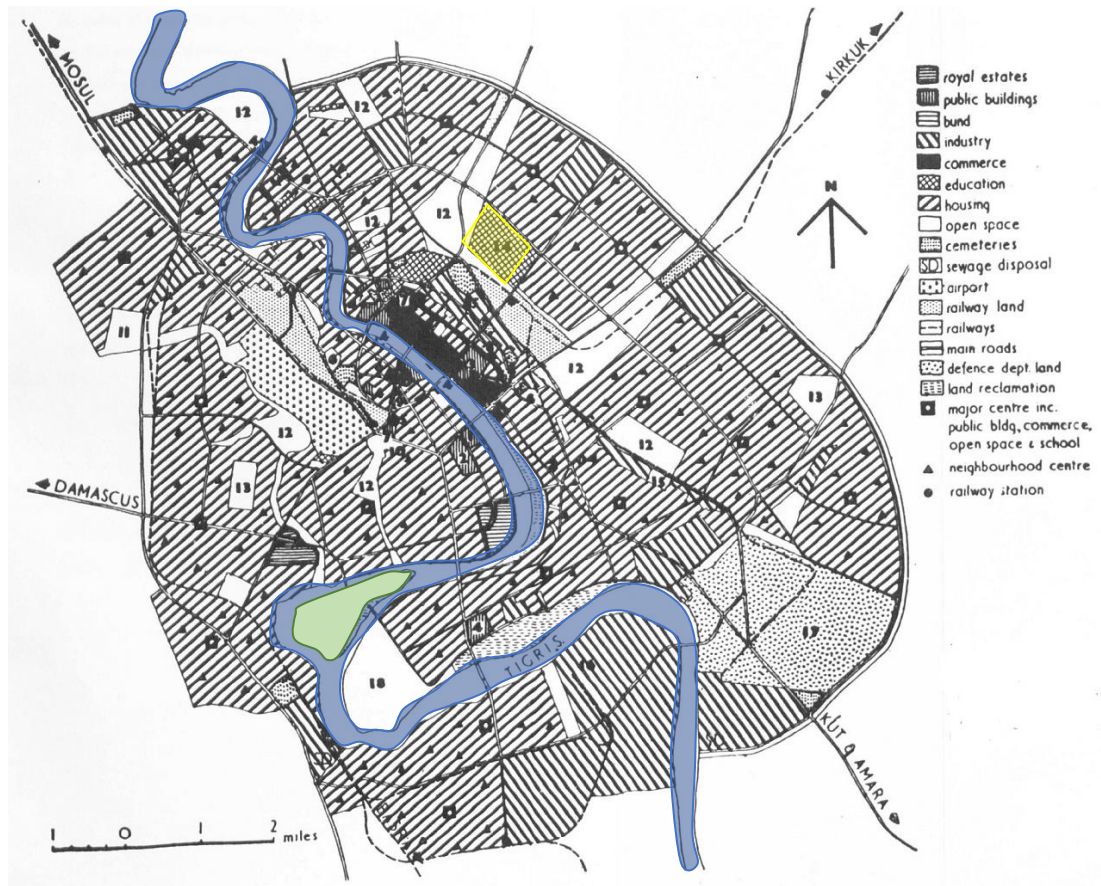


Figure 4-14: Figure 4:3 the suggested locations by London's Minoprio & Spencely & P.W. MacFarlane, for the public and privet buildings including the University Campus.

- |                         |                          |
|-------------------------|--------------------------|
| 1- Houses of Parliament | 10- Stadium              |
| 2- Government Centre    | 11- Municipal Garden     |
| 3- Civic Centre         | 12- Park                 |
| 4- Hospital             | 13- Racecourse           |
| 5- Market               | 14- University           |
| 6- Sports Centre        | 15- Technical College    |
| 7- Bus Station          | 16- Oil Refinery         |
| 8- Main Capital Mosques | 17- Al- Rashid Army camp |
| 9- Museum               | 18- Park and Zoo         |

Despite all that, on October 1956, Minoprio was informed by the Mayor of Baghdad that it had been decided that the university was to go to the Al- Jadriyah peninsula<sup>398</sup>. The report didn't mention clearly if this decision was based on a political vision or forced by specific authorities, and if so, what their justification was to suggest this location.

However, interviews conducted for this research with historians, politician influencer, and architectural historians, both independents and socialism activists, show that there are two different arguments around choosing the university location and whether this was driven by an urban development goal or by political policy. Rauf argues choosing the location of the university from a political point of view, stating that "The location could be considered as a challenging location particularly because of its natural features as a peninsula that was covered by the palm trees"<sup>399</sup>. However, he continued by saying that the prime minister "Nuri al-Said, was so enthusiastic about choosing this location and this was a strange position and opinion from him because many other politicians thought that this location is an exile area where there were any main roads reaching or getting through this land"<sup>400</sup>. Rauf emphasise that this suggestion could be associated with many political accounts, and adds to understand that "We should clarify the political environment during that era, which has faced many controversial revolutions that were led particularly from the young students of the medical school, law school and the engineering school which were all located in Bab Al-Moatham (the city centre where the government central buildings are)"<sup>401</sup>.

Rauf demonstrates that the demonstration movements of the students were one of the major challenges that were threatening the government's stability. This made the government consider the students as wild power. Rauf argues, thus, "The Prime Minister thought that moving these schools and gathering them in one location could

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<sup>398</sup> Minoprio & Spencely & P.W. MacFarlane. For more details, see Levine, N. (2015). *The Urbanism of Frank Lloyd Wright*. Princeton: Princeton University Press

<sup>399</sup> Imad, A. S. Rauf, 'Interview', in Ula Merie (ed.), (2017).

<sup>400</sup> Imad, A. S. Rauf

<sup>401</sup> Imad, A. S. Rauf



help to control the students' threat". He stresses this argument by highlighting that if that was not the Prime Minister's intention, so why he has not chosen to establish and move these colleges and facilities in the old location of Al Il Bait University, "He chose to allocate the students outside the city in a suburban area"<sup>402</sup>.

Yet, from another point of view Muwafaq Jawad Al- Taey, claims that "Choosing this location was mainly to create another polar development instead of focusing to one main centre. The university campus was a project to create the new Baghdad and to pull the community towards this location"<sup>403</sup>. Al- Taey believes that allocating the university campus was a progressive vision from the government who saw in this raw site a vital opportunity to create modern community, particularly, since the western part of the city was witnessing significant urban transformations, through structuring the new governor centre, and many new masterpiece buildings, see [ Figure 4-15] that illustrates the main buildings that were surrounding the university campus location in 1958.

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<sup>402</sup> Imad, A. S. Rauf

<sup>403</sup> Muwafaq Jawad Al- Taey, 'Interview', in Ula Merie (ed.), (2016).

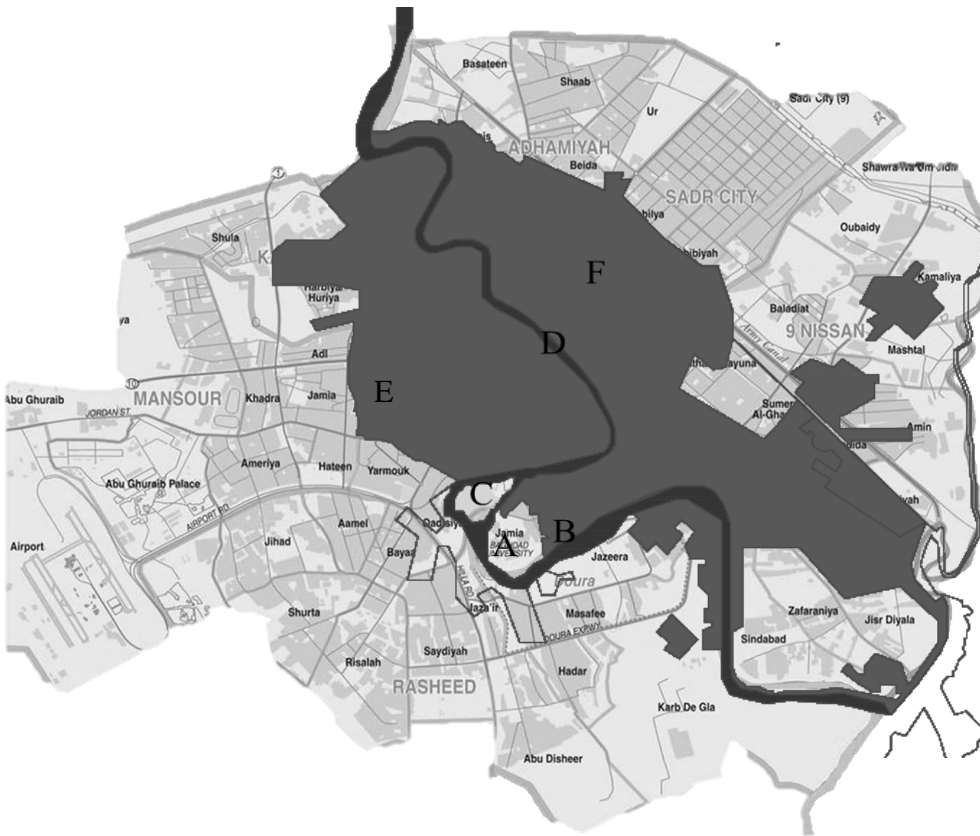


Figure 4-15: Baghdad 1958: showing the main buildings that surrounding the suggested university location. A: University Site, B: Future expansion, C: University Zoo and Botanical garden, D: Baghdad City centre, E: Airport, F: The original suggested location

In general, as explored from the prior discussion, there is no clear research that investigates choosing the university campus as a place, however, albeit findings are contradictory, it could be acknowledged that the government through its political influence has impacted the university's place and advertised it according to its ideology. Although there was no direct indication in Minoprio & Spencely and P.W. Macfarlane's report, there was still a contradictory debate around the university location and its impact on the public. To conclude there are three central positions that were arguing the university's place; in terms of the Monarchy system, the articles of the official law were emphasising that the university campus is a secure place (which means it has its own physical structure to make it protected), and it would be under the royal supervision. In addition, the university's law specified that the location to be within Baghdad's city and to be named after the city.

While Minoprio & Spencely and P.W. Macfarlane's report stated and detailed the higher education facilities under the title 'The University Centre'. This centre was intended to accommodate and gather all the scattered colleges, the residential accommodations and providing playing field. Thus, selecting the university place was driven by its closeness to the existing colleges and the city centre in addition to its accessibility to the main roads. Despite all that, the political powers, through its Prime Minister Nuri Al-Said, was the actual force that determined the place of the university campus. Figure 4-16 shows Qubain's highlighting the university project, its law, its budget and the aim of establishing a national university.

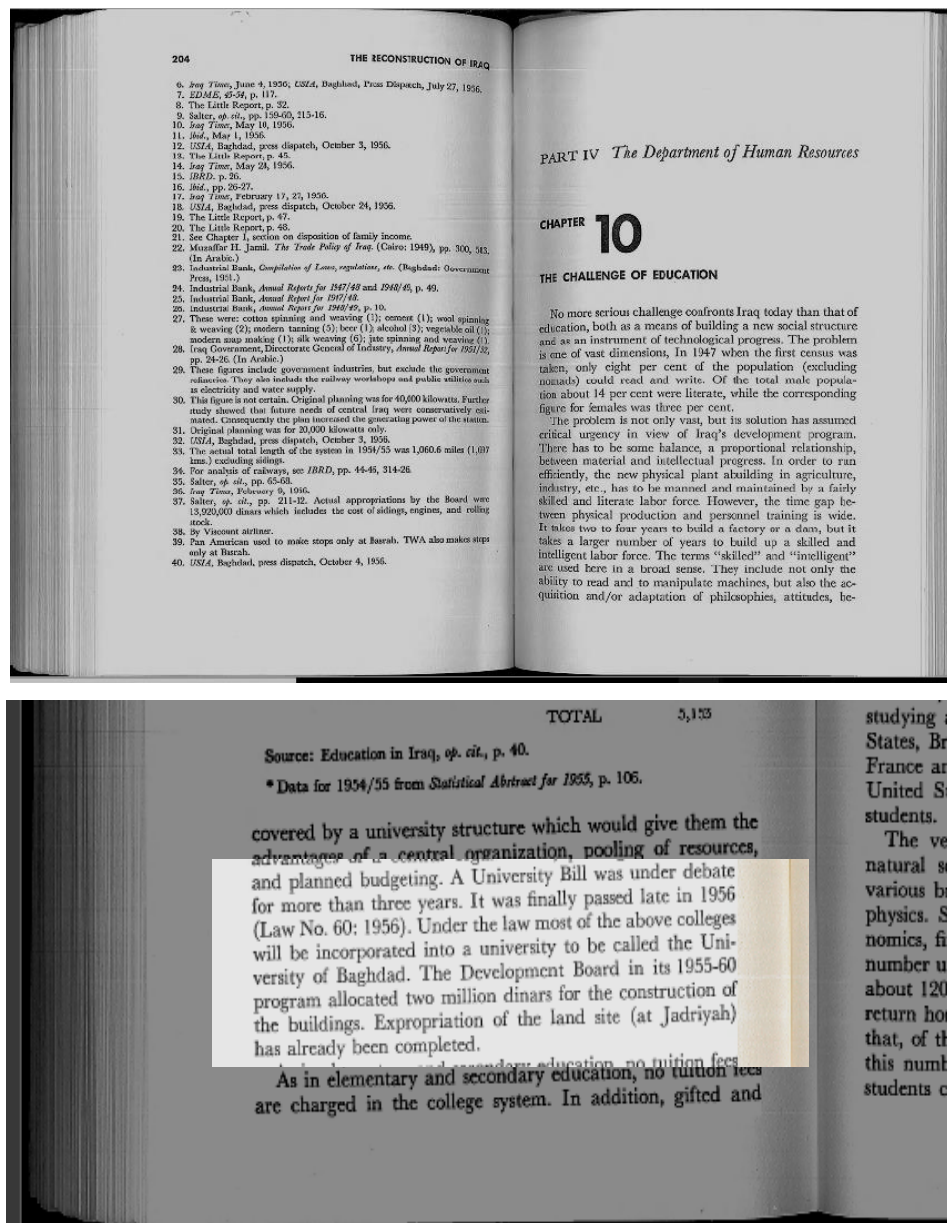


Figure 4-16: The project of University Campus and its Law as mentioned in Chapter Ten: Challenges of Education in *The reconstruction of Iraq: 1950- 1957* for Fahim I. Qubain in 1958

However, although the University of Baghdad represents the oldest remarkable state university in Iraq, yet, it was the same year when Baghdad University's law was announced, as well the first private university '*Al-Hikma University College*'. It should be emphasised that this institution adopted for its spatial structure the campus model and chose to allocate it at the Zaafarania district south of Baghdad<sup>404</sup>. The campus was designed and built under the sponsorship of the Jesuits on a 195-acre. Yet, *Al-Hikma* as a private institution has faced significant circumstances following the Ba'athist coup in July 1968, as the university was taken over by the government and integrated into the University of Baghdad system as a way to reflect the new power and its new ideologies over the higher education<sup>405</sup>. See [Figure 4-17], which shows Al-Hikma University College' campus and its location within Baghdad city.

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<sup>404</sup> Joseph MacDonnell, 'The Jesuits of Baghdad: 1932-1969', *The Magazine of Fairfield University*, 2003, pp. 32–35 <America Press, Inc., americamagazine.org.>.

<sup>405</sup> In 1968, following a bloody coup d'état in July by the Baath Socialist Party, the university was nationalized, and all 61 Jesuits were expelled. On Nov. 25, the 28 Al Hikma Jesuits were given five days to leave the country. The Baath Socialist government, whose ideology prohibited private education, confiscated the Jesuits' property of 195 acres with 15 major buildings, including the contents of two libraries and seven very modern laboratories. No one was in a position to protest these expulsions because of the atmosphere of terror created by the Baath. See, MacDonnell.

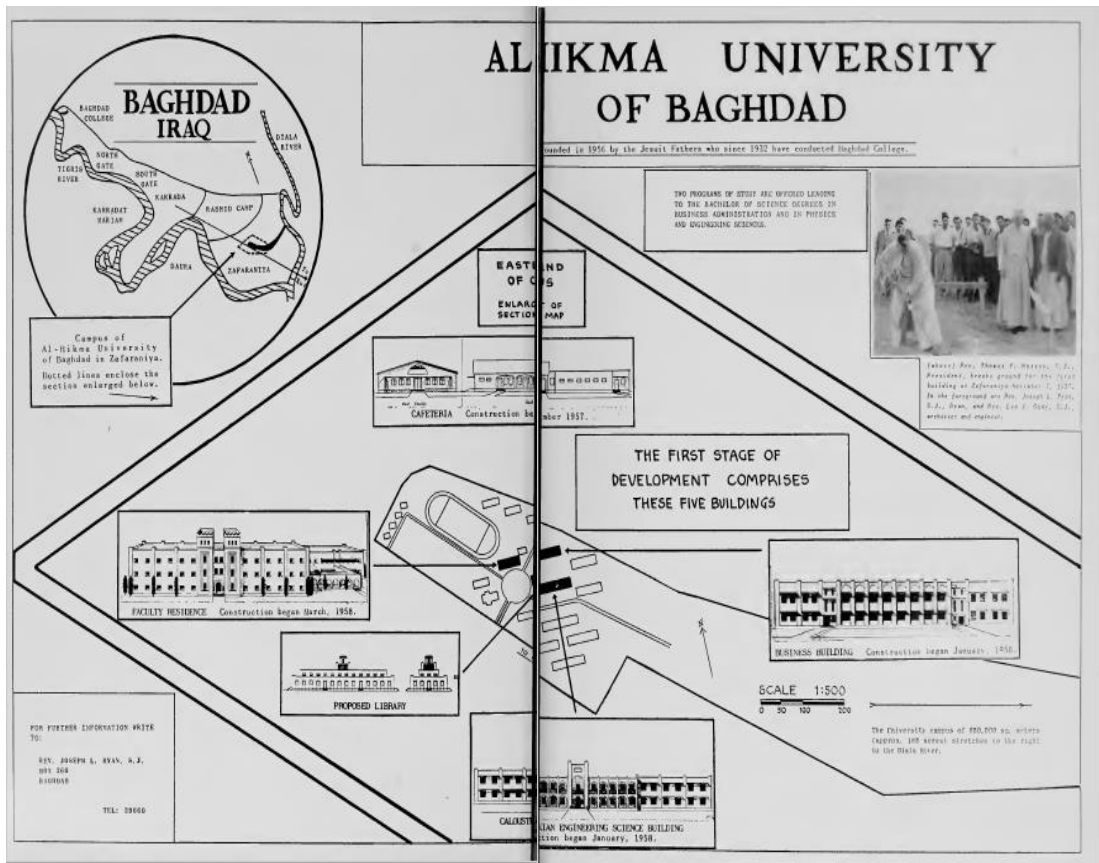


Figure 4-17: Al-Hikma University College' campus and its location within Baghdad city

Source: Baghdad College, Iraq, "Al Iraqi 1958" (1958). *Baghdad College Yearbook*. Book 18.

<http://crossworks.holycross.edu/baghdadcoll/18>

### *Concluding Remarks*

The first part of this chapter focuses on the main circumstances associated to the university of Al Il Beit, and the main aspects that was integrated with its notion, emphasising that founding the university of Al Il Beit was one of the early attempt to create a state national university that represented and embodied the power structure of the new nation and show its commitment towards establishing a new modern nation.

In addition, it explored how the students as a community had shown in many cases their power and will towards changing the social –cultural and political environment. This had been encouraged and influenced by the significant place that most of the education institutions were allocated in, practically near the government’s buildings which made their gatherings and protests more influential in the context of Baghdad. Moreover, this chapter has looked at the place as a significant aspect in the university campus of Baghdad and its relationship with the city. It outlines the main internal circumstances that accompanied choosing the university campus as a place, and how the place could interpret the social-cultural, political environment. This aspect reveals how this decision was compromised according to the political environment. In other words, how, the contradiction powers were trying to manipulate the university, controlling and influencing its expectation image. Furthermore, it discusses the social-cultural support and indicates the significant role that had been played by the political senior figures to push the university law to the government.

The next chapter takes this argument further through arguing the paradox of the national identity and modernity through the Development Board commissions and its impact on the university campus, where the government during this phase was aiming towards building the nation and emphasising its national identity. It links in much details the discussion between applying the modernity in its international interpretation and defining the national identity through the University Campus as interpreted by Frank Lloyd Wright in the Greater Baghdad project.

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## ***5. Chapter Five: The Paradox of the National Identity and Modernity***

*“If we are able to understand and interpret our ancestors, there is no need to copy them, nor need Baghdad adopt the materialistic structures called ‘modern’ now bringing it from the West upon the East”*

Frank Lloyd Wright <sup>406</sup>

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<sup>406</sup> Wight , report of lecture given by Frank Lloyd Wright, May 22<sup>nd</sup> 1957, see Frank Lloyd, Wright, ‘Frank Lloyd Wright Designs for Baghdad’, Anonymous, 1958 <https://loriemersondotnet.files.wordpress.com/2014/04/wright-baghdad-plans.pdf>



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## *INTRODUCTION*

Throughout the fifties, Baghdad witnessed significant international architectural involvement that could be considered as one of the richest experiences that the city had<sup>407</sup>. Re-reading this substantial time and exploring its innovative urban environment as a product needed to be understood in terms of all the social-cultural, economic and political conditions that helped to bring it into being, which was mostly summarised in chapter three through its main three sections.

Thus, this chapter explores how this significant, innovative time has interpreted national identity and modernity. Exploring: the role of individual and collective agents in this promising time when there was a debate around the role of modern and tradition in defining the national identity, through reinterpreting the influence of the local architects in this stage of rebuilding the nation, and how the international involvement of the pioneer architects represented the place identity and modernity through the lens of Frank Lloyd Wright's university campus proposal.

### *The Urban Structure as an Innovative Context:*

Despite, the complex political conditions, yet, Baghdad as a new capital was challenging in many ways its unstructured community and its problematic cultural traditions to re- identify its own vision of identity. Joseph M. Siry argues that the Iraqi Hashemite monarchy “Championed a national identity as a modern ideal to override ethnic rivalries within the new state borders”<sup>408</sup>. Despite the complicated circumstances, the national identity was one of the main priorities in the post-colonial phase of Baghdad. The Iraqi government worked and endeavoured to develop a national pride identity since its establishment in 1920s, even if its vision was still blurred and immature as yet.

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<sup>407</sup> Anonymous, ‘Baghdad, Iraq The University of Baghdad’, *Design & Environment*, 1975, 16–17.

<sup>408</sup> Joseph M. Siry, ‘Wright’s Baghdad Opera House and Gammage Auditorium: In Search of Regional Modernity’, *Art Bulletin*, 87.2 (2005), 265–311  
<<http://dx.doi.org/10.1080/00043079.2005.10786240>>.p.270

By the fifties, the general atmosphere in Baghdad was ready to meet considerable cultural, political and economic transformations that were all integrated with the development program of the country. Baghdad witnessed extraordinary efforts to modernize and develop its image as a modern capital, particularly after it was elected as the headquarters for Middle East Treaty Organization (METO) or as it was known Baghdad Pact<sup>409</sup>, when architecture was one of the principals means that emerged from these changes on the ground.

### **The National Identity between the Modernity and the Political Agenda**

In the recent years, Baghdad's modernization era has become one of the most interesting research topics, due to the various aspects that were related to its innovative style, revolutionary and radical environment<sup>410</sup>. Many of these studies have questioned the national identity and whether there is such an aspect in the architecture product. Interpreting these studies requires understanding the era of their publication, interest, language, theme, and values. However, there is a general agreement towards the role that has been played by the young Iraqi architects who saw amidst this innovative and contradicting environment the perfect medium to motivate the sense of nationalism through utilizing architecture as a form of national identity.

In their search for national identity, Iraqi architects were trying to define and create their own national language of architecture. These attempts were embraced through re-presenting local traditions and the cultural civilizations forms and the use of

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<sup>409</sup> The Council was a military alliance of the Cold War. It was formed in 1955 by Iran, Iraq, Pakistan, Turkey and the United Kingdom and dissolved in 1979. See, *Baghdad Pact. Unified Military Command Seen, 1958/01/30 (1958)* (Universal Studios, 1958) <[https://archive.org/details/1958-01-30\\_Baghdad\\_pact](https://archive.org/details/1958-01-30_Baghdad_pact)>.

<sup>410</sup> Joseph M. Siry, *Wright's Baghdad opera house and Gammage auditorium: In search of regional modernity* (2005).

Mina Marefat, *Bauhaus in Baghdad: Walter Gropius master project for Baghdad University* (2006), *1950s Baghdad – modern and international* (2007)

Caecilia Pieri, *Modernity and its Posts in constructing an Arab capital* (2009)

Muwafaq Jawad Al Taey, *Frank Lloyd Wright Genie Baghdad* (2016).

LefterisTheodosis, *Victory over Chaos? Constantin A. Doxiadis and Ekistics 1945-1975*(2016)

Łukasz Stanek, *Miastoprojekt goes abroad: the transfer of architectural labour from socialist Poland to Iraq (1958–1989)* (2017)

them as reference points for their modernist vision. The most influential architects at that time were Rifat Chadirji, Mohammed Makiya, Hisham Munir and Nizar Ali Jawdat (Gropius' Student).

Their efforts towards this vision, however, were impacted by an interesting shift during the second phase of the Development Board plan, which involved magnificent international interventions. The international architectural involvement was intended to modernize and enforce the presence of Baghdad as a modern capital according to the western standard. This was represented by embracing a campaign of several significant projects that were awarded to international pioneering architect<sup>411</sup>. In Marefat's study (*From Bauhaus to Baghdad*), Marefat highlights the significant role that has been played by the western educated Iraqi architects and their influence on the Iraqi political power. This could be argued through Marefat personal interview with Rifat Chadirji regarding his position as a young architect in the Development Board. Chadirji described his view towards the Development Board commissions, stating that "When I saw the list of who they are commissioning to do buildings ... it was all by old- fashioned British architects, mostly third rate ... I made an appointment to see the Minister of Planning, with my colleague (Kahtan Awni)", to discuss with him this list. Chadirji states "You are inviting people to design prestigious buildings and spending money, why not invite the best?"<sup>412</sup>. Chadirji's quotes give an idea of the general atmosphere, particularly his roles, when he highlights the fundamental part played by him and his colleagues to negotiate and argue the architects who were supposed to be commissioned.

The young ambitious architects took upon their shoulders the responsibility to influence the development process and guide its vision, not only through their positions but also through exploiting their political connection to ensure that their voices would be heard and influence the decisions of political powers. Chadirji

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<sup>411</sup> In 1957, Frank Lloyd Wright, Le Corbusier, Alvar Aalto, Willem Dudok, Gio Ponti, and Walter Gropius signed on. Oscar Neimeyer declined, as he refused to work for an anti-Communist government.

<sup>412</sup> Marefat, 'From Bauhaus to Baghdad: The Politics of Building the Total University'.

claims that the list that he submitted to the Minister of Planning, which suggested several prominent architects, have mostly approved by the Development Board. In other words, the young architect had made a significant influence on the commissioned projects for Baghdad.

Yet, from another point of view, Louis Mc Millen emphasizes the essential role of the former student of Gropius' Nizar Ali Jawdat in the modernisation vision. Mc Millen argues that Nizar, who happened to be the son of the influential politician Ali Jawdat, was the main actor to convince his father (who had been in office as a Prime Minister several times, including in 1957) to engage some of the world's greatest architects to design and build the significant projects, rather than as Jawdat argues "The old-line British engineering firms left over from the days of the British protectorate"<sup>413</sup>. Particularly that this concept matched the Iraqi Development Board vision for Baghdad.

In 1958, Christian Science Monitor article '*Architects Build A Modern Baghdad*', highlights that "Eight master builders of the modern world—men of many tongues—are creating a new Baghdad...Probably never before in history have so many famous architects worked concurrently in one place. The final result, barring possible curtailment by the Iraqi Government, is widely expected to be one of the modern architectural wonders of the world—a new city superimposed on this ancient, sun-baked capital "<sup>414</sup>. The main projects that have been submitted or planned to be commissioned by the Development Board in 1958 were: Le Corbusier from France, a mammoth sports stadium. José Luis Sert, Spaniard by birth, seven buildings embassy compound for his adopted United States. Gio Ponti from Italy in collaboration with Valtolina-Dell'Orto Studio - designed the Headquarters for the Development Board and the Ministry of Planning. Alvar Aalto of Finland, a large civic centre. Werner March of Germany, A \$3,500,000 museum. Constantine Doxiadis of Greece-

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<sup>413</sup> Louis Mc Millen, 'The University Of Baghdad, Iraq', in *The Walter Gropius Archive*, ed. by Alexander Tzonis (New York: Garland Publishing, 1991), pp. 189–238.

<sup>414</sup> Anonymous, 'ARCHITECTS BUILD A MODERN BAGHDAD', *Ekistics, Christian Science Monitor*, 5.32 (1958), 244–46.

Extensive housing developments, a trade school, playgrounds, elementary schools, and a housing research centre. Frank Lloyd Wright from the United States, an Opera House on Eden Island in the Tigris. And Walter Gropius, onetime head of the German Bauhaus School and now senior member of the American Firm ‘The Architects Collaborative’, a 12,000-student university. See [Figure 5-1] that illustrates the location of these projects within Baghdad context in 1958.

On the other hand, from a political point of view, it should be stressed that the adopted program of the Development Board worked to merge the political ideology which underpinned the progress policy and the public demands who was looking for a better quality of life. In Time Magazine’s edition that was published in April 1957, the U.S. ambassador Waldemar J. Gallman, described the Development Board as “The most impressive thing in the Middle East today”<sup>415</sup>, this statement made through King Faisal II visit to celebrate the progress of the second anniversary of Iraq’s five -years national development programme<sup>416</sup>. Under the government’s manifesto “We Aim to Change”, an Iraqi senior officer discusses the progressive vision arguing “In Iraq today, there is only one source of wealth: oil. We propose to use our oil income while we have it to create other sources of wealth. We aim to change everything”<sup>417</sup>. This statement summarises the political ideology and how the development programme was the perfect opportunity for evolution and a sign of modernity.

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<sup>415</sup> Anonymous, ‘Iraq a Quality in Progress’.

<sup>416</sup> Anonymous, ‘Iraq a Quality in Progress’.

<sup>417</sup> Anonymous, ‘Iraq a Quality in Progress’.

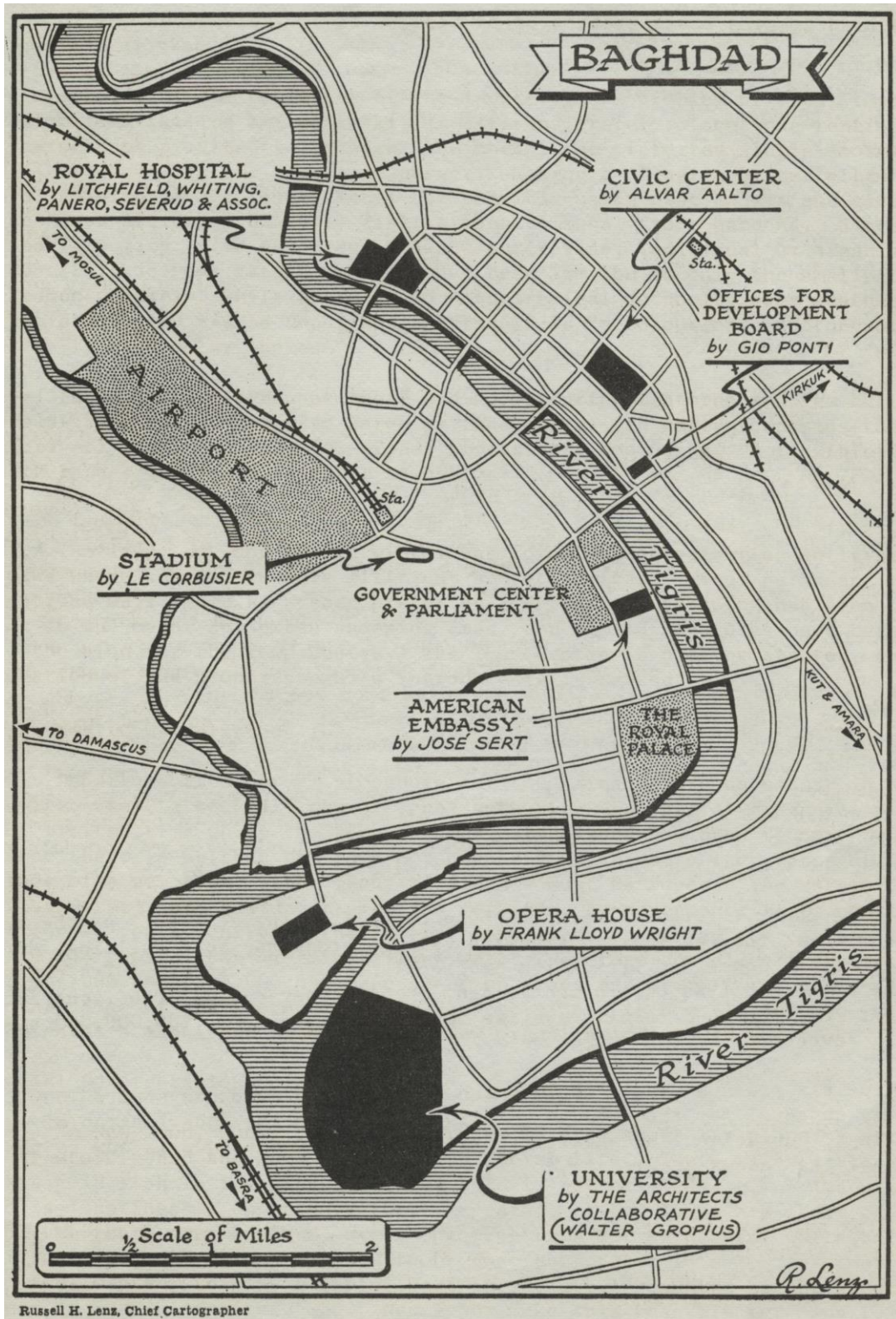


Figure 5-1: Baghdad during 1950<sup>th</sup> and the main commissions

Source: Christian Science Monitor, "ARCHITECTS BUILD A MODERN BAGHDAD, 1958.

In addition, the declaration enhances that “We purpose to do it by Evolution, not Revolution”<sup>418</sup>. The statement was a clear message towards rejecting the Egyptian way that was adopted by Gamal Abdel Nasser during the 1950s, who chose to be distance from the west and was closely allied with the Soviet Union, especially, that Iraq was the only Arab country that was a member in Baghdad Pact. Siry argues the complex powers that were surrounding the region, and how the Iraqi politicians were “Convinced that the age of imperialism is vanishing”. They did not, however, as Siri points out “To see Communism replace it in the Middle East”<sup>419</sup>. Emphasising that with a quote from Sayid Khalil Kanna, “Arabs practiced a democratic way of life in antiquity and that they later established the principles of government by the people according to the teachings of Islam”<sup>420</sup>. It is clear that the Iraqi politicians were aware towards the conflict situation that was surrounding the region and the international powers who were trying to impose their influence and ideology over the Middle East.

The development process of the post-colonial phase of Iraq suggested a modernisation vision that would incorporate elements of Islamic and Arab cultural traditions that would emphasize Baghdad authenticity and identity, which would revive its image during the golden age when it was the capital of the Abbasid Empire. This was a mutual image by the Hashemite monarchy and the government’s ideology, who believed that modernity should not mean the adoption of all the modern things from the West, on the contrary, it should be integrated with the Arab cultural tradition. This vision also was emphasised through Abd al-Ilah’s (The prince regent) speech, who states in his diplomatic visit to Washington in 1957, “I don’t mean that we should copy everything because it is modern. We prefer to have those

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<sup>418</sup> Anonymous, ‘Iraq a Quality in Progress’.

<sup>419</sup> Siry.

<sup>420</sup> Iraqi envoy in the Inter- Parliamentary Union conference in London 1957, see Siry, Joseph M., ‘Wright’s Baghdad Opera House and Gammage Auditorium: In Search of Regional Modernity’, *Art Bulletin*, 87 (2005), 265–311.



things that suit us”<sup>421</sup>. This shows that in its search for a national identity, Iraq’s vision of post-colonialism modernisation did not mean denying and refusing the place’s character to develop new image, but it was espousing the historical- cultural richness to revive a place identity.

Iraq was relying heavily on its inherited heritage and its traditional values to gather all the different segregated groups under one modern nation. Nevertheless, the Development Board’s projects that were commissioned for the international western architects were indicating different perspectives from what has been acknowledged to the public. Marefat questions how the Development Board in its significant commissions for the international architects might be publicised and incorporated with the public rhetoric of strategy. In other words, how these signature buildings were advertised to the public, according to what aspect<sup>422</sup>. Marefat points out that the government’s publications were generally tended to promote other infrastructure projects, healthcare and educational facilities, and not much has been published around the world-famous commissions<sup>423</sup>. The government’s approach was emphasising the development program in the way that would address the public realm, particularly that it was tricky to fit these significant commissions within the board’s strategy that was supposed to target the people’s immediate needs.

However, there were two exceptions in terms of the cultural projects; the university campus and the Iraqi national museum, which had been identified clearly with their budgets and locations in the Development Board’s publications. Mentioning the university project in the Development Board’s publications, though, could be considered as a clear evidence towards emphasising the government’s attention to the university, and the special recognition that it got in the government’s development policy.

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<sup>421</sup> Siry. In Siry, Joseph M., ‘Wright’s Baghdad Opera House and Gammage Auditorium: In Search of Regional Modernity’, *Art Bulletin*, 87 (2005), 265–311, see ‘Iraq’s Prince Ilah here for Middle East Talks’, *Washington Post*, 9 February, 1957.

<sup>422</sup> Marefat, ‘1950s Baghdad – Modern and International’.

<sup>423</sup> ‘Baghdad Diary’, *IT*, 9 February 1957.

On the other hand, it should be highlighted that there were limited publications that discussed these projects in the Arabic language, as most of these projects have been detailed in the Iraq Times Magazine which was published in English<sup>424</sup>. This demonstrates that the government was aiming to propagandize its development projects to the world and emphasising the modern path that the country was witnessed in this new era.

In light of the above, Baghdad's development program represented a progressive act to modernize the nation's capital and emphasise its role in the area. The significant involvement of the international architects, in addition to their role in modernizing the image of the city has also enriched the Iraqi architect's experience who found themselves working with some of the most famous world architects. This influenced the Iraqi architects' experience to develop their own architectural language that gathers between the international style and the local cultural values.

In terms of the political influence, it is important to take into account that the political agenda and the modernity approach were a tricky equation in terms of how to define the national identity. Bernhardsson argues the modernisation program and its impact on determining the national identity, highlighting that it was tied with the political agenda and its ideology, which made it as he states, "Prone to vacillation and political manipulation."<sup>425</sup>. Thus, defining the national identity is a dynamic vision that might change its referencing character according to those who are in power. Despite that, Iraq's modernisation vision was committed to creating a national identity, despite all the political conflict and the government's internal changes.

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<sup>424</sup> 'Baghdad Diary'.

<sup>425</sup> Magnus T. Bernhardsson.

## *The Identity of the Place in Frank Lloyd Wright's University Campus:*

### **Wright's commission in Iraq: negotiating identity and the political aspects**

During the fifties, and as part of the international architects' involvement, Frank Lloyd Wright was invited by the Iraqi Development Board to design an Opera House in Baghdad. Wright's project in Baghdad and its architectural legacy could be considered as one of the main topics that have been explored by several researchers<sup>426</sup>. Yet, its relation towards understanding his interpretation to the university campus has not been fully explored, particularly his design approach and the economic- political and cultural challenges that were surrounding his mission. For this research, it is essential to recognise his interpretation towards identifying the notional identity, the political powers that influenced his work, how it ended, and whether his suggested plan has influenced Gropius' university design.

The influence of United States throughout the 1950s was clearly present in the region<sup>427</sup>. According to Siry, Frank Lloyd Wright's mission could be considered as part of the diplomatic cold war cultural exchange, Siry emphasises that Wright's visit to region was part and "Coincide with other American journeys aimed at strengthening ties to Iraq"<sup>428</sup>. In addition, Neil Levine argues that Wright's project "Shows the architect to have been both an innovative precursor as well as a creative participant in the world of ideas that helped shape the modern metropolis"<sup>429</sup>.

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<sup>426</sup> Neil Levine, *The Architecture of Frank Lloyd Wright* (1996). Mina Marefat, *Wright's Baghdad* (1999). Joseph M. Siry, *Wright's Baghdad opera house and Gammage auditorium: In search of regional modernity* (2005)

<sup>427</sup> This has been translated through several joint ventures, particularly during Eisenhower administration who saw in Iraq a bastion base against the Soviet Union. See, 'Iraq's Prince Ilah here for Middle Est Talks,' *The Washington Post and Times Herald* (1954-1959), 09 Feb 1957. P.1. Edward T Folliard, Staff Reporter, 'Iraq Prince Approves Eisenhower Doctrine,' *The Washington Post and Times Herald* (1954-1959), 06 Feb 1957. P.2.

<sup>428</sup> Siry, Joseph M., 'Wright's Baghdad Opera House and Gammage Auditorium: In Search of Regional Modernity', *Art Bulletin*, 87 (2005), p.270.

<sup>429</sup> Neil Levine, *The Architecture of Frank Lloyd Wright* (Princeton: Princeton University Press, 1996). p.xvi

For Wright, it was a great opportunity to express what he had tried to teach in Japan and to practice in the United States, which was emphasising the place identity<sup>430</sup>. He believed that this unusual project would be a great chance to demonstrate how a city that hold great traditional- cultural values “Deserves not only an architecture of its time, but of its own”<sup>431</sup>. In terms of the commission, the original project that Wright has been promised was designing the Opera House of Baghdad<sup>432</sup>. However, Wright’s original commission faced considerable modifications that were associated with cultural, functional and political aspects. These aspects impacted his commission and directed his thoughts, which made him believes that he could achieve more, particularly after gaining the Monarch's and the government’s support. Wright’s worked to make his intention, that he is not limiting himself to a single building but a sort of what he called a Plan of Greater Baghdad, clear from the beginning. Making the project, as he argues, an opportunity to transform, celebrate and recall the lost legacy of the city, believing that the city desired more. For that, he expanded his proposal to include further functions, to be the only project that has an urban scale<sup>433</sup>.

According to Levine and Marefat, in addition to a new central post office and telecommunications centre that was supposed to be in the city centre, Wright worked

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<sup>430</sup> Wright’s worked in Japan from 1913 to 1923, advocating that modern architects working there acknowledged and adapt that country’s pre- modern cultural tradition. See, Joseph M. Siry, ‘Wright’s Baghdad Opera House and Gammage Auditorium: In Search of Regional Modernity’, *Art Bulletin*, 87 (2005), 265–311

<sup>431</sup> Frank Lloyd, Wright, ‘Frank Lloyd Wright Designs for Baghdad’, Anonymous, 1958 <https://loriemersondotnet.files.wordpress.com/2014/04/wright-baghdad-plans.pdf>

<sup>432</sup> According to the architect Rifat Chadirji, the senior political figure’s Dr. Muhammad Fadel al Jamali (1903-1997) was a key supporter of the opera house project. Fadel al Jamali’s was a political, served twice as Prime Minister, and an Iraqi thinker specialized in education. Al Jamali graduated from American University in Beirut, and Columbia University, New York. He was known in Baghdad cultural environment for his fan of the classical music and his significant own collection of the European music. Where he was also a close consultant to the Prince Regent Abdul Alah, and advocated for a strong affiliation with the United States. see Mohammad Fadhel Jamali, *Experiences in Arab Affairs: 1943-1958*. Joseph M. Siry, ‘Wright’s Baghdad Opera House and Gammage Auditorium: In Search of Regional Modernity’, *Art Bulletin*, 87 (2005), 265–311

<sup>433</sup>Levine, *The Urbanism of Frank Lloyd Wright*. pp. 383–404. This is part of Chapter IX, titled "Signs of Identity in an Increasingly One-Dimensional World;" the segment provides a comprehensive summary of the project. pp. xvi

to extend the Opera House project to embrace, a civic auditorium, a landscape park, museums, a botanical garden, a zoo and a university campus complex.

Wright's intention was to develop a complete extensive cultural and educational centre that would create a new pole between the historical centre of the city and the new university campus<sup>434</sup>. According to this, Wright's assumed that there was a chance to commission the project of the university campus if he worked to include it in his plan of Greater Baghdad project. As Levine points out, "Wright's came away from his nearly weeklong visit with an understanding that he had been promised the Baghdad university commission as well as one for an art gallery"<sup>435</sup>.

### **The notion of The Greater Baghdad plan**

On 20<sup>th</sup> of May 1957<sup>436</sup>, Wright arrived in Baghdad, when he was among the first international architects who made the trip and discussed their project directly with the Development Board and Minoprio and Spencely and tried to persuade them to develop the commission programme according to his suggestions<sup>437</sup>. Wright's original mission was to design an Opera House on the civic centre on the east bank of the river (near the city centre) as was suggested by the master plan of 1956, which was on an open site around 10.000 square meters.

The suggested location was supposed to be part of the social-cultural centre that diagonally opposite of the future governor centre, which was considered as a rewarding side particularly after constructing Baghdad airport, Baghdad Central

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<sup>434</sup> Levine, *The Architecture of Frank Lloyd Wright*.

<sup>435</sup> Levine, *The Architecture of Frank Lloyd Wright*. p.352, Levine has eloquently chronicled in his books (*The Architecture of Frank Lloyd Wright*) and (*The Urbanism of Frank Lloyd Wright*) Wright's mission in Iraq and argues that Wright's contribution was incorporated an opera house, a university, museums, crafts shops, restaurants and a zoo.

<sup>436</sup> Wright's was 93 when he first travelled to Baghdad in May 1957.

<sup>437</sup> Wright was among the group of Western architects who were asked to participate in this high-profile enterprise would include Aalto, Le Corbusier, Walter Gropius and TAC, Oscar Niemeyer and Ponti...all but Gropius were contracted directly around the same time as Wright. Niemeyer was the only one to refuse the offer to work for a repressive, anti-Communist government, see, Levine, Neil. *The Architecture of Frank Lloyd Wright*. Princeton: Princeton University Press, 1996. pp. 383–404. This is part of Chapter IX, titled "Signs of Identity in an Increasingly One-Dimensional World;" the segment provides a comprehensive summary of the project. pp. xvi

Railway station and complemented by connecting the river sides with new bridges. The civic centre according to the master plan of Minoprio, Spencely and Macfarlane in 1956, would include a museum, library and an opera house.

Yet, the suggested location of the opera in the east side, could not be compared according to Wright's vision with the potential impact that could be embraced in the west of Baghdad, which has been described as a revival dream of the glory of the circular capital <sup>438</sup>. However, there is no official record that indicated Wright's reaction when he visited the suggested site during his first visit to Baghdad. See [Figure 5-2] that illustrates Baghdad master plan of 1956, and the suggested location for Wright's project.

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<sup>438</sup> Levine, *The Architecture of Frank Lloyd Wright*.



Figure 5-2: The master plan of Baghdad City March 1956, by the British consultant London's Minoprio & Spencely & P.W. MacFarlane,

The early scratches by Frank Lloyd Wright over the city master plan in 1957. Plan for Greater Baghdad project. The main Opera House location was supposed to be in the civic centre of the city

Source/ Neil Levine, "Plan for the Expansion of Baghdad Anchored by a Cultural Centre, 1957," in *The Urbanism of Frank Lloyd Wright* by Neil Levine (Princeton: Princeton University Press, 2015): 334-84.

On the other hand, Iraq Times Magazine which issued in May 1957, recorded and detailed Wright's first tour in the city stating that “Mr. Frank Lloyd Wright, internationally-known American architect, now in Baghdad to design the Opera House, is visiting different parts of the city, The Museum, the Abbasid Palace, the Karada site where Baghdad University will be built and other places to see which site is most suitable for the project”<sup>439</sup>. The article highlights two important points; firstly, it described Wright’s commission as an Opera House that its location still under discussion, secondly, it identifies the university campus place, which seems that it was already decided in Jadriyah site or ‘Karada’ as the article called.

The final location that was chosen by Wright’s to plan his project, which there were many assumptions and arguments towards how he discovered this location<sup>440</sup>, was as he argues the perfect site that allowed him to expand his Opera House project and promote it to be recognised as the Cultural Centre<sup>441</sup>. Siry points out that Wright requested the new location when he visited King Faisal II in Baghdad, quoting from his speech to his apprentices, when he went back “Flying over Baghdad, I saw an island, unoccupied, practically in the heart of the city..., and I wondered, well, when I came down and looked at the map there was that island with nothing on it whatever. And in figuring out where to build an opera house and develop the cultural centre. I saw they had allocated the university on the ground opposite the island. And the island was a cleavage right between the city and the university. So, I went to that island”<sup>442</sup>.

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<sup>439</sup> ‘Iraq Times, 21 May 1957 In Levine, *The Architecture of Frank Lloyd Wright*.362

<sup>440</sup> Neil Levine stated that are some claims that describes how Wright’s discovered the island, mentioning that one of them argues that while his plane from Paris to Baghdad was circling over the city in preparation for landing, that he spotted the popularly known (the pig island). Yet, Levine argues that it was on a subsequent flight over the city taken especially for the purpose of scouting out possible sites.

<sup>441</sup> The island was a neglected land that owned by King Faisal II. The land was not developed as a result of its lower level ground which made it drown constantly, until flood control projects were completed at the first phase of the development Board commissions. Wright had to make special request to the King asking him to use it as the cultural centre site. He believed that this land had many potentials that could celebrate his project. When Wright met the King, he explained what he would like to do with it, the King listened very intelligently, and appreciatively too, as described by Wright.

<sup>442</sup> Siry.p.272





Figure 5-3: From the right Diaa Jaafar who was the Minister of Development (Al-Aimmar), King Faisal II and Frank Lloyd Wright during his visit in 1957.

Source: Courtesy of Imad, A. S. Rauf

Figure 5-3 shows a photo from the meeting that gathered Wright with King Faisal II during his visit to Baghdad. Wright emphasises that the King was very interested and inspired by my vision, thus, “The King put his hand on this island place on the map and looked at me with an integrating smile and he said: Mr. Wright it is yours”<sup>443</sup>. Wright through his visit to Baghdad was able to achieve from his association with the political power not only a larger commission but also the location that would be for his Greater Baghdad project. Levine highlights that Wright, as Jawdat recalled, “Came off the plane saying he had already finished the design of the island cultural centre that was based on the thousand and one Nights and Tower

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<sup>443</sup> Siry.p.273

of Babylon”<sup>444</sup> <sup>445</sup>. It is clear that Wright was enthusiastic and passionate about his commission in Baghdad, and he has thought and planned how his project might be attributed to the identity of the place through the link between its different cultural and historical references.

Although, the above section expresses the way Wright had obtained his commissions and the alternative location for his major cultural centre, yet it highlights two important points; the first one that during his discussions to negotiate the project location, he was aware about the university campus, which means that even if the master plan of 1956 did not update the location of the university, yet, it seems that there was a general agreement around the university campus location. This might influence Wright to suggest the island for his project. The second point emphasised the way that Wright described his meeting with the King and the responses that he gained from his majesty. It could be a clear indication of the extraordinary privilege that he got, which was not offered to other architects. In addition, it shows how the architect might associate and cooperate with the political powers to gain more support, particularly, if the architect adopted in his arguments the same goals and vision that were advocated by the political ideologies which were in this case, enhancing the national identity. As Wright’s reveals in his letter to his local ally and client Walter Bimson “Iraq turned out to be fabulous but real. King Faisal has given me a sizable island in the Tigris on which to put the cultural buildings of the state: opera, art Gallery, the university and a broad bridge connecting the city on one side and the university on the other”<sup>446</sup>. See [Figure5-4], the first sketches that Wright’s did to express his concept of The Greater Baghdad project.

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<sup>444</sup> According on Levine personal interview with Ellen Jawdat in 1993, who was responsible to pick up Wright from the airport.

<sup>445</sup> Jawdat adds that “when I told him that the island site was reserved for Aalto, who was to design a library for it, Wright replied that “Aalto and I are friend and he’ll give me the island”, Levine argues that this part of the story has never been mentioned by anyone else and it was inclusive to his study. see, Levine, *The Urbanism of Frank Lloyd Wright*, p.426

<sup>446</sup> Wright to Walter Bimson, June 11, 1957microfiche id. No. B200D02. FLWA. **quoted in**, Siry.p. 281.



Figure 5-4: Frank Lloyd Wright scratches overlapping Baghdad aerial photographs. Plan for Greater Baghdad, the scratches show the initial direction for the project to the south west toward Mecca, and the suggestion bridges that connect the university location with the cultural centre across the river. Besides the suggested bridge that connect between the island and the government centre to the north.

Source/ Neil Levine, "Plan for the expansion of Baghdad anchored by a cultural centre, 1957," in *The Urbanism of Frank Lloyd Wright* by Neil Levine (Princeton: Princeton University Press, 2015): 334-84.

### **The Symbolic and Conceptual Philosophy of Wright's:**

According to Siry the goal of the monarchy was clear, they sought to revive Baghdad's legacy and make it equal to its greatness image once it had when it was the capital of Abbasid Empire<sup>447</sup>. This goal met Wright's vision, who was keen on reviving this image and creating something that would respect Baghdad traditional and historical values<sup>448</sup>. He made this vision clear in a lecture that he presented to the Society of Iraqi Engineers during his visit to Baghdad, when he argued that his design approach "Demonstrates that if we are able to understand and interpret our ancestors, there is no need to copy them, nor need Baghdad adopt the materialistic structures called 'modern' now bringing it from the West upon the East"<sup>449</sup>. Marefat argues that Wright considered the cultural legacy of the city as the main reference to create his original forms for the project. She adds that Wright was very aware of the context's privacy and its inherited values that determined its social-cultural identity, thus, instead of ignoring and destroying it, he worked to propose something to embrace and emphasise it<sup>450</sup>.

Moreover, Siry stresses that during his lecture Wright's urged his audience to avoid the Western commercialism and materialism movements, while he praised the local forms that were inherited from Sumerian and Islamic architecture. According to Siry Wright argues the audience "Of course, art, architecture, and religion, are yet the soul of any true civilization. They are the elements which will determine how long a civilization is going to live... I think that if you are to succeed in developing here a life of your own it would be from the interior inspiration of your own great spirit in antiquity"<sup>451</sup>. Wright's was clearly admiring the antiquity of the place, urging the

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<sup>447</sup> Siry.

<sup>448</sup> Wright was in a sense, coming with great acknowledge about the Middle East. Particularly the tales of the 'thousand and one nights' and 'Arabian nights' these classic tales that celebrated the glorious days of Baghdad during the fifth Abbasid Caliph Harun al-Rashid

<sup>449</sup> Wight, report of lecture given by Frank Lloyd Wright, May 22<sup>nd</sup> 1957, see Frank Lloyd Wright, 'Frank Lloyd Wright Designs for Baghdad', Anonymous, 1958 <https://loriemersondotnet.files.wordpress.com/2014/04/wright-baghdad-plans.pdf>

<sup>450</sup> Mina Marefat, 'WRIGHTS BAGHDAD', in *Frank Lloyd Wright: Europe and Beyond*, ed. by Anthony Alofsin (University of California Press, 1999), p. 184.

<sup>451</sup> Siry.p.272

Iraqi architects to reject the western models, and to reconnect “With what is sound, what is deep in the spirit and what genuinely is yours”<sup>452</sup>. He stressed that “Every nation has a genius of its own”<sup>453454</sup>. Levine stresses Wright’s main points arguing that there is a ‘Genius Loci’ that should be recognized and engaged to influences the architecture - cultural product. In other words, to sustain the identity of the place. In [Figure5-5], Wright explains to the diplomat and the senior politic Hashim Hilli during a reception at the Iraqi Consulate in New York, May 1958, his Greater Baghdad Project, that was included the cultural centre and the university campus.



Figure 5-5: Frank Lloyd Wright in front of his grand opera house and the civic Auditorium for Baghdad explains to the diplomat and the senior politic Hashim Hilli during a reception at the Iraqi Consulate in New York, May 1958 that celebrated the twenty- third birthday of King Faisal II. Which as has been described part of \$45 million budget.

Source: Jane King Hession and Debra Pickrel, *Frank Lloyd Wright in New York : The Plaza Years, 1954-1959* (Gibbs Smith, 2007).

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<sup>452</sup> Siry.

<sup>453</sup> Siry.p.280

<sup>454</sup> Sam Lubell, ‘Frank Lloyd Wright’s 1957 Plans for Baghdad Back in the Limelight’, *Architectural Record*. ([New York City] : [The Record and Guide], 2003).

## **Wright's University- Round City proposal: The Notion of the University Campus Design**

There are several studies that describe and explore Wright's vision for the Greater Baghdad project. Yet, in this research, the focus is on questioning how Wright adopted his cultural centre to include the university campus and how he interpreted it. For Wright, the university campus was part of the whole contextual project that he proposed. Therefore, he designed it to be a complementary fragment of the general theme for his suggested cultural centre, which was, as he argued strongly connected with the city's antiquity and its historical – cultural values. It could be argued that Wright's approach and his motivation was totally different from the other western architects who worked in Baghdad at the same time. Figure 5-6 illustrates Wright's notion towards designing the Greater Baghdad Project and the metaphor the Round City of Baghdad.

Although Wright was never been commissioned to work at the university campus officially, he worked to submit a basic development plan that involved it within his Greater Baghdad project. The university campus in his suggested plan was designed to be on the peninsula, where a circular ziggurat was supposed to surround the whole campus<sup>455</sup>. The tentative plans and reports were submitted to the Development Board fairly quick, where most of them dated between June and July 1957. Wight's proposal for the university campus, clearly celebrates the history of the city and emphasises the glory that Baghdad had during Haroun Al – Rashid's rule. This was clear through the detailed report that was attached with the tentative drawings, when he argued that “These designs demonstrate that if we are able to understand and interpret our ancestors, there is no need to copy them, nor need Baghdad adopt the materialistic structures called “Modern” now barging in from the West upon the East”<sup>456</sup>.

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<sup>455</sup> Levine, *The Architecture of Frank Lloyd Wright*.

<sup>456</sup> Frank Lloyd Wright, 'Frank Lloyd Wright Designs for Baghdad', *Anonymous*, 1958 <<https://loriemersondotnet.files.wordpress.com/2014/04/wright-baghdad-plans.pdf>>.



Figure 5-6: Frank Lloyd Wright plans for the university campus and the civic cultural centre, the plan in real was magnificent, in playful and creative way, and here the plan has allocated upside down to mimic the university campus position with the other drawings and maps.

The orientation of the whole project was clearly directed towards the south. As Wright's described in the master plan towards Mecca (The holly place for the Muslims). And metaphors the round city of Baghdad between 750-900 AD, as shown in the top left map.

Source: Neil Levine, "Plan for the expansion of Baghdad anchored by a cultural centre

Wright's proposal for the university campus worked to reform the ancient form of the Ziggurat and re-produce it as a circular platform that held its project <sup>457</sup>, to mimic the famous round city of Al-Mansur<sup>458</sup>, see [Figure 5-7]. Wright worked to emphasise these historical elements many times in his report to explain the notion of the project to the Development Board<sup>459</sup>. He planned to use the round three level Ziggurat conceptually to form the university campus proposal, while from the practical side, he planned to use the Ziggurat to accommodate, as he argued that one of the main significant pressures that faced modern city which are traffic and parking.

Wright argued that this would help to make the university car free campus. In Figure 50 and 51 two different perspectives of the university campus with Wright's own description. He demonstrated that "The Ziggurat is the generic form for parking the entire traffic of the various buildings of the university"<sup>460</sup>. Thus, the central area in the campus would be only for pedestrian use and would accommodate all the essential and fundamental services that could be shared between the departments and would be dominated mainly by the radio and television studios surrounded by pool and fountains<sup>461</sup>. These vertical structures as Wright claimed would be utilised as the antenna towers, and dominated by its height, He added that they would become "The vertical features of the design"<sup>462</sup>.

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<sup>457</sup> The Ziggurat, is a type of massive stone structure that built in ancient Mesopotamia , and was part of a temple complex that included other buildings. The Ziggurat was developed mainly to adequate two main requirements, to show respect and to protect from the flood of the river. see Frank Lloyd Wright, 'Frank Lloyd Wright Designs for Baghdad'.p. 390-391.

<sup>458</sup> *The Oxford Encyclopedia of Archaeology in the Near East*, ed. by Eric M. Meyers (New York ; Oxford: Oxford University Press, 1997).

<sup>459</sup> The round city of Baghdad is the original core of Baghdad, built by the Abbasid Caliph al-Mansur in AD 762–767 as the official residence of the Abbasid court. Its official name in Abbasid times was The City of Peace ( Madīnat as-Salām). The famous library known as the House of Wisdom was located within its grounds.

<sup>460</sup> Frank Lloyd Wright, 'Frank Lloyd Wright Designs for Baghdad'.

<sup>461</sup> Baghdad had the first television station in the Middle east. and Iraq was one of the earliest countries in the area that began national television broadcasting in 1956.

<sup>462</sup> Frank Lloyd Wright, 'Frank Lloyd Wright Designs for Baghdad'.



Levine enhances a further aspect, claiming that Wright’s broadcasting towers were also “Bear witness to the importance of the production and circulation of images in the cultural centre design”<sup>463</sup>. Even though that, it was still rare to emphasise such a technical function in public campus, when people normally were used to expect more educational and research centres, especially that there was not any specific institution that specializes in media or journalism in Iraq during that time.

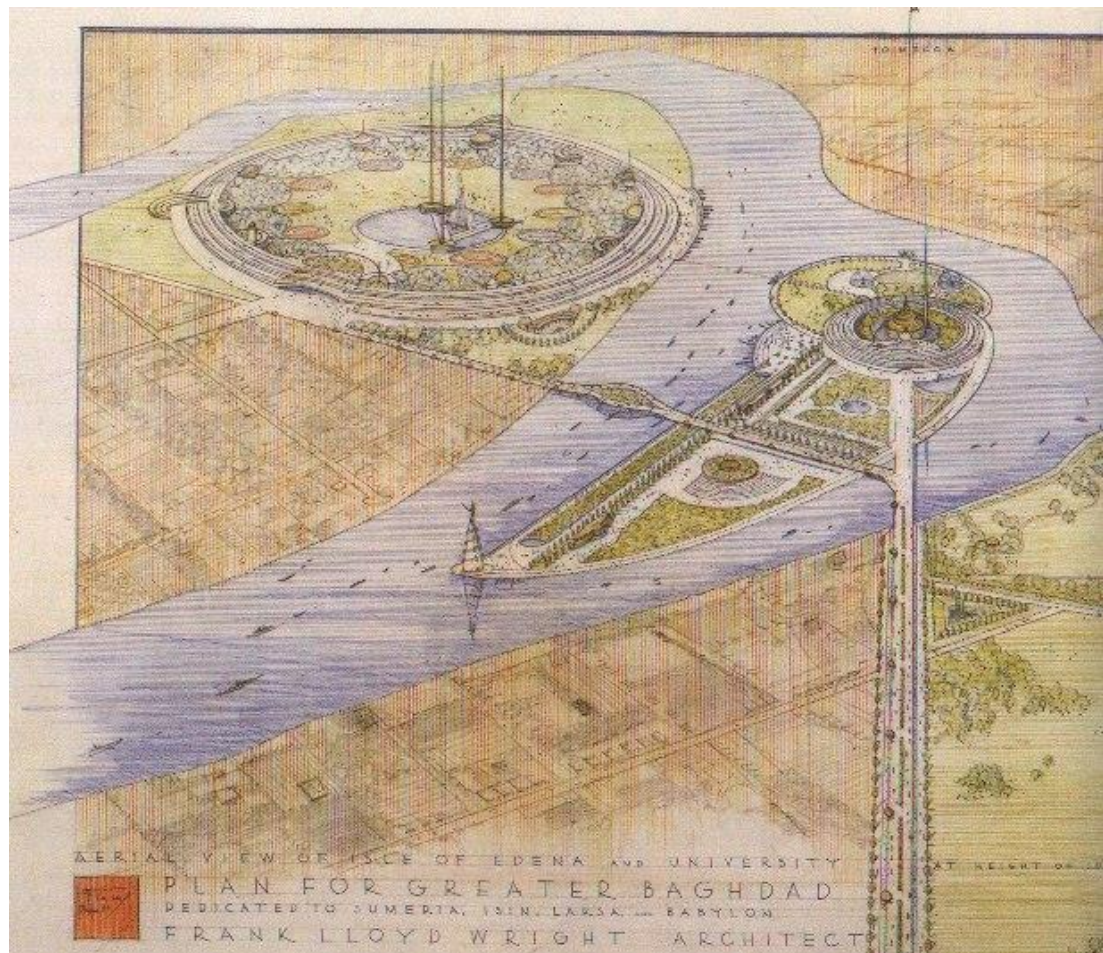


Figure 5-7: Aerial view for Frank Lloyd Wright plan of Greater Baghdad, showing the connection between the Isle of Eden and the University Campus of Baghdad as he suggested

Source: Frank Lloyd, Wright, 'Frank Lloyd Wright Designs for Baghdad', 1958.

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<sup>463</sup> Levine, *The Urbanism of Frank Lloyd Wright*.p.374

In addition, from the design perspective, these features have no direct precedent or reference to cultural or historical architecture, which Wright had advocated in his proposal for the cultural centre<sup>464</sup>. Nevertheless, it could be still argued that Wright's university campus was an attempt to interpret the round city of Baghdad. This argument was supporting by Levine who points out that "Wright's Baghdad university does not simply resemble Al – Mansur's Round city in its superficial form but is a reinterpretation of the earlier design at more Time magazine fundamental levels of structure and meaning"<sup>465</sup>. Levine advocates wright's university campus, claiming that its master plan was a representation of the modern round city of Baghdad. He discusses how Wright translated and reflected the round city within his campus proposal in modern vision of Baghdad. In particular, the centre of the university campus who was designed to mimic the centre of the round city, which was originally designed to accommodate Al Khalifa palace and the main mosque in Baghdad. Levine argues that this transformation of the central core of the City of Peace are thus "Transform the at the megastructure's core to create an image of modern Baghdad that refers to the past while being grounded in the present"<sup>466</sup>.

Yet from another point of view, the Ziggurat as a form helped to emphasise the superiority and the power of the university as an urban element within the city. In terms of the education philosophy, Wright defined and introduced in his university campus proposal, what he called the Curriculum, in the inner part of the Ziggurat. These forms referred to the individual colleges or department that as he argued might expand in future when more buildings would be required, by using the Ziggurat form to generate additional layers.

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<sup>464</sup> These contradiction forms might bring us back to Wright's utopian plan for Broadacre City. In his article (*Broadacre City, a New Community Plan*), Wright's discuss the developing technologies and their significant impact of the city's plan, emphasising the role of radio, telephone and telegraph in the city daily life. Frank Lloyd Wright, 'Broadacre City, a New Community Plan', *Architectural Record.*, 1935.

<sup>465</sup> Levine, *The Urbanism of Frank Lloyd Wright*.374

<sup>466</sup> Levine, *The Urbanism of Frank Lloyd Wright*.p.377

The university campus as a project itself was a significant mission in terms of its scale, function or meaning, which made it the perfect opportunity for Wright to symbolise his concept. Thus, it is highly possible that this might be the main point that pushed Wright to insist on planning the university campus in his commission, to elaborate his whole urbanisation vision of the Round City, although, there was not any official documents that mentioned the university campus within the cultural centre commission. This might be the reason that made Wright's university campus miss much details in terms of the university diameter, the facilities and the numbers of the Ziggurat layers, which he argued could be varied and depended on the university campus requirements.

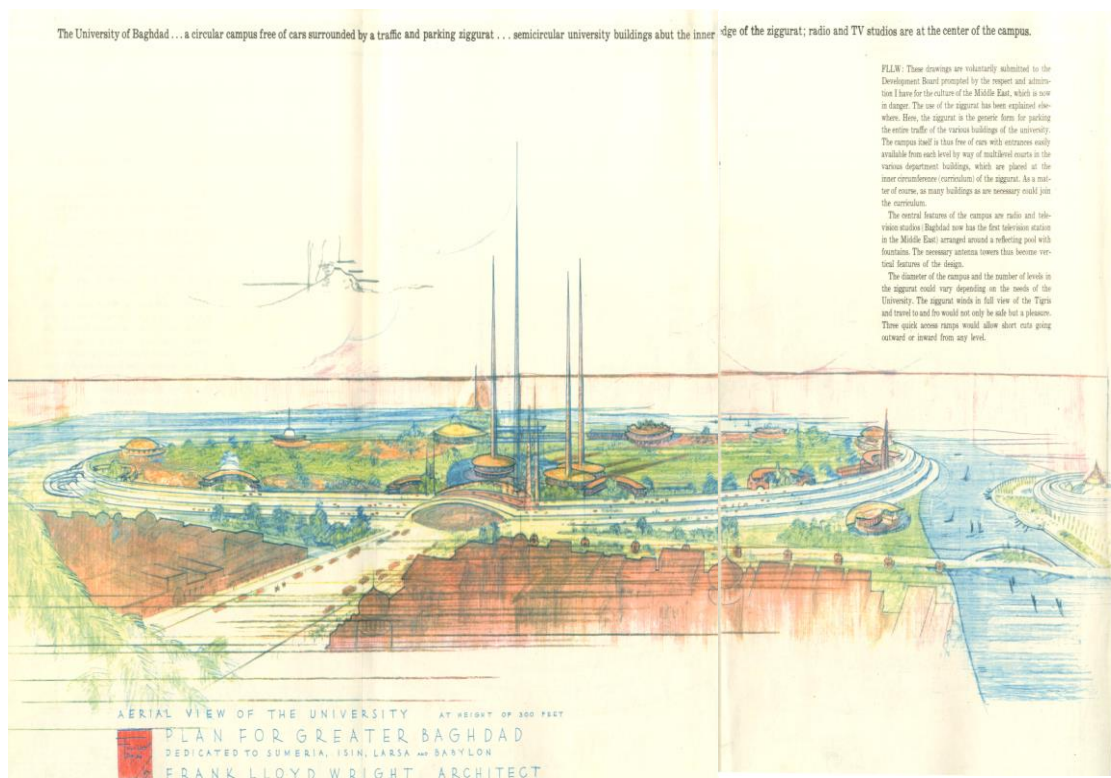


Figure 5-8: Frank Lloyd Wright plans for the university campus with the main central place that accommodate the radio and television towers. And the curriculum in the inner on the Ziggurat circle. Where the university main entrance (the arch faces King Faisal II Boulevard) and link between the university and the Isle of Eden

The Aerial view as the other drawings was dedicated the drawings to Sumeria, Isin and Larsa and Babylon

## The University Campus – City Relation

As has been discussed earlier, Wright considered the location of the cultural centre clearly associated with the suggested place of the university campus. Thus, he stressed the university – city relation, and considered it one of the key elements that would support his total vision for the Greater Baghdad project. He mentioned that the cultural centre would link between “The east and the west banks of the city at the southern extremity of recent development”<sup>467</sup>. Wright’s design for Greater Baghdad project, depended on creating an integrated culture - educational centre that would link between the old civic centre in Baghdad that was referred to the past and the new vision of modern Baghdad.

He planned to connect the university campus with the cultural centre or (Isle of Eden<sup>468</sup>, through his suggested King Faisal II Boulevard that oriented directly to the university campus great arch entrance, see [Figure 60]<sup>469</sup>. King Faisal II Boulevard was not only linking between the university campus and the cultural centre, but also to the north towards the western part of the city, to emphasize the strong relation of the Greater Baghdad complex and the city, using the commercial kiosks throughout the whole avenue as argued by Levine to create a continuity path that connected between the city and the cultural centre through public space<sup>470</sup>. In addition, Wright utilised the river and the Washash channel as an additional transportation technique. See [Figure 5-9] which illustrates the relation between the greater Baghdad project and the western part of city. The whole project was over all functionally coherent. While it proposed a new anchored cultural – educational complex in the south and the southwest of the city, it also added more aspects and power to the Minoprio-Spencely and Macfarlane Masterplan, which had neglected the area in the development plan.

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<sup>467</sup> Frank Lloyd Wright, ‘Frank Lloyd Wright Designs for Baghdad’.

<sup>468</sup> Isle of Eden, a beautiful expression that inspired from Iraq’s great history, and houses the opera house, the auditorium, museum, art gallery, Adam and Eve fountains and Haroun Al- Rashid statue that raise around 90 meters.

<sup>469</sup> Frank Lloyd Wright, ‘Frank Lloyd Wright Designs for Baghdad’.

<sup>470</sup> Levine, *The Architecture of Frank Lloyd Wright*.

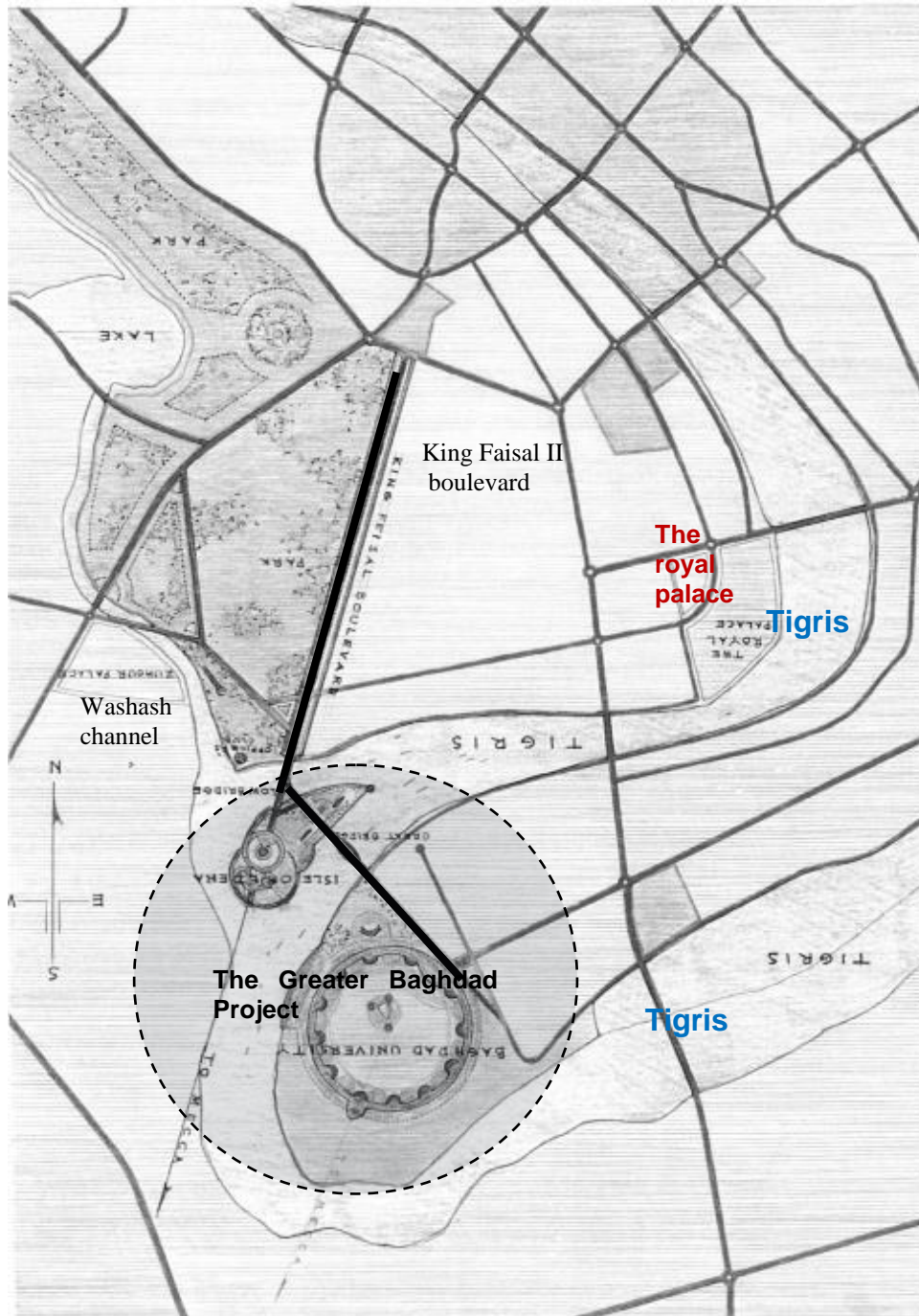


Figure 5-9: Wright's university - Isle of Eden– City relation.

Source: Frank Lloyd, Wright, 'Frank Lloyd Wright Designs for Baghdad', Anonymous, 1958.

### *The Place Identity of the University Campus in Wright's Vision*

Wright believed that each place holds in its history and cultural values the opportunity to develop its architectural language, that would enhance its individuality and promote its national identity. Wright sought in his university campus proposal different paradigms that integrated various aspects from its place history, in order to develop and perform a specific vision of the modern identity for the city. Wright points out, "We've got a great opportunity there to demonstrate that we're not destructive but constructive, where the original forces that built the civilizations of the world are concerned . . . We are not there to slap them in the face but to do honour to them"<sup>471</sup> According to Siry, Wright planned for Iraq, as for Japan "An architecture that was technically and functionally modern but that was not alien to place, understood as both natural and human history"<sup>472</sup> . In Baghdad, he was looking at the place as the main source to inspire his concept design, this was clearly emphasised during his lecture in Baghdad when Wright advised his audience "Not to sell out to the West but to look deep into yours (own) inheritance"<sup>473</sup>. Al-Taey's study (Frank Lloyd Wright. *Genie Baghdad*), argues Wright's approach in Iraq, discussing how Wright, who has been known as one of the Masters of Modernism, yet, in his commission for Baghdad was passionate to embody the potential of the historical and cultural-spiritual values, "It is a rather interesting shift"<sup>474</sup>.

It should be noted, however, that Wright attributed Baghdad Round City to Harun Al-Rashid, while its actual foundation was done by his father Al Mansur. This point shows how Wright's knowledge towards the city history, was in fact shaped by his fond to the Thousand- and One-Nights story, which he tried to celebrate it in his proposal. In fact, most of the historical legacy of Baghdad as a city was typically shaped by the literary image that was illustrated in books. This could explain the

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<sup>471</sup> Ringle.

<sup>472</sup> Siry.p.272

<sup>473</sup> Siry.p.272

<sup>474</sup> Muwafaq Jawad Al Taey, *Frank Lloyd Wright .. Genie Baghdad* (Baghdad: Dar Mada, 2016).

confusion and the misunderstanding of the history of the city during Wright's meeting with the King, when he was expressing the glory of the Persian architecture believing that Baghdad was part of it<sup>475</sup>. To sum up, Wright's approach towards choosing the circle shape for the urban design of the campus strongly enhanced its independency as well as its privacy. Moreover, re-presenting the round city of Baghdad into a Ziggurat form was a powerful message to the cultural and the political environment who were eager toward modernization. Wright saw in this project the opportunity to bring out his most extreme formalism, expressing how the architect can adapt and embrace the identity of the place, especially in the land which was acknowledged as the cradle of civilization.

Yet, despite that, it could be argued that there was a conflict in vision between the Mesopotamian and the Islamic legacies, as Wright himself read that contradiction and tried to integrate and balance these two legacies in his project. Above all, it is still crucial to highlight Wright's enterprise and bravery to set this concept within his urban design for the Greater Baghdad project, particularly that there were barely none of the other international western architects who referred or indicated the history of the city in their projects. It should be noted that, yet, there were several criticisms and the limitations that encountered Wright's Greater Baghdad Project and put it under doubts. The clouds were already beginning to appear when an article was published in Boston's, *Christine Science Monitor*, described the university campus as Walter Gropius project. At the same time, the hydrological studies of the flow of the Tigris and the soil testing were triggering a bit more worries and concerns towards whether this location would be suitable for constructing these projects or not. Levine claims that these arguments were shared widely, stating that "Wright himself seems to have some doubts about the government's will or ability to carry, through with the project quite early on"<sup>476</sup>.

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<sup>475</sup> This in fact shows the lack of understanding and the indiscernible knowledges towards the place legacy. Al Taey.

<sup>476</sup> Levine, *The Urbanism of Frank Lloyd Wright*.p.495

### *Concluding Remarks*

This chapter firstly argued the role of the local architects in defining, exploring and re-utilizing other architecture references that were derived from the significant history of the place, such as visual art, heritage and the traditional materials. Arguing this significant time that blended the western vision with the local traditional values in a modernisation frame. Secondly, it offered an illustration to understand this paradox in re-identifying the national identity and modernity through the Development Board commissions and its impact on the university campus through the lens of Wright's commission. The time when the government during this phase was aiming towards building the nation and emphasising the national identity.

Exploring how Wright's Greater Baghdad Project was an integrated part of this vision, and how he addresses the university campus to re-represent and re-explore the history of the place. Making the university campus part of the education – cultural centre in the city and emphasising its role as a nucleus to create the modern identity of Baghdad. At the same time, the chapter emphasised Wright's passion towards this opportunity and his vision toward the place itself, proving that the architect could work beyond the different political boundaries and ideologies.

Yet, despite Wright's conceptual philosophy, he was a victim to the political changes that faced the city in July 1958, as discussed in chapter three, when his commission was one of the first projects that were judged by its political ideologies. The new revolution government and its different political agenda argues the country's needs in this critical time and the deficiency in the housing and the health care projects, were more critical than the cultural centre or Opera House. Wright's wife recalled this time highlighting that "The revolution in Iraq struck close to home at Taliesin. Mr. Wright 's inspiring design for a new Baghdad cultural centre and several months of work at Taliesin on drawings appear to have been wasted"<sup>477</sup>. In addition, Wright himself passed away a year later. These circumstances paved the way for Walter

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<sup>477</sup> Olgivanna Lloyd Wright.p.220



Gropius who was already been suggested to negotiate about the university campus. Even though Wright was able to manage the unbuilt project and manipulate the significant part of the cultural centre (The Opera House) and reform it to fit the auditorium as Arizona State's university. Siry argues that "Wright imagined the auditorium as a gateway to Arizona State's campus, as he would plan the Baghdad Opera House as a stately preface to the new Baghdad University"<sup>478</sup>. It seems that the University of Baghdad Campus has always been an obsessive part of Wright's vision and an integrated element with his cultural centre.

The next chapter will examine in more details how The University of Baghdad campus has symbolised its context according to Walter Gropius vision. Furthermore, it will explore it as an architecture product that merged and influenced not only the social-cultural changes, and the political ideologies but also the higher education philosophy that was adopted by Gropius.

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<sup>478</sup> Siry.p.282

***6. Chapter Six: The University Campus  
behind the Scenes; the Narrative,  
Relations and Powers, and the Adopted  
Scheme during the Monarchy***

*“Each period, each mode of production, each particular society has engendered (produced) its own centrality: religious, political, commercial, cultural, industrial, and so on”*

Henri Lefebvre <sup>479</sup>

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<sup>479</sup> Lefebvre.p.332

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## ***INTRODUCTION***

Iraq's vision and commitment towards creating a modern Identity was strongly tied to initiating Baghdad's prestigious building projects in the middle of the 1950s. Despite all internal and external political influences the Kingdom was insistent on overcoming these challenges and accordingly structure a significant innovative programme. Understanding this provides a fundamental basis from which this time can be analysed and conceptualised. Nonetheless, the transfer of modernisation waves from the West to the post-independence and developing nation during this time was accompanied with direct or indirect influences. The returning students from abroad have impacted the social-cultural environment in different ways. This vibrant and motivated environment could be considered as one of the central triggers in Baghdad's modernisation plan, which was strongly associated and supported by the Development Board's missions. This gave the opportunity to raise new spirits and visions between the young mostly Western-educated Iraqi architects. The previous chapter examined Wright's proposal for the university campus and how he translated it through the vision of place and identity, it explored a significant aspect that integrated between establishing a university campus and redefining the national identity within the modernisation scheme.

In line with the above, this chapter elaborates two main sections: first on the notion of the university inception, the campus master planning process, and the basic principles underlying the design of the University campus, all of which will be discussed in this chapter, and the relations, powers and implementation of the context values, traditions and factors of influence for the university as an architecture product during its initial phase will be considered. Thus far, too little attention has been afforded to this phase, even complete ignorance. This could be related to the determinations and modifications facing this phase following the power shifts of July 1958 which transferred Iraq into a republic and worked to claim the university project as one of its main achievements.

The second section argues that Gropius's modernist approach in academic models has been modified and developed in the university campus of Baghdad, regardless of the place traditions and values. This has been addressed by exploring three main educational institutions that have been designed and developed by Gropius and TAC.

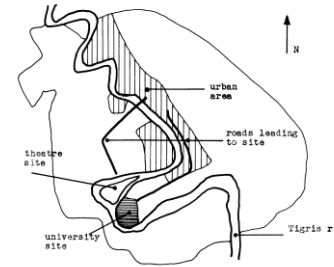
Selecting them was dependent on one of the first accounts that discussed Baghdad campus in 1957, which states that the University Campus in Baghdad is a developed plan of these three institutions.



Ali Jawdat al-Ayoubi was 11th Prime Minister of Iraq In office : 20 June 1957 – 15 December 1957

Nizar Ali Jawdat at Harvard Graduate School of Design in 1943, who was a student of Walter Gropius, and a good friend to him. Upon graduation in 1946, Nizar has married a fellow student Ellen Bovey

The University of Baghdad Law No. (60) of 1956 that was approved by King Faisal II. The regulation of the University of Baghdad included 51 articles.



Gropius and TAC signed the contract in June 1957 for a master plan and preliminary design work, which was just a month after Frank Lloyd Wright visits



Gropius and TAC worked to associate and consult with the local firm of Mahdloom and Munir

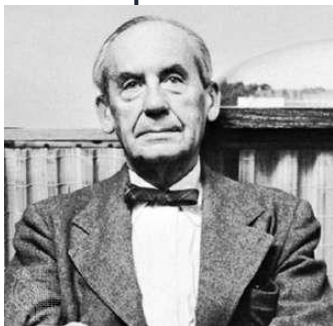
1943

1954

1956

1957

1958



Walter Gropius at the Harvard Graduate School of Design (1937–1952)

First time to Walter Gropius at his first visit to Baghdad in 1954, when he was in route home from Japan



Le Corbusier on the same day, as Le Corbusier was appointed in 1956 to design Baghdad Gymnasium Centre that was supposed to be open for the Summer Olympics in 1960

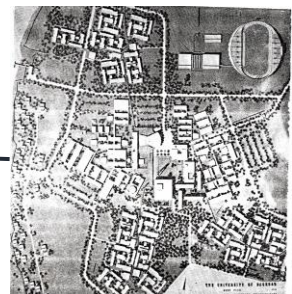
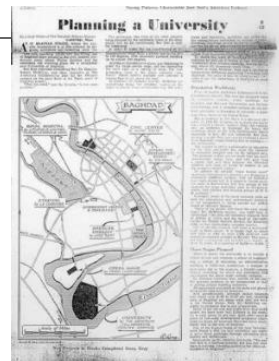


242



The initial design has been worked out in Cambridge, Massachusetts. TAC principals team were, Gropius, Robert S. Mc Millen, Louis A. Mc Millen, H. Morse Payne, Richard Brooker and Morton

The University site on the shore of the Tigris river is flat except for existing 10- ft high dikes indicated on the plan by heavy irregular red lines. These would determine a change of level within the campus. And the main facilities that are indicated



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### *Section One: The University of Baghdad Campus: Networks and Connections*

Before delving into the commission for Gropius to design the University Campus, it is essential to highlight some significant points that have paved the way towards the Gropius mission in Iraq. It all started at the Harvard Graduate School of Design in 1943, when Nizar Ali Jawdat—whose father Ali Jawdat Al Ayubbi was a senior politician, who also happened at that time to be the Iraqi ambassador to Washington—was both a student of Walter Gropius and a good friend to him. Upon graduation in 1946, Nizar married a fellow student, Ellen Bovey, with the couple later going off to Iraq and eventually setting themselves up as architects in Baghdad<sup>480</sup>. The Jawdat's relation with Gropius was an anchor ground that influenced this commission and encouraged Gropius to visit Iraq in the first instance. As stated by Reginald Isaacs, the university campus, as a project, was proposed for the first time to Walter Gropius upon his first visit to Baghdad in 1954, when he was en-route home from Japan<sup>481</sup>. Marefat, in her seminal article, illustrates in greater detail the events that introduced Gropius to the Iraqi elite. It is argued that this event involved two main meetings, namely lunch, which was hosted by the US Embassy, along with a Sunday evening dinner<sup>482</sup>, where attendees included “representatives from the US Embassy and two members of Iraq's foreign affairs ministry”<sup>483</sup>. The Sunday dinner, as described by Isaacs, was an invitation to a cocktail party hosted by his former students, Nizar and Ellen Jawdat, at their home. The attendees for this evening were mainly informal and socially known as intellectual figures and professors. Marefat highlights some of the main names identifiable when considering the attendance, which “included a number of Iraqi architects trained abroad, in

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<sup>480</sup> Nizar Ali Jawdat was the son of the ambassador of Iraq in the United states, he studied at Harvard University 's Graduate school of design, when he was Gropius student. He married his colleague Ellen Bovey. By 1957 his father appointed as the Prime Minster - In office 20 June 1957 – 15 December 1957, and his connection helped the young architect to influence the development board vision and impacts it development programme.

<sup>481</sup> Reginald Isaacs.

<sup>482</sup> Mina Mareft, 'From Bauhaus to Baghdad: The Politics of Building the Total University', *The American Academic Research Institute in Iraq*, 2008.

<sup>483</sup> Mareft.p.4



addition to Development Board member Abdul Jabbar Chelbi, along with a tireless champion of the Baghdad university project, Dr. Abdul Aziz Dury<sup>484</sup>.

During the course of the evening, the attendees discussed and debated the ambition to develop a formal national campus, which would ultimately bring together all the segregated colleges and schools distributed across the city centre<sup>485</sup>. Gropius acknowledged that this intellectual environment and its call for a university campus were endeavouring much more beyond a mere educational mission; it was considered a public demand as it was believed to have the potential to support the country's independence and accordingly enhance national identity. This motivation environment pushed the notion of a university campus, as its architecture would grow with Gropius. This can be recognised when examining his letter to Nizar and Ellen Jawdat following his visit to Iraq, as cited in Eduard Kögel's article, which recalls Gropius's own words in September 1954. The letter revealed his interest in and passion towards the university, emphasised through recalling his former project in China, Hua Tung University Campus, as an example to express the office's ability to adopt the context tradition and the cultural interpretation to plan significant university campus, which was respected by and integrated with its surrounding context. As highlighted, "... the Hua Tung University ... is good evidence for our capability to adapt to the conditions of foreign countries. My own line is particularly to go really after the actual conditions in a region and derive the design expression from the acquired knowledge"<sup>486</sup>. Gropius sought to demonstrate in his letter how the modern design might be applied and integrated in different regional contexts,

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<sup>484</sup> 'At that time, Dr. Dury had been invited to spend a year teaching Islamic studies at Harvard. Also attending was Henry Weins, director of the Point Four program', see Mareft. P.4

<sup>485</sup> Reginald, Gropius.

<sup>486</sup> Eduard Kögel, 'Modern Vernacular: Walter Gropius and Chinese Architecture' <<http://www.bauhaus-imaginista.org>>. From a letter from Walter Gropius to Ellen and Nizar Jawdat dated 9 September 1954, see BHA, Walter Gropius Nachlass, GS 19/1, 322. Regina Göckede, p. 392. see Regina Göckede, 'Öl, Architektur Und Nationale Identität – Westliche Modernisten Im Bagdad Der 1950er Und 1960er Jahre', in *Spätkoloniale Moderne: Le Corbusier, Ernst May, Frank Lloyd Wright, The Architects Collaborative Und Die Globalisierung Der Architekturmoderne* (Berlin: BIRKHÄUSER, 2016), pp. 237–454.

which would not only renew the traditional architectural forms but also create a contemporary vocabulary.

Responding to these statements, Ellen Jawdat sheds light on the successful impression Gropius made during his visit to Baghdad, stating “Not only we, but everybody who met you reacted in the same way, felt as a though a large window had opened... such a wealth of new ideas, wise advice and most of all a calm optimism, that we must find some way of reviving the experience”<sup>487</sup>. The Jawdats were clearly expressing and insisting on their desire to make sure that Gropius would be included in the country development scheme.

The significant relation between Gropius and the Jawdat’s offered Gropius a priority connection with political powers in the government, even more so in 1957 when Nizar’s father, Ali Jawdat, was in office as the Prime Minister under King Faisal II— notably the time that the Development Board was directly connected to the Prime Minister’s office. Mc Millen, Gropius’s partner at TAC, argues this particular relation in his detailed book, which discusses Gropius’s archive, claiming that the couple were able “to convince the prime minister that it would be advantageous to the country to engage some of the world’s great architects to do their projects”<sup>488</sup>. McMillen points out that they emphasised this idea through arguing the architectural production of the colonial architects, stating that, “rather than the old-line British engineering firms left over from the days of the British protectorate”<sup>489</sup>.

Marefat discusses the Jawdat position and supports McMillen’s claim, arguing that the Iraqi young architects “[were] critical on British architects who had used historical elements on otherwise neoclassical public buildings”<sup>490</sup>. This complex relationship between the modernism of the British architect and the culture of post-colonial context has also been criticised by Crinson who argues that such a type of

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<sup>487</sup> Marefat.p.4

<sup>488</sup> Mc Millen.

<sup>489</sup> Mc Millen.p.189.

<sup>490</sup> Marefat, ‘1950s Baghdad – Modern and International’.p.5

modernity was often viewed by the local context as colonial—and, more specifically, that it was associated with the British tradition to reform the indigenous culture in India<sup>491</sup>. Thus, from the point of view of the time, around 1950, the superficial imitation of the colonial architect was no longer accepted. This vision inspired young architects and directed them to Western modernism, as featured by the leading architects of the West, none of whom were British architects.

This pioneering vision matched with the Development Board approach, which, according to the study of Bashar Fathi Jassim Al-Akeidi, was considered between the Development Board members, who refused to use Iraq as a ground for competing over who would be more politically influential and present in the area—specifically, that the British embassy in Baghdad did not hide its concerns about the United States policy, which expresses an increasing interest in Iraq<sup>492</sup>. This cross-attention triggered a serious debate within the Iraqi government, who considered the British policy a direct intervention in Iraq's internal affairs, describing and arguing it as a colonial role. Nonetheless, the Jawdat connection and their significant influence on the Prime Minister secured and maintained for their teacher Walter Gropius one of the largest projects, as discussed in the study of Siry: “Gropius had been considered for the university since 1954, yet he and his firm, TAC (The Architects Collaborative), were only officially hired by the Development Board with the support of Ali Jawdat, who succeeded Nuri al-Said as prime minister in mid-June 1957”<sup>493</sup>.

The above finding is consistent with the work of Marefat, who states that “Gropius had to wait for the British firm Minoprio, Spencely, and Macfarlane to complete

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<sup>491</sup> Mark Crinson, *Modern Architecture and the End of Empire* (Aldershot: Aldershot : Ashgate, 2003, 2003).

<sup>492</sup> Fadil al-Jamali came to the Premiership on September 17, 1953 and was famous for his loyalty to the Americans. The Jamali government paved the way for the progress and growth of American influence in Iraq. Al-Jamali called on the US government to develop its relations with the US State Department. Iraq is rapidly emerging in the economic sphere, based on its belief in the presence of forces in the United Kingdom opposed and with great discontent to give the United States an important role in Iraq. Strengthening the US position in the region and Iraq, in particular, has pushed it to compete , see Al - Akeidi.

<sup>493</sup> Siry.p.272

Baghdad's 1956 master plan to determine the university location"<sup>494</sup>. Nevertheless, the University of Baghdad Law No (60), which was approved by King Faisal II and who submitted the regulation of the University as an official institution, was approved in late-1956, meaning that the university, at the time of Gropius's first visit, still had the university bill under debate. Moreover, the Baghdad master plan of 1956 identified many of the new public buildings, as investigated in Chapter Four, which suggested the university campus as being placed in the north of the city centre<sup>495</sup>.

Nonetheless, Marefat argues that Gropius had been offered to choose from two alternative sites and had considered the one located in the south of the city. On the other hand, the university campus and the argument surrounding its location, as debated in Chapter Four, demonstrated that deciding the place of the university campus could be significantly influenced by political powers and, as has been revealed, it was decided two years before Gropius's assignment<sup>496</sup>.

Despite this, however, no one can doubt that "the gem commission", as Marefat indicates<sup>497</sup>, was promoted by the Jawdat support to Gropius, which not only ensured that he would gain a masterpiece project, but which further guaranteed a powerful connection with the senior politicians and the policymakers in the government, years before the formal submission. This helped Gropius to overcome the unfamiliar bureaucracy and competition with the other Western architects, who had been invited by the Development Board.

This significant relation, as Gropius himself described, was a great opportunity for him, as revealed in his documented correspondence to his wife (*Ise*) in November 1957, which states that "this relation to the Jawdat is of greatest importance for me

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<sup>494</sup> Mina Marefat, 'The Universal University: How Bauhaus Came to Baghdad', *Revista de Crítica y Teoría de La Arquitectura*, 1 (2008), 157–66.p.158

<sup>495</sup> The university campus as indicated in the master plan of 1956 close to the town centre in Rusafa sector and adjacent to the existing colleges.

<sup>496</sup> On October 1956, Minoprio was informed from the mayor of Baghdad that it had been decided that the university was to go to the Al- Jadriyah peninsula.

<sup>497</sup> Mareft.

and give me a head start everywhere. Nizar and Ellen are wonderfully helpful, and everything seems to be as good as could possibly be expected”<sup>498</sup>. In his illustrated biography of Gropius’s work, Reginald Isaacs recalls Gropius’s acknowledgment of this good fortune with a quote from his letter on the plane en-route from Baghdad to Athens to his wife, stating that: “Yesterday I had lunch with the two great powers of this country, the prime minister Nizar’s father, and the chief of the Development Board, Mr. Pachichi’, He adds ‘it took place in the garden of The Jawdat family”<sup>499</sup>.

This event was also an exceptional occasion, which gathered Gropius and Le Corbusier on the same day, with Le Corbusier appointed in 1956 to design Baghdad’s Gymnasium Centre, which was supposed to be open for the Summer Olympics in 1960 [ Figure 6-1]. Gropius described his meeting with Le Corbusier, writing, “Imagine, Corbu arrived yesterday! Looked wan. I could just manage to sit down with him for an hour and talk about everything under the sun. Three times he burst out sobbing about the loss of his wife. He was particularly warm and affectionate with me. He obviously needed someone to unburden his heart and he has nobody. He has made a good contract with the Iraqis and is building a big stadium”<sup>500</sup>. His letter to his wife described an emotional, personal experience during his visit to the Jawdat’s house. The letter held much personal detail about Le Corbusier and the difficult time he was facing following the death of his wife. Nonetheless, it offers a comprehensive image around the time and place where the architects were working together under one sky, see [Figure 6-2], which shows the importance of the Jawdat house, which brought together Gropius and Le Corbusier in the same place, during this significant time in Baghdad.

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<sup>498</sup> Reginald Isaacs.p.281

<sup>499</sup> Reginald Isaacs.p.281

<sup>500</sup> Reginald Isaacs.



Figure 6-1: Le Corbusier in his office in Paris, with Baghdad plan and the zone that was suggested to place the Baghdad Gymnasium centre: 1957

Isaacs reading on Gropius's biography stresses that Gropius's commission in Iraq was considered the main opportunity for him and for TAC during his lifetime. Although he had experienced such educational projects, nonetheless, the university campus of Baghdad was a project that was impressive not only in its scale but also in its education philosophy<sup>501</sup>. Furthermore, Isaacs highlights another social-cultural aspect that tempted Gropius to this project, stating that Gropius had held a special interest in the Middle East ever since his youth, particularly during the time when Germany was a great investor and close ally to the Ottoman Empire. This made the area somehow familiar for the German people<sup>502</sup>. In other words, the influential parts that the Jawdats played, and their rules as a coordinator between the Iraqi government and the Development Board, helped to support Gropius's appointment and secured his significant major commission. This connection encouraged Gropius and pushed him towards accepting the project directly, even though he had faced such disappointing schemes during his life career.

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<sup>501</sup> Reginald Isaacs.

<sup>502</sup> Reginald Isaacs.



Figure 6-2: The Jawdats' house that designed by the architects Ellen and Nizar Jawdat, Baghdad early 1950s

Source: <http://modernbaghdad.tumblr.com>

Regardless, however, in the case of the University of Baghdad Campus, he found himself unable to let this opportunity be lost. Finally, Gropius and TAC signed the contract in June 1957, striving for a master plan and preliminary design work, which was just a month following the visits of Frank Lloyd Wright—notably the project that would transfer and influence the nature of Gropius and TAC international practice. Gropius initiated his first layout of the university campus after he had visited and surveyed the site in November at the same year<sup>503</sup>. During this stage, Gropius and TAC worked to associate and consult with the local firm of Mahdloom and Munir, who engaged and ‘proved very helpful during all phases of work’, as MC

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<sup>503</sup> Siry.

Millen writes<sup>504</sup>. Rima Alsammarae states that “Munir first met Gropius during his studies at the University of Texas, and following his move back to Iraq, the two would soon become frequent collaborators. Perhaps, they were even friends—with Gropius an apparent admirer of Middle Eastern rugs, Munir and his wife once gifted the American architect with a kilim, which Gropius later hung in his bedroom”<sup>505</sup>. Despite prior argument, Hisham Munir was one of the main Iraqi architects to return from their studies abroad to subsequently be a great influencer, particularly following his collaboration with Mohamed Makiya and Abdullah Ihsan Kamel in their endeavour to establish Iraq’s first architecture department at the University of Baghdad. This was in addition to expanding his collaboration with TAC as a local associate during the 1970s and contributing to the design in the University Campus of Baghdad and Mosul Universities, see [Figure 6-3].

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<sup>504</sup> Mc Millen. Hisham Munir was one of the pioneer modernist architect in Iraq, he Graduated from the University of Texas in 1953 and the University of South California in 1956. After returning to Iraq in 1957 he worked as a partner with Medhat Ali Mazloun, before founding his own office in 1959 which was known as Hisham Munir and Associates.

<sup>505</sup> Rima Alsammarae, ‘Pioneer of Modernist Architecture in Iraq, Hisham Munir Looks Back on a Lifetime of Landmark Projects’, *Architect*, 2018, pp. 6–11 <<https://www.middleeastarchitect.com/>>. The traditional wall rug has been argued in other reference to be purchased from Iraq by Mc Millen. yet, it is still hung on Gropius’ bedroom wall in his house in Lincoln.





Figure 6-3: Walter Gropius, Mc Millen and Hisham Munir at the University of Baghdad location mid1960s, when the university tower could be seen at the left corner.

Source; The University of Baghdad museum

The initial design had been worked out in Cambridge, Massachusetts, where Gropius, as McMillen highlights, “took a very active role as a design critic during the master planning and the preliminary design phases”<sup>506</sup>. The TAC principal’s team included Gropius, Robert S. McMillan, Louis A. McMillen, H. Morse Payne, Richard Brooker and Morton. Nonetheless, the first set of the university documents were completed in the branch of Rome, Italy, which was established mainly for the project of the working drawings and supervision of the university campus of Baghdad, which TAC had set up for the purpose.

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<sup>506</sup> Mc Millen.p.190

## **The University Campus: Location, Symbolism, Spatial Structure, Traditions and Cultural Interpretations**

With the significant unheralded support and assistance that the Jawdat offered, Gropius signed a comprehensive contract that ensured Gropius's project stability payment, regardless of the financial situation the country would face. Visiting and setting the site layout were the main steps Gropius implemented at the age of 74 in the autumn of 1957. These visitations were maintained by Gropius during the next ten years, and since kept up regular supervisions and presence for the project until his death in 1969. The site was located down to the south of the centre of the city around 8km, where there was hardly any appropriate or suitable access that reaches the site. In the north of the site and just in the middle of the river, there was the small island that was suggested to place Frank Lloyd Wright's Opera House and the cultural centre [Figure 6-4].

The early reports of the survey's record stated that the site has an area approximately 600 acres (1,300 Iraqi Dunam). Choosing this isolated peninsula, as Hoda Al-Alwan argues, was motivated by the political agenda, who believed that controlling the students' environment would help to avoid any conflicts or violence in the administrative centre of the city. Al-Alwan points out that this could be categorised under two main factors that support this location "firstly that the university would be outside the city centre of Baghdad and all the influence that could interfere or impact its environment. Secondly, that university would stay safe and secure even if the city expands in the future"<sup>507</sup>. Despite the prior viewpoint, Al-Taey argues other aspect claiming that choosing this location was mainly triggered by the notion to develop new centre instead of focusing on the city centre campus. In addition, the university campus was suggested in this location to create new community and to pull the society towards this location<sup>508</sup>. Al-Taey highlights that the new educational centre in

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<sup>507</sup> Hoda Al – Alwan, 'Interview', in Ula Merie (ed.), (2018).

<sup>508</sup> Muwafaq Jawad al-Taey, 'Interview', in Ula Merie (ed.), (2016).

such a distinctive setting was expected to impact and develop the whole location through generating new functions and opportunities, emphasising that this transformation was carried out spontaneously by the society, “the government just helped by extending the main road and bridges to get there”<sup>509</sup>.

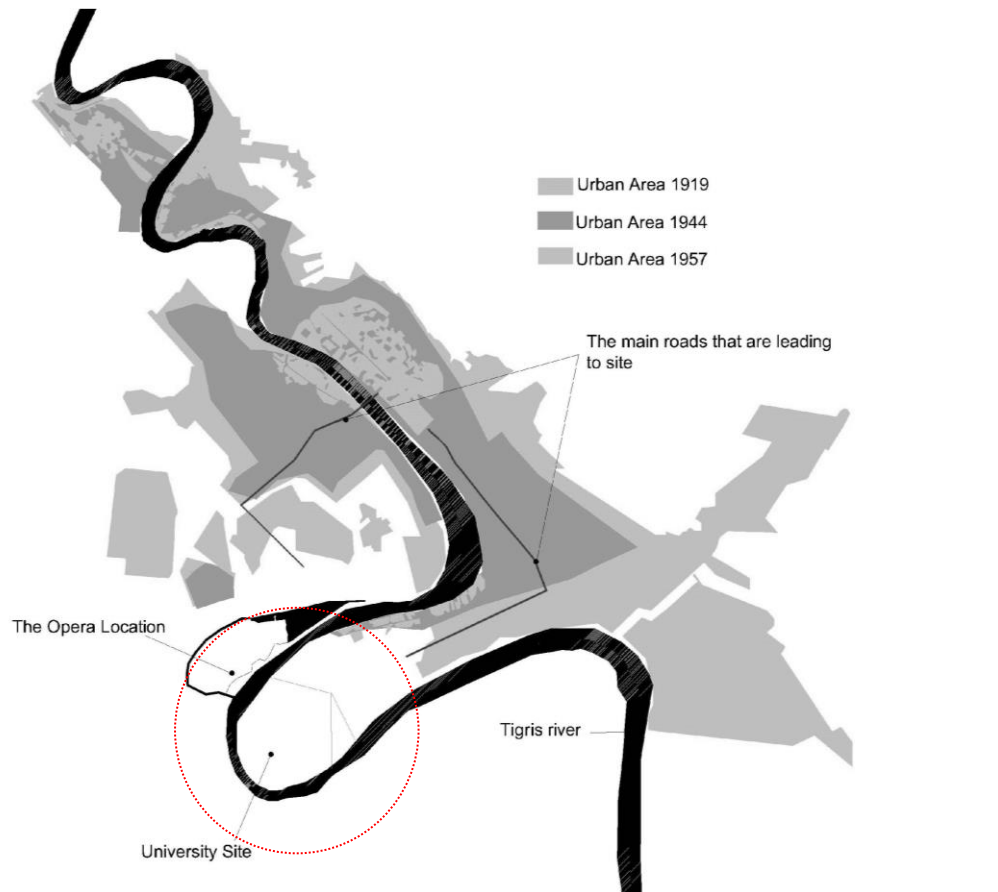


Figure 6-4: The University campus location within Baghdad urban in 1958: and the main roads that have been used to reach the site.

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<sup>509</sup> Muwafaq Jawad al-Taey, 'Interview', in Ula Merie (ed.), (2016).

## The University: Symbol and Role

“Baghdad University began as an idea, un programmed”<sup>510</sup>. Despite this, however, the development Board announced the designation of two million Iraqi dinars for the construction of the university buildings in its official scheme for 1955–1960. Nonetheless, the university campus was clearly one of the most innovative projects that the Iraqi Development Board had in its development plan. Regarding the University campus itself, the Iraqi government and its Ministry of Education was unaware about either how the campus might be presented as a spatial structure or its vision and the requirements as an educational environment and the teaching principles that would be applied. Bahjat Rashad Shahin states, “Although, the university notion as a formal institution was considered since the end of the forties, yet, during that time the higher education was still immature and undeveloped enough to sense its vision. Thus, Iraq has not any professional suggestion to the university education and its future philosophy. Gropius put and designed the education philosophy and integrated them with his master plan concept and highlighted the future expansions”<sup>511</sup>. This could be acknowledged through Isaacs’ interpretation, who discusses Gropius’s commission and the primitive requirements that the Iraqi government submitted, highlighting that, “In 1958 Gropius, in effect, given the responsibility for defining educational policies for the university had provided only a bare two – pages typewritten statement guidance for the educational, organizational, planning and architectural program he would write”<sup>512</sup>. As Gropius writes in *The Architectural Record* in his detailed article (*TAC: The University of Baghdad*), “The commission to design the new University of Baghdad has offered the unique opportunity to plan a total University for 12,000 students as a consistent entity in both its physical plant on new land as well as its philosophy of education”<sup>513</sup>. Thus, Gropius’s mission required an inclusive and innovative spirit in

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<sup>510</sup> Anonymous, ‘Planning the University of Baghdad’, *Architectural Record*, 129, February (1961), 107–22, p.108

<sup>511</sup> Bahjat Rashad Shahin, 'Interview', in Ula Merie (ed.), (2018).

<sup>512</sup> Reginald Isaacs, p.281

<sup>513</sup> Walter Gropius, ‘The University of Baghdad’, *The Architectural Record*, 1959, 65–72, p.66

order to suitably achieve this influential project. According to Isaacs, “in doing so, Gropius had to consider the other universities experience’, in addition, to express the uniqueness and the personality of the place”<sup>514</sup>.

This is supported by Denis A. Blackett in his study (*A Future Plan for the University of Baghdad*), which highlights the university design approach and emphasises the symbolic role of the university and its influence on Iraqi identity, arguing that, “The University's symbolic significance would be enhanced if it reflected, in its physical appearance, and the future development of the nation”<sup>515</sup>. Moreover, Blackett discusses the university as having had the opportunity to enhance the new national identity and as representing a future reference for its local context if it reflects in its spatial structure the main principles of the context and emphasises its regional roles.

This argument is also supported by Bernhardsson’s study, which claims that “Gropius’s team conducted considerable research into traditional Iraqi architecture, seeking to build on past experience while using modern building methods and material”<sup>516</sup>. Thus, acknowledging the distinctive characteristics of the place in terms of the historical principles, cultural traditions, its contemporary requirements and the future expectation of Iraq as an innovative country in the region would be an essential step in order to understand the campus’s potentials, not only as an architectural product but also as a national point of pride and unity. Moreover, this would also emphasise the regional significance of the university campus as it has been expected to be one of the Middle East’s largest educational environments.

All that was required, however, placed stress on the greatest possibility and flexibility that the campus could embrace as an educational system, as well as a spatial structure. For the education system of the organisation, consultants were involved in order to suggest and guide the educational programme. As Gropius

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<sup>514</sup> Reginald Isaacs.p.281

<sup>515</sup> Denis A. Blackett, ‘A Future Plan for the University of Baghdad’ (Massachusetts Institute of Technology, 1959). Blackett’s study was part of his master’s degree requirement under the supervisor of Walter Gropius in 1959, could consider as one of the original data that the research found and recorded the early year of the project. P11

<sup>516</sup> Magnus T. Bernhardsson.p.87.

writes, “The educational advisers were Professor Cyril G. Sargent, Harvard University, and Mr. Donald P. Mitchell, formerly of Harvard University, and Professor Keyes Metcalf, Emeritus, Harvard College Widener Library”<sup>517</sup>. The advisers’ efforts were paralleled and integrated to direct and guide Gropius’s architectural vision, which makes Gropius’s approach in education aware of the different requirements each college would need. He argues the master plan and how it recognised that distinction through emphasising that “the identity of the various colleges which have been developed in the past has been retained”<sup>518</sup>. In terms of the university campus as a spatial structure, Gropius tends to identify the main principles that he implements and adopts, stating that “the balance of unity and diversity, of integration and differentiation in order to provide for the students the intellectual and emotional experience from both East and West”<sup>519</sup>. In order to address such aspects, it is essential to recognise the basic principles of the design of the university and accordingly analyse its main features.

### **The Characteristics of Site, Climate and Materials**

By the end of 1957, expropriation of the land site (At-Jadriyah) had already been completed. Although the site and all its surrounding land were seen to be flat, it nonetheless had three distinctive physical features: the river surrounding it from three sides, which created a significantly isolated peninsula; groves of palm trees; and, besides the Tigris shore line, several rows of irregularly zigzagging large dikes, offering an important feature of the otherwise flat site, as shown in [Figure 76] <sup>520</sup>. The groves of the palm trees were a part of the crop areas, which were used to grow different vegetables and fruits, while the dikes were part of the protection system adopted to keep the land preserved from the flood of the river. The figure also shows the dikes system and the suggested roads the city planned to connect the university to the city centre through the island where the Opera house and cultural centre were

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<sup>517</sup> Gropius, ‘The University of Baghdad’ .p.66

<sup>518</sup> Gropius, ‘The University of Baghdad’ .p.66

<sup>519</sup> Gropius, ‘The University of Baghdad’.

<sup>520</sup> Blackett.

located. The route was intended to offer a direct link between the university and the opposite side of the river. Figure 6-5 presents various images that were taken during Gropius's first visit to the university site in the autumn of 1957, as accompanied by the Jawdats.

Two local factors had a considerable influence at the early stage of Gropius's proposal: firstly, the location itself, along with the natural typographic and the river bend; and secondly, the significant characteristics of the local climate. Gropius believed that this unusual location required the exploitation of its maximum potentials, with particular attention directed towards considering the topological features and the excessive heat from May to September, which would be a key challenge for the university campus. Therefore, Gropius illustrates that the orientation of the main site planning and the climate control would require major attention, emphasising the steps needing to be taken in his first proposal for the university: "Not only are all the buildings air-conditioned throughout (Jaros, Baum and Bolles, New York, Consulting Engineers), but they are put close enough to overshadow each other, providing simultaneously a reduction in temperature as well as short horizontal lines of communication. They are all placed around patios of various sizes which are filled with plants, water, basins, and fountains"<sup>521</sup>. Blackett argues that Gropius found himself able to unleash and embrace "a heavily landscaped campus, abundant in trees, pools, and fountains, and watered by irrigation ditches from the Tigris, would graphically demonstrate the potential fertility of the land. It would help to recreate in the mind of the people the image of Iraq as the fertile crescent of the Middle East"<sup>522</sup>.

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<sup>521</sup> Gropius, 'The University of Baghdad'.

<sup>522</sup> Blackett.p.11

In addition, George Englert's study on the University of Baghdad, Iraq, points out that, "Being in flat country without axial influences, the form is of rotary symmetry exerting its presence over three hundred sixty degrees. The building protects itself from the sun by a parasol. (The solar intensity is greatest on the roof.) Brise Soleil is also a component"<sup>523</sup>, with the scholar adding that "the university has its place in the sun".

Figure 6-6 presents the first proposal Gropius outlined for the university campus in early-1958. Gropius's proposal adopted three main concepts: first, landscaping is one of the main principles in the realisation of the plan, and therefore should be considered concurrently with all other aspects of the design; secondly, clearly defining the sequence of spaces was necessary in order to provide users and allow them the maximum experience of this significant place, whilst insuring that special emphasis be placed on the paths to the university and the spaces near to the river; and finally, the design should possess a monumental character that fits with the unique position the university holds in terms of Iraqi culture<sup>524</sup>.

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<sup>523</sup> George Englert, 'The University of Baghdad, Iraq' (Massachusetts Institute of Technology, 1960). Englert exposures the University of Baghdad project in the office of Architectural Services, Inc. when he was a designer, which assigned the Faculty Tower working in collaboration, particularly with Dr. Walter Gropius. An investigation and design of Brise-Soleil was also accomplished.

<sup>524</sup> Blakett.p.12



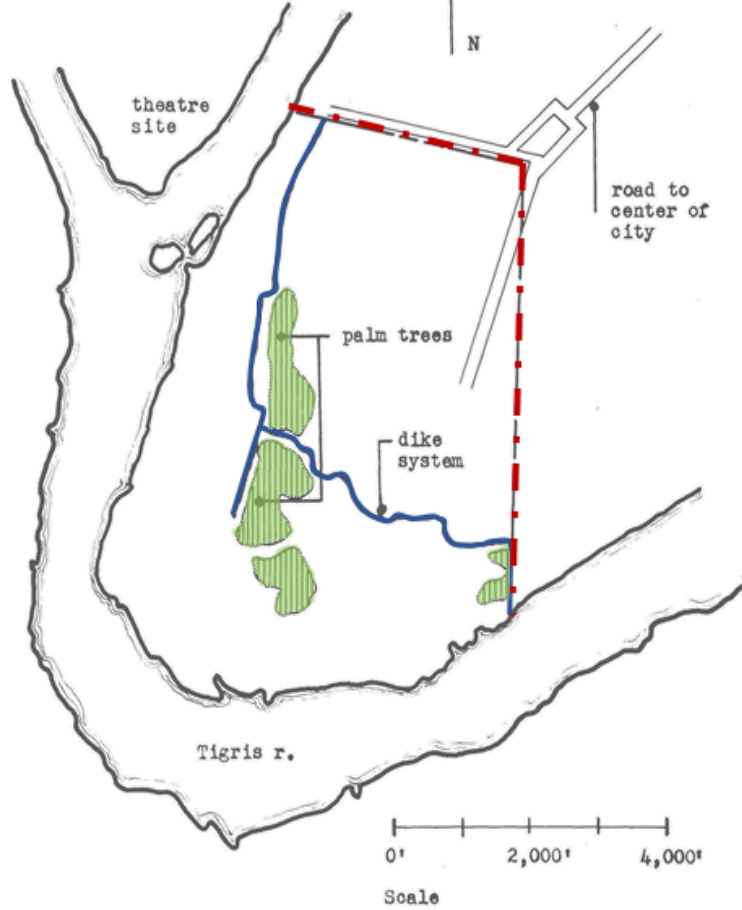


Figure 6-5: The main geographical features that distinguished the site were the river dikes about eight feet high and twenty feet wide, and the palm trees

Photographs taken during Walter Gropius visited the University Site fall 1957 accompanied by Nizar and Ellen Jawdat. The University Campus site as has been seen for the first time by Walter Gropius as a fertile flat land.

Thus, the river forms a very important feature in the design of the university. It has been argued by Blackett that Gropius sought to utilise and maximise the university site and worked to enrich the life of the university community by integrating it with the significant nature of the site. The existing trees have been emphasised through the perspective sketches, presenting them as a symbol of the identity of the area, and further utilising them as a traditional element in the university campus that would enhance the privacy of the landscape, see [Figure 6-6], which illustrates the landscape and palm trees' role in the scale of the university campus. In terms of the dike walls, they were clearly ignored across the design, and could be easily removed from the site if needed, particularly following the new flood control system that was structured along the river.

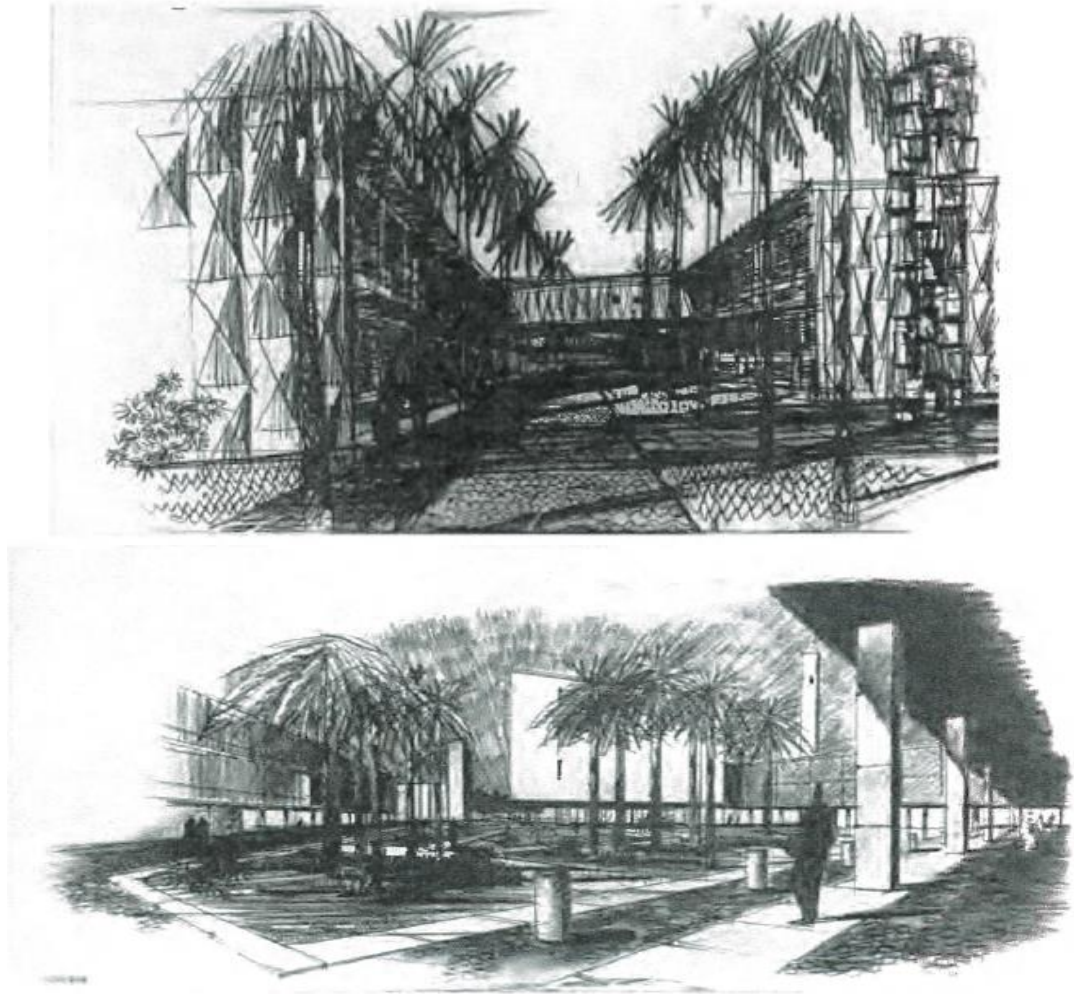


Figure 6-6: The development sketches for the main dormitory street, classroom area and the main phase, the river, existing palm trees and local vegetation in addition to the artificial water channels are integrated as spatial components in a unified scheme.

Source; Mc Millen, Louis, 'The University of Baghdad, Iraq', in *The Walter Gropius Archive*, ed. by Alexander Tzonis (New York: Garland Publishing, 1991), pp. 189–238

In terms of the materials, even though the concrete construction in Iraq was still rather primitive, whilst the shell construction had not yet been accepted because of the absence of skilled labour to erect them. Yet, Gropius's campus design suggested that the major structural material be reinforced concrete, even though reinforced bricks were applicable in some instance. He believed that a project of this size, notably containing large number of identical structural forms, would offer great experience for the construction industry and allowing the university campus to be a new reference in modern architecture of Baghdad, in addition to also being able to reduce construction costs. According to Blackett, "construction is to be standardised.

Buildings are to be planned along modular systems thus permitting the repetition of these curvilinear structural forms in sufficient number to produce economies”<sup>525</sup>.

Gropius writes ‘Sand, cement, and bricks are locally available and inexpensive. Structural parts- foundations, columns. Floors and roofs will be of reinforced concrete, walls of bricks or cinder blocks. Some shell construction - vaults and domes - will give dramatic accent in the silhouette’<sup>526</sup>. During the preliminary design phase, TAC acknowledged the need to have an association link with local architects in order to deal with the ministries and also for the purpose of guidance through the maze of local customs and regulations, in addition to having a consultation around the local materials, building techniques, and bidding procedures; this, notably, was the role adopted by Hisham Munir & Associates<sup>527</sup>. In the Rome office, TAC worked along with Panero, Weilinger and Salvadori (The structural and the Mechanical Engineers), headed by Louis McMillen and Robert McMillan<sup>528</sup>.

Gropius’s design worked to stress the textured surfaces and the various forms of the materials, emphasising that it would be desirable to utilise the intense sunlight in the area so as to ensure its representation through interesting patterns and rhythms of light and shadow. Of course, there were also other new finishing materials that contributed to modernism and introduced in the working drawings of university campus, such as glass, steel, mosaic tiles and painting. Gropius considered the university campus as a unique spatial experience that would offer the opportunity to implement and present the ideal adapted modernization in the area.

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<sup>525</sup> Blackett.p.21

<sup>526</sup> Gropius, ‘The University of Baghdad’.p.66

<sup>527</sup> Mc Millen.

<sup>528</sup> TAC, *The Architects Collaborative 1945-1965*, ed. by Walter Gropius and Sarah P. Harkness (Cambridge, Massachusetts, 1966).

## The University, Architecture and Spatial Structure

In terms of the university architecture, Gropius highlights that, “The problem is how we can avoid that too much Americanism comes here, and still give Iraq a school that will help conquer the illiteracy problem and train all kinds of leaders to use the country’s wealth wisely”<sup>529</sup>. A major decision categorising the campus’s spatial structure was the zoning of places under three main functions, which was decided to ensure that the maximum expand of the academic zone is limited. The first zone was the central place of the campus that was adequate for all academic buildings and cultural facilities required by the teaching activities and students on a daily basis. The academic zone consisted of three main discipline (Science, Engineering and the Humanities), which would embrace the central core (The Plaza).

This zone was designed with the assumption that the distance can be leisurely walked in ten minutes. In an effort to clarify, the Ten Minutes University is a concept based on the amount of time that would be expected to be wasted on walking <sup>530</sup>, with the view that it should not take more than ten minutes to walk from any points between the academic’s zone and any of lecturing or classrooms areas. As mentioned in Blackett’s research in 1959, the distance would be approximately 1,500 feet; thus, the maximum size of the developed campus “should be such that walking distances do not exceed 3000 to 4000 ft”<sup>531</sup>. This argument is also supported by the research of Alwan (1988), who emphasised that this concept organised the academic zone and determined its radius so as to ensure creating a (compact environment)<sup>532</sup>. Regardless, the study of Tony Birks (*Building the new universities*) claims that this concept was first initiated and explored at The Leeds Development plan, 1960, by Chamberlin, Powell and Bon<sup>533</sup>, and later examined thoroughly in the development

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<sup>529</sup> Anonymous, ‘Planning a University of Baghdad’, *The Christian Science Monitor*, 2 April 1958.

<sup>530</sup> Blackett.

<sup>531</sup> Blackett.p.20

<sup>532</sup> Hoda Abdul Sahib Al wan, ‘Planning and Design Parameters of University Buildings and the Iraqi Performance’ (University of Baghdad, 1988).

<sup>533</sup> Birks.

plan of York University. Although the above investigation examined the Ten Minutes Concept in universities, it should be mentioned that this concept was mainly initiated by Clarence Perry in 1936 as a basic planning and design unit in the neighbourhood. This unit was a paradigm that would help to generate a societal correlation with a safe and healthy physical environment. Arguing that it is not merely a cluster but rather a spatial community<sup>534</sup>, Nicholas N Patricios argues that Perry has developed six main factors that would establish the neighbourhood unity as a fixed size core, highlighting these factors as definitive physical boundaries, clear arterial street system, social interaction parks and open spaced that formed ten percentage of the total area, institutional buildings at the centre of the community, the types of the land use in the neighbourhood, and an internal street system to discourage through traffic<sup>535</sup>. These factors characterised the physical structure of the small unit, which is a component of a larger urban whole<sup>536</sup>. In this regard, it could be argued that Gropius's adaptation to the Ten Minutes University was a simulation to this concept, considering the academic zone a central part of the whole university campus (city). As Roger W. Caves argues, the neighbourhood could therefore “refer both to a physical place and to the group of people who occupy that place”<sup>537</sup>. Caves, on the other hand, emphasises when defining it that it should be “geographically delineated subunit of a city whose residents share the circumstances that come with a common location”<sup>538</sup>.

For Gropius and TAC, the concept of ten minutes walking was not only concerned with the specific spatial arrangements of pedestrian paths, building faculties, institutional and common buildings, but also about having a fixed concept design that would define the ‘wholeness’—the area to which all other areas relate. As

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<sup>534</sup> A Hunter, ‘The Urban Neighbourhood Its Analytical and Social Contexts’, *Urban Affairs Review*, 14.3 (1979), 267–88 <<http://dx.doi.org/10.1177/107808747901400301>>.

<sup>535</sup> Nicholas N Patricios, ‘THE NEIGHBORHOOD CONCEPT: A RETROSPECTIVE OF PHYSICAL DESIGN AND SOCIAL INTERACTION’, *Journal of Architectural and Planning Research*, 19.1 (2002), 70–90.

<sup>536</sup> Patricios.

<sup>537</sup> Roger W. Caves, *Encyclopedia of the City* (London and New York: Taylor & Francis, 2005).p.480

<sup>538</sup> Caves.

Gropius writes regarding this concept, “why does one core within a town or city attract us as pleasant when another may not? The intricate problem of scale lies at the bottom of this question. A good solution much depends on whether a harmonious relationship has been achieved between the height of the surrounding buildings and the dimension of The Plaza”<sup>539</sup>. Representing the Plaza as a tangible, powerful hub at the centre of the site, somewhat at a distance from the river, and amongst the existing stand palm trees, [Figure 6-7] represents the permanent headquarters of the various colleges and of the departments within them, which are indicated by numbered circles. Although colleges were not separate building entities with their own classrooms, laboratories and library facilities, however, the spaces were nonetheless planned as part of the university proper and were intended to be scheduled flexibly by the university administration for use in relation to the expanding or contracting needs of each college or department.

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<sup>539</sup> Anonymous, ‘Planning the University of Baghdad’.



Figure 6-7:: The University site on the shore of the Tigris river is flat except for existing 10- ft high dikes indicated on the plan by heavy irregular red lines. These would determine a change of level within the campus. And the main facilities that are indicated

- 1-Campus Centre
- 2- Teaching space
- 3- Students Residential Groups
- 4- Individual Housing
- 5- Sport facilities
- 6- Elementary school
- 7- Infirmary
- 8- Service Facilities
- 9- Entry
- 10- Shopping Centre



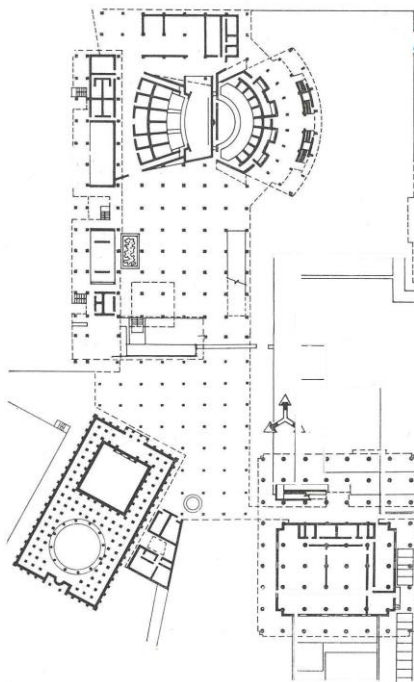
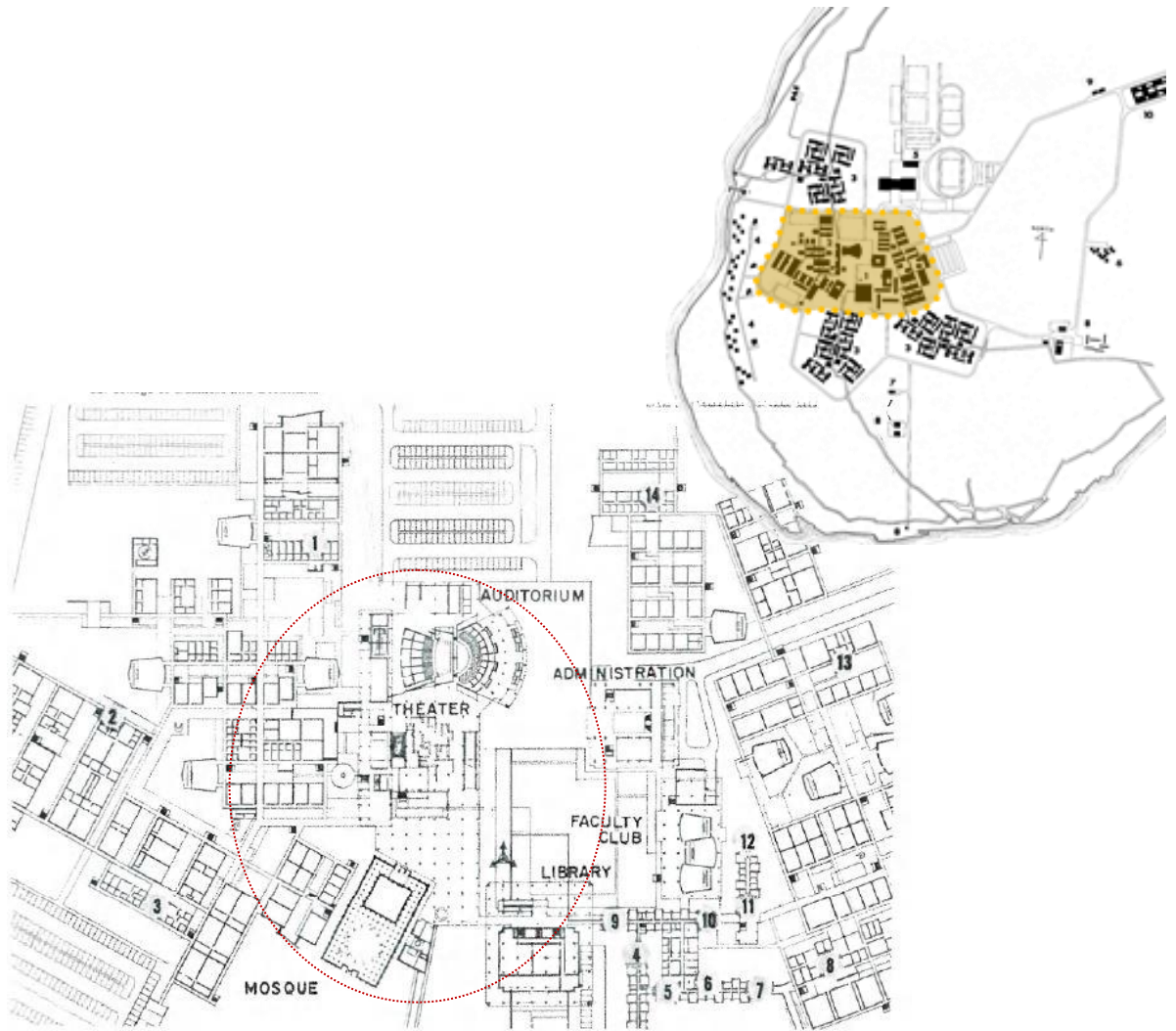


Figure 6-8:: Site plan and model of the central area. Headquarters of the departments within the college of Arts and Sciences are indicated on the plan as follows: 1. Mathematics, Astronomy 2. Physics 3. Chemistry 4. History, Archaeology, Geography 5. Anthropology 6. Psychology 9. Languages 11. Philosophy sociology 13. Biology, Botany 14. Geology. Colleges of less complex departmental structure appear on the plan as 12. College of Business and Economics 7. College of Education 8. College of Engineering, planning and Architecture 10. College of Law. In addition, the university main mosque was located near the main Auditorium and Theatre in the centre of the academic zone, where is the Library and the main administration building.

Source; Mc Millen, Louis, 'The University of Baghdad, Iraq', in The Walter Gropius Archive, ed. by Alexander Tzonis (New York: Garland Publishing, 1991), pp. 189–238

As appears in the previous figure, the academic zone was intended to contain large instructional buildings enclosing large, heavily landscaped and open spaces, which were all designed to enhance its presence as the heart of the university. In addition, Gropius indicated the cultural area, which was planned adjacent to the academic area, to act as a mediator part that could be used by the public as well as by the university's community. This area was also featured through the inclusion of another entrance and parking so as to ensure the privacy and accessibility to the theatre, particularly through the plan of being open to the public<sup>540</sup>, where the second entrance, as Blackett adds, “has not encroached upon the university proper”<sup>541</sup>.

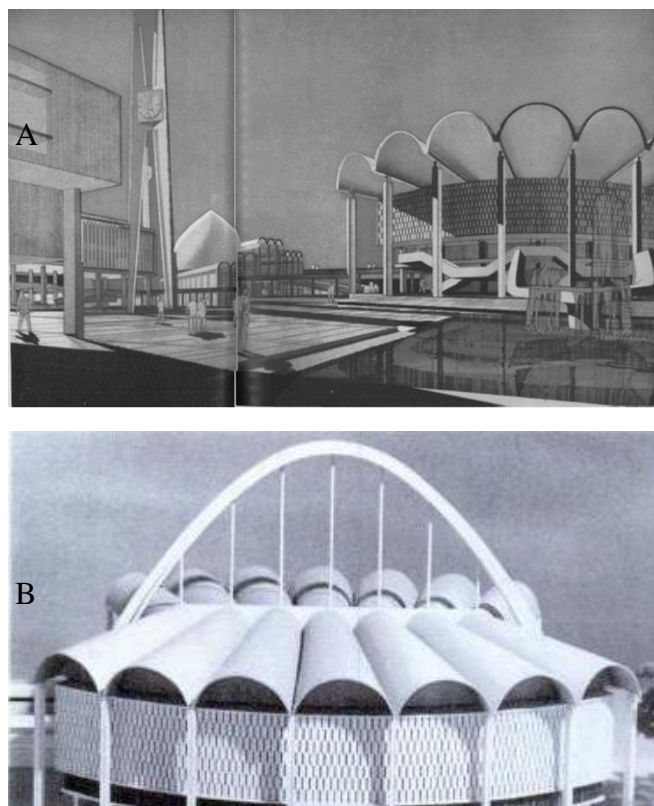


Figure 6-9: The University Campus of Baghdad auditorium as designed by Walter Gropius early 1958  
Civic auditorium proposal for Tallahassee by Walter Gropius, 1958 with similar Tubular roof.

Source; A: Mc Millen, Louis, ‘The University of Baghdad, Iraq’, in *The Walter Gropius Archive*, ed. by Alexander Tzonis (New York: Garland Publishing, 1991), pp. 189–238 . B: *LIFE Magazine*, 25 Aug 1958

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<sup>540</sup> Blackett.

<sup>541</sup> Blackett.p.24

Moreover, when introducing the university's main mosque in the centre of this area, this could demonstrate how Gropius worked to acknowledge the identity of the place and accordingly created a local reference for the university campus through the metaphor of one of the main spiritual and physical elements in traditional Islamic city. Gropius believed that the mosque, as a building, would offer a strong visual expression, in addition to its special orientation towards Mecca, see [Figure 6-10], where the mosque with its two domes are a powerful architectural element in the traditional context of the Baghdad skyline. McMillen illustrates this point in greater depth, arguing that 'during the design phase of the university's mosque, research into the design of mosques was carried out and it appeared that there were few traditional requirements other than a strict orientation of the Mihrab towards the holy city of Mecca'<sup>542</sup>. McMillen's argument could also refer to the essential common features, such as the dome, the mihrabs (the open court yard) and minarets (the tower which is the most visible element of mosque architecture).

Gropius also indicated the main facility club, the library, the administration buildings at the core of the central area, and the clock tower, which represents a monumental landmark in the centre of the campus. These elements were designed to enhance the university's spatial structure and act as a link between academics and students in a more social environment.

The academic zone, moreover, has provided areas for future expansion and the development of special research facilities, assuming that it would benefit from the close proximity to the university, but whose functions could not be directly integrated into the university's education structure, were earmarked at the perimeter of the academic area<sup>543</sup>. See [Figure 6-11], which illustrates the academic zone and the cultural area), where the mosque dome and the clock tower could be recognised as significant landmarks.

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<sup>542</sup> Mc Millen.p.191

<sup>543</sup> Blackett.



Figure 6-10: Gropius and Mc Millen in front of the great Shiite mosque at Kadhimiya, Baghdad

Source; Mc Millen, Louis, 'The University of Baghdad, Iraq', in *The Walter Gropius Archive*, ed. by Alexander Tzonis (New York: Garland Publishing, 1991), pp. 189–238

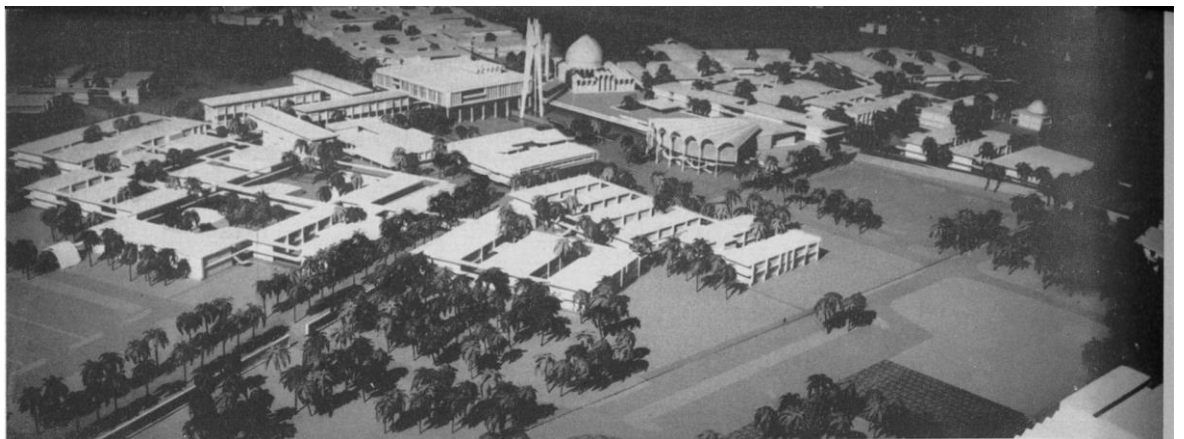
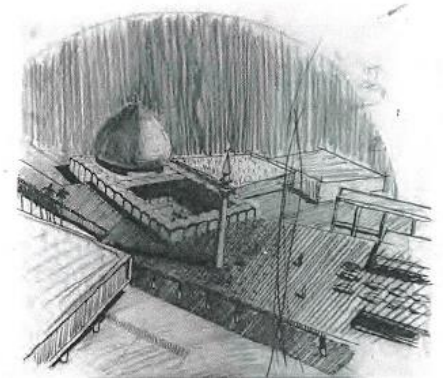
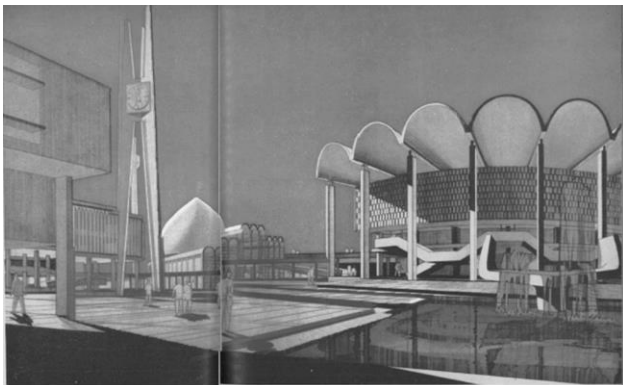
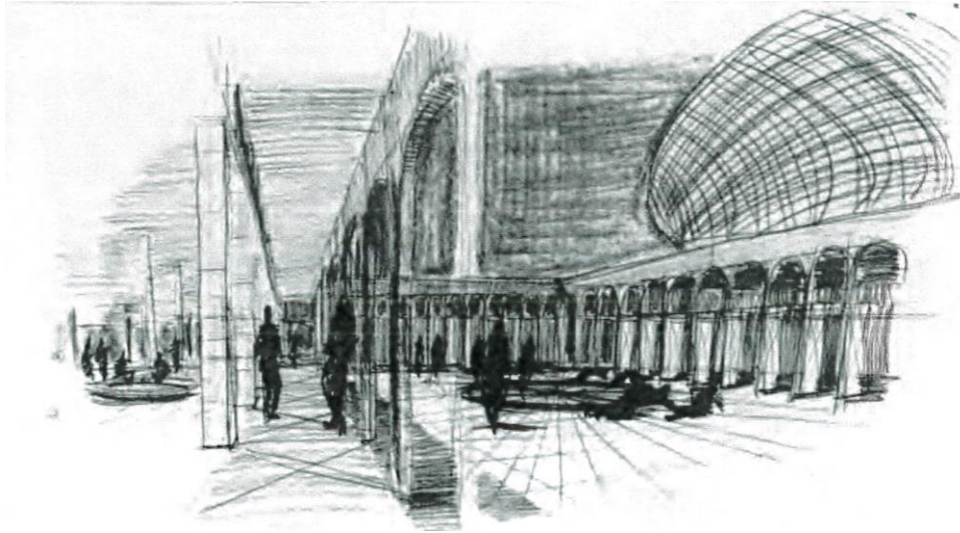


Figure 6-11: A, C The central area of the University campus showing the mosque and the clock tower

B, D the development scratches for the mosque drawing by H. Morse Payne

Source; Mc Millen, Louis, 'The University of Baghdad, Iraq', in The Walter Gropius Archive, ed. by Alexander Tzonis (New York: Garland Publishing, 1991), pp. 189–238

Having a close physical relationship and harmony in the spatial structure of the university would help to blur the edges between the university's zones, yet designing the university campus would also require an integrated planning strategy, which would translate its different functions through tangible aspects. Thus, the second zone, which was notably the dormitory area, was designed to surround the centre by three residential clusters and to lay between it and the river, in addition to ensuring its accessibility and flexibility, and to respect the social-cultural aspects that required gender segregation between the dormitories cluster. The male clusters were allocated in the southern part whilst the female cluster was located in the northern part of the campus. Al-Alwan emphasises that Gropius worked to acknowledge the social-cultural values of the place and to reflect that on the dormitory zones, arguing that, "This could be seen through respecting the social cultural values, precisely when the designer allocated the female's dormitories in a different isolated location from the dormitories of the male's students. Which was not a common choice in the campus model"<sup>544</sup>. Gropius considers the dormitory zones as an integrated part of the university campus, which were designed to accommodate 100% of the students, regardless of whether or not they lived in the same city. Figure 6-12 illustrates the total student number and the required area to accommodate them all in the university's dormitories, where the male dormitories were designed to be double in number of the female dormitories in terms of their accommodating facilities<sup>545</sup>.

Importantly, Gropius recognised that such a significant location would always represent the campus as a city in terms of whether or not the city would expand. Thus, the campus would require substantial efforts not only to meet the social structure of the students' community but also in terms of the manner of its architecture implementation and how it might have a significant effect upon the individual student's psychological wellbeing.

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<sup>544</sup> Hoda Al – Alwan, 'Interview', in Ula Merie (ed.), (2017).

<sup>545</sup> Blackett.

Blackett discusses Gropius's approach, highlighting that "the student should be able to withdraw to the privacy of his own thoughts and at the other feel that he is effective in forming the policies of the large student group"<sup>546</sup>.

Functional Designation or Building	Phase I (5,000)	Phase II (8,000)	Phase III (12,000)
<u>Dormitory</u>			
Number of students			
Male	3,000	5,000	8,000
Female	2,000	3,000	4,000
TOTAL	5,000	8,000	12,000
Required area (male and female)			
Dormitory rooms	500,000 sq. ft.	800,000	1200,000
Recreation area	100,000	160,000	240,000
Halls, stor., toilets., etc.	50,000	80,000	120,000
Administration	16,000	26,000	40,000
TOTAL	666,000	1,066,000	1,600,000

Figure 6-12: This table shows the required area that would be needed to accommodate the students' dormitories

Blackett adds that, for this, Gropius proposed to adopt five main social units that would have their own respective architectural implementations.

- 1-person unit: individual cubicles in living suites
- 4- person unit: the maximum number of men per suite
- 20- Person unit: each grouping of twenty men would have its own lounge space and form the nucleus of student government.

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<sup>546</sup> Blackett.p.16

- 200- Person unit: maximum number of men in an individual dormitory building or house, the house could support intramural teams, clubs, music groups etc.
- 400- Person unit: consists of twenty houses... supervises intramural activities... may publish newspapers, magazines, organize large scale social activities<sup>547</sup>.

This structural hierarchy was applied not only through the dormitory planning, but also through the development of the social functions as well. The commons areas were designed as a link between the academic zone and the dormitories. They consist of the dining halls, areas for student-staff-faculty leisure time activities, and rental spaces for concessionaires and investments<sup>548</sup>. Gropius recognised that the students would need to believe that this new community would be their home. In this vein, [Figure 6-13] shows original unpublished material and sketches that explore the first design principles that have been emphasised during the design's process. It could be argued that these images illustrate Gropius's ideology to incorporate the nature and the human scale as cultural values and enhancing it by reflecting the traditional intimate urban morphology of the city where the students live.

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<sup>547</sup> Blackett.p.16

<sup>548</sup> Blackett.



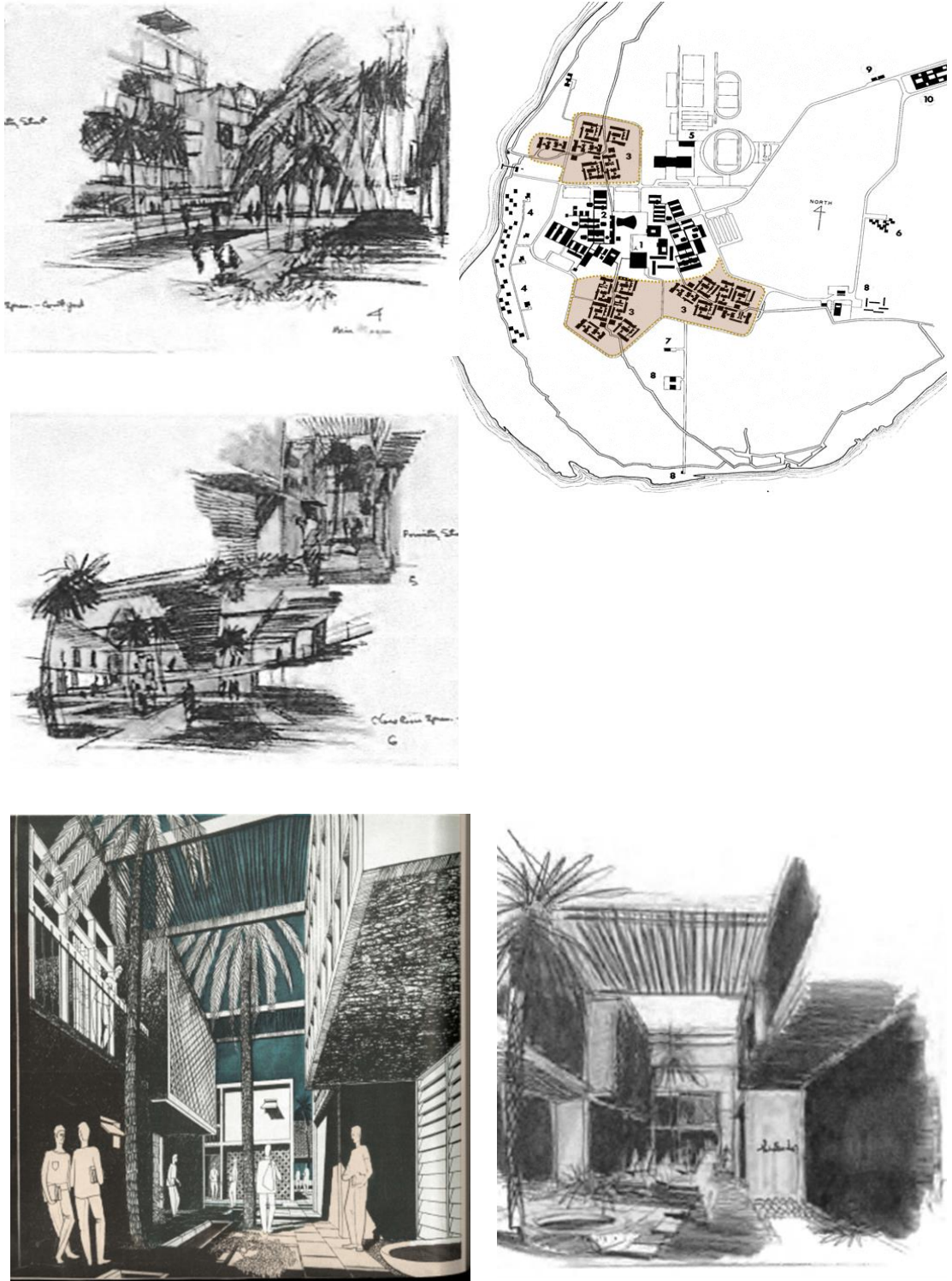


Figure 6-13 : The development sketches for main dormitory's cluster and the interior paths between the buildings. Where the hierarchy of the spaces could be recognised to enhance the privacy of the space.

Source: Mc Millen, 'The University of Baghdad, Iraq'

The sports facilities at the north of the campus made up the third zone. This zone was designed to accommodate soccer, a track, and field stadium seating 15,000 persons. Gropius assumed that, since it was supposed to be used occasionally, it served not only the university campus but also the city and the community surrounding the campus in the future. As Blackett argues, the field house acts as a link between the academic area and public use, which allows it to be used as a physical education building, as well as an athletic exhibition centre<sup>549</sup>. More specifically, it was separated from the other areas and could be served by the same road that would bring the public to the cultural centre. The master plan and its report also provided the location with ample parking space and by varsity playing and practice fields, see [Figure6-14].

The other supplemented facilities, such as the residential area of faculty, were allocated on the river shore so as to ensure it had its own privacy and view from the river, in addition to having its main access to the outside of the campus. The elementary school was also allocated directly across from the central zone and along the opposite edge of the campus, furthest from the central facilities. This element of the campus was probably designed to serve the campus as well as to ensure that it would create an opportunity to integrate with the community surrounding the university campus in the future. This could also be applied to the shopping centre that was placed near the university main entrance to serve both the university and the surrounding environment.

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<sup>549</sup> Blackett.

Functional Designation or Building	Phase I (5,000)	Phase II (8,000)	Phase III (12,000)
<b><u>SPORTS</u></b>			
Soccer Stadium (15,000 capacity)			220,000
Field House (5,000 capacity)		40,000	40,000
Soccer field	135,000	135,000	135,000
2 Outdoor Swimming Pools	24,000	24,000	24,000
Tennis, handball, volley ball, etc.	100,000	220,000	300,000
TOTAL	259,000	419,000	719,000
<b><u>MECHANICAL EQUIPMENT PLANT</u></b>	20,000	20,000	40,000
<b><u>THEATRE (4,000 capacity)</u></b>		65,000	65,000
<b><u>MOSQUE (700 capacity)</u></b>	15,000	15,000	15,000
<b><u>COMMONS AREAS</u></b>	100,000	180,000	240,000
<b><u>ELEMENTARY SCHOOL</u></b>		<b><u>FACULTY CLUB (30,000 sq. ft.)</u></b>	
<b><u>OBSERVATORY</u></b>		<b><u>INFIRMARY (50,000 sq. ft.)</u></b>	
<b><u>FACULTY RESIDENCES</u></b>			

Figure 6-14: This table shows the required area for the sport facilities, the theatre for 4000 persons, Mosque for 700 persons, Elementary school and the faculty club. Through the three main phases that was been suggested to reach the maximum capacity of the campus 12.000 students.

Gropius's notion to design the university campus was directed by his vision to create a model of a small city—the relation between the building and their hierarchy were all utilised in visualising this vision. The courtyards were designed to preserve the privacy of each department as a small community with its private space, with this relation developed so as to create semi-private space between the departments until reaching the public sphere in the centre of the academic zone. Gropius writes describing his vision as “the interrelationship of the individual buildings and the landscaped open spaces with their water fountains between them, as well as the shadow effects from the strong sunlight obtained by cantilevers and undercuts, will cause a significant rhythm. This rhythm tends to express the meaning of Universitas,

which is (wholeness), offering the creative setting for a full, well-integrated life of the students”<sup>550</sup>.

### **The Comprehensive Vision of Flexible Campus**

Before developing the first master plan of the campus, Walter Gropius and his fellow architects at The Architect Collaborative International played the leading role in the precise formulation of the new university’s teaching and administrative principles<sup>551</sup>. The design of the education environment considered that each member of the university community should be aware of the work of the various departments of which the university is composed. Gropius argued that the university’s life and its experience would be missed if its community become a departmentalised individual. He believed that this could be prevented if the design of the university campus considers catering a general instructional building that gathers in its physical structure many departments. Blackett adds that this would give the student, staff and faculties’ administrators the opportunity to establish personal relationships with one another during the leisure hours they spend on campus, highlighting that “these contacts are broadening for all concerned and would lead to an establishment of a real educational community rather than an educational factory”<sup>552</sup>. Thus, adjacent connection spaces between the academic zone and the dormitory’s zone would help to assist this relation and accordingly develop a sustain community, where these commons spaces could have restaurants, book shops or art supply stores.

Nonetheless, the uncertainty of the future expansion of the students’ enrolments made flexibility an important factor in planning and designing the university campus. Gropius and TAC worked to create a comprehensive vision that emphasised the flexibility and ability to convert and meet new challenges. For the master plan, focus was centred on ensuring a sufficient space within each area so that the facilities could grow unhindered. In terms of the small-scale application, the flexibility implies between the design of each department and its educational approach.

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<sup>550</sup> Gropius, ‘The University of Baghdad’.p.66

<sup>551</sup> Anonymous, ‘Planning the University of Baghdad’.p.10

<sup>552</sup> Blackett.p.13

Blackett summarises Gropius vision, demonstrating that “the university is planned in such a way that future growth of the city of Baghdad can take place without encroaching upon the university proper, while allowing the university, at the same time, to become an integral and organic part of the enlarged city”<sup>553</sup>.

*Section Two: From Bauhaus to Baghdad; investigating Walter Gropius and TAC Traditions and Philosophy in the Academic Model and the Architectural Discourse*

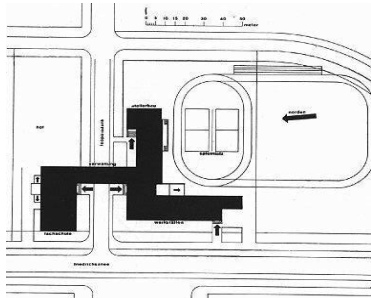
There is a common assumption that regards Gropius’ design approach in the University of Baghdad Campus an embodiment to the urban morphology of city identity, and a trial to conceptualize the modern architecture in this particular context. Yet, one of the first TAC records that discussed Baghdad campus in 1959<sup>554</sup>, stated that the University Campus in Baghdad is a developed plan of three main institutions that were designed and developed by Gropius and TAC. Considering this argument, the research believes that it is essential to review and reconsider Gropius and TAC experience and the main aspects that determined the design approach in these models, exploring whether they have any influence on the vision and motivation towards the University Campus in Baghdad in terms of the design aspects and the education approach. This has been addressed by exploring these models according to their place, architecture, educational approach, and the ideology and power that have influenced and surrounded each case. These institutions are the Harvard Graduate Centre, a primary school that was designed for Collier’s magazine and Hua Tung University campus for Shanghai, China.

In addition, to the Bauhaus which could be considered as a creative educational institution that brought together modernists in all disciplines, to become not only a pioneering academic model in modern architecture but also a significant educational society.

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<sup>553</sup> Blackett.p.17

<sup>554</sup> Gropius, ‘The University of Baghdad’.

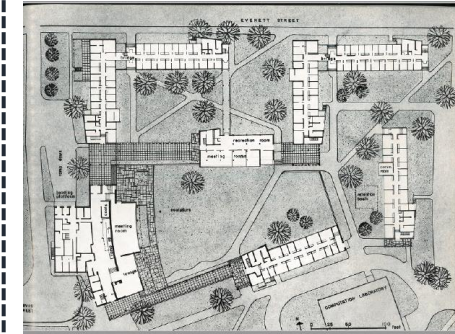


Bauhaus Building  
by Walter Gropius 1925–26



Gropius & TAC  
Hua Tung University campus for  
Shanghai, China 1948

Harvard Graduate Centre 1949



The Universal School for  
Collier's magazine in 1957



The university of Baghdad campus master plan in its  
main submitted proposal in 1958.

1920

1930

1940

1950



Gropius and his second wife, Ise Gropius, arrived in the United States in 1937 and teach at the Harvard Graduate School of Design (1937–1952)

Designed by Walter Gropius and commissioned by the city of Dessau. The city of Dessau financed the project. The design does not visually amplify the project. Gropius designed the various sections of the building differently, separating them consistently according to function. There is no central view.



In 1946, Gropius founded the young architects' association, The Architects' Collaborative (TAC), a manifestation of his lifelong belief in the significance of teamwork.

Post War II

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## **A brief overview around Walter Gropius Traditions and Approach in the Academic Model**

Analysing the University of Baghdad Campus could not overcome one of Gropius main legacies, namely *The Bauhaus*, which is considered as one of the key models in the modern education approach<sup>555</sup>. For the Bauhaus, the main education philosophy was based on interconnected Art, Craft, and Technology. This was done by bringing together the teaching of these subjects under one academic institution, making the Bauhaus an embodiment of the modern education of art. Yet, the Bauhaus for Gropius was a powerful tool and an opportunity to re-write the new history of Germany after the World War I. As G. James Daichendt argues “From its inception the Bauhaus was associated with the idea of rebuilding a bankrupt nation. Gropius' and the Bauhaus's forward looking, and implicitly leftist emphasis succeeded in capturing the imagination of many young people who sought a new Germany after the devastation of World War I”<sup>556</sup>. The Bauhaus was a progressive move that Gropius represented to set out his utopian principles within the conflict political context<sup>557</sup>.

Regarding, the design aspects of Gropius's complex, it was a personification of Gropius approach in education. The building was (systematically) designed into three main wings that were separated according to their themes, oriented to different direction, yet, connecting through a connection of a two-story bridge that links between the three wings and house the common administration offices as could be seen in [Figure 6-15].

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<sup>555</sup> The Bauhaus style later became one of the most influential currents in modern design, modernist architecture and art, design and architectural education. See also Mareft. 'The Bauhaus | Harvard Art Museums', 2016 <<http://www.harvardartmuseums.org/tour/the-bauhaus/slide/6450>>.

<sup>556</sup> G. James Daichendt, 'The Bauhaus Artist-Teacher: Walter Gropius's Philosophy of Art Education', *Teaching Artist Journal*, 8.3 (2010), 157–64 <<http://dx.doi.org/10.1080/15411796.2010.486748>>. p.158.

<sup>557</sup> Daichendt recalls Gropius's manifesto in his article, arguing that Gropius utopian idea can be acknowledge though his strategy “Let us desire, conceive, and create the new building of the future together. It will combine architecture, sculpture, and painting in a single form, and will one day rise towards the heavens from the hands of a million workers as the crystalline symbol of a new and coming faith” see, Daichendt. P. 158.



In Gropius's book (*The New Architecture and the Bauhaus*), he mentions an interesting statement that metaphor the Bauhaus bridge, describing the modern architecture as "A bridge uniting opposite poles of thought, to relegate it to a single circumscribed province of design"<sup>558</sup>. Thereby, the bridge as a term has been interpreted much more beyond the obvious functional use, it was a metaphor idea that expresses not only the structure and the new technical resources but also the connection that linked between the school educational approaches.

Consequently, the educational approach planned to be integrated and matched with Gropius vision. The curriculums were planned by different specialties and professionals which were all incorporated with the pedagogical principles of Gropius<sup>559</sup>. Thus, the Bauhaus as a complex was designed to be a community that had besides its own individual identity, a unique progressive education approach that stood against the uncertain political conditions of its context<sup>560</sup>.

Yet, the post-war period in many ways embraced Gropius as the face of the modern architecture in America, precisely after founding *The Architects' Collaborative* (TAC) in 1946 which was considered as one of the leading firms in modernism in the U.S. Moreover, the architecture and the urban design on campuses and educational institutions were in general witnessing significant transformations that were associated with the major changes that the higher education policy has faced. This environment allowed TAC and Gropius to explore different educational approaches and express its modern architecture not only through the technical capability but also through the new structures and materials that was intended to reflect these new innovative approaches.

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<sup>558</sup> The curriculum was instituted by a number of artist-teachers including Johannes Itten, Josef Albers, Wassily Kandinsky, Paul Klee, Oskar Schemmer, and Joost Schmidt who did not necessarily agree with one another or with Gropius (Cantz). Walter Gropius, *The New Architecture and the Bauhaus* (Cambridge, Massachusetts: MIT Press, 1965).

<sup>559</sup> Daichendt.p.159.

<sup>560</sup> Daichendt states that "One can extend this truth and say that the architect is the exalted artist-teacher", arguing the significant role that Gropius played as an academic and as an architect to create a Utopian community to learn, see Daichendt.p.163.

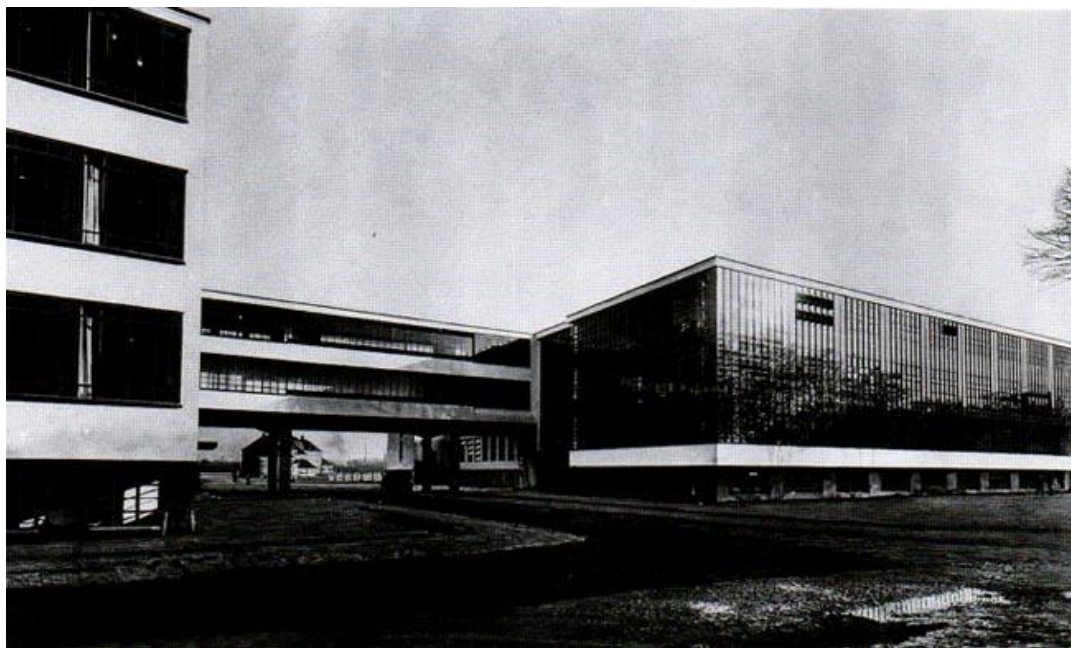
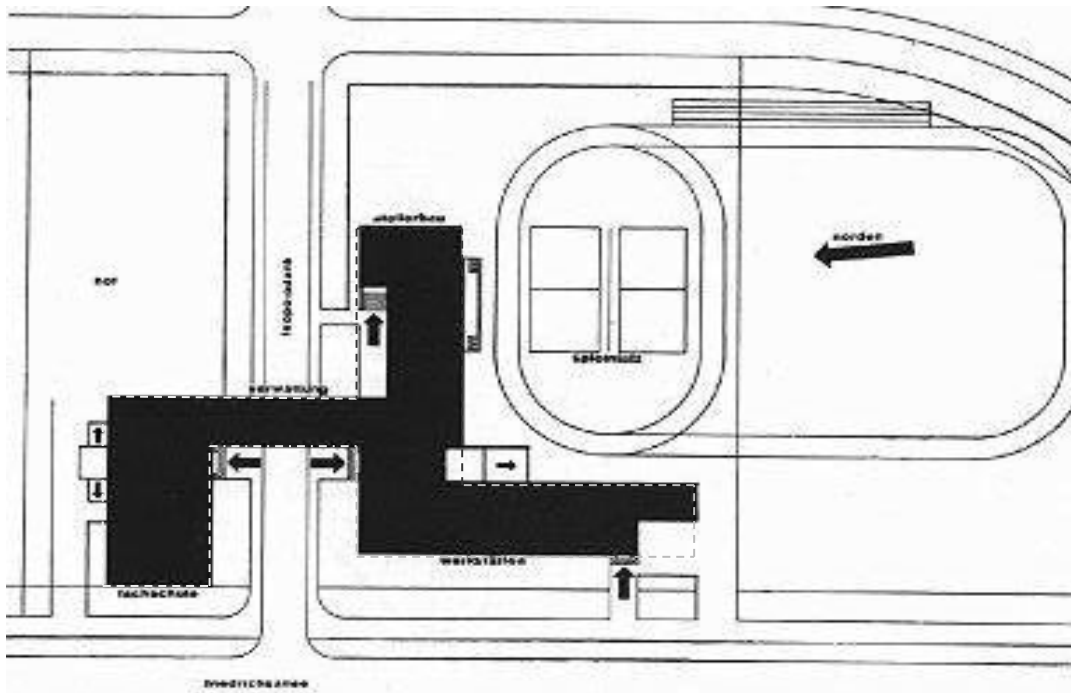


Figure 6-15: Bauhaus Building, Dessau by Walter Gropius: The main entrance on opening day, 4 December 1926, the site plan showing the main three blocks of the school and the bridge that connect between them and define the entrance space.

This concept has been utilised inclusively in the University of Baghdad.

Source: The Bauhaus | Harvard Art Museums

## **The Higher Education Environment during the Post War through the Lens of Gropius Experience**

Following World War II, Gropius practiced teaching at the Harvard Graduate School of Design, in addition to his role as an architect. Founding The Architects' Collaborative (TAC) as an association firm was a representation of all his long-life believes<sup>561</sup>. During that time, which was prior to the University of Baghdad, Gropius and TAC have experienced many types of educational institutions that were varied in their scale, patterns, and contexts. Thus, the central aim of this section is to investigate Gropius's previous experience in higher education and identify the main design aspects that he adopted in three main significant projects. This provides a comprehensive analysis to trace the main themes that he emphasized in his educational patterns. The research investigation tracks one of the first official documents announced by TAC in a professional architectural press around Baghdad campus during its early stages that was mentioned in *The Architectural Record* and dated April 1959.

The article detailed the first design proposal for the university campus master plan as [Figure 6-16] shows the university master plan and its main configuration buildings. The article categorizes the three key institutions which as has been highlighted characterised TAC planning and pointing out that they could be considered as prototypes of Baghdad scheme. The projects were the Harvard Graduate Centre, School designed for *Collier's* magazine and Hua Tung University Campus in Shanghai, China. The article argues that in these projects, the buildings were designed as one composition that related and integrated into their place, stating that would emphasise its unique character and identity "In a way which creates great spatial variety and complexity"<sup>562</sup>.

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<sup>561</sup> TAC. Based in Cambridge with a group of younger architects, which the original partners included Norman C. Fletcher, Jean B. Fletcher, John C. Harkness, Sarah P. Harkness, Robert S. MacMillan, Louis A. MacMillen, and Benjamin C. Thompson.

<sup>562</sup> Gropius, 'The University of Baghdad'.p.66

In this respect, reviewing these cases offers a strong argument to interpret the University of Baghdad and its local, external conditions and aspects, and how it was influenced by Gropius's previous work. Figure 6-17 presents the three projects as they have mentioned on Architectural Record, in the University of Baghdad article.

The Harvard Graduate Centre was one of the innovator projects that allowed Gropius to embody the new approach in an educational environment. In his essay, *Not Gothic but Modern for Our Colleges*, Gropius critiques clearly the architectural traditions that have been inherited to the academic buildings, a time when universities were plunged into deep classical characters. Questionings the relation between the educational trend in arts and the architecture quality of its building, by stating that “We cling too blindly to the past, though we build for tomorrow”<sup>563</sup>. In the argument Gropius believes that defining beauty itself has changed along with the progress in thought and technology, discussing the opportunity that the architecture has in creating a contemporary history for the educational buildings and emphasising that “We need a new code of visual values”<sup>564</sup>. This vision was a preparatory in his project for Harvard Graduate Centre which could be considered as the first modern building implemented in the traditional campus.

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<sup>563</sup> Walter Gropius, ‘Not Gothic But Modern For Our Colleges’, *New York Times*, October 1949, pp. 16–18.

<sup>564</sup> Gropius.p.16.



Figure 6-16: The university campus master plan in its main submitted proposal in April 1959, as been published in *The Architectural Record*, 1959

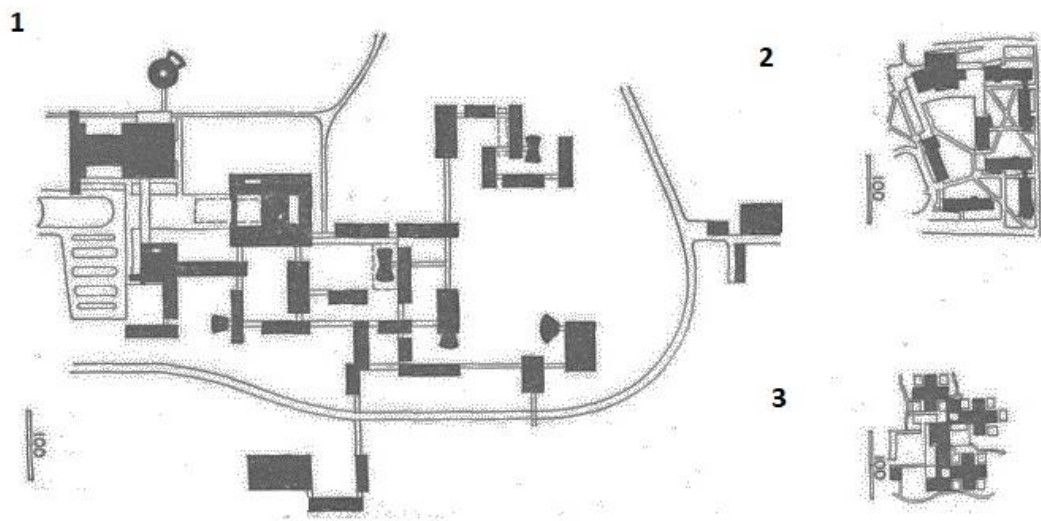


Figure 6-17: The three building groups as scale:

1. Hua Tung University project
2. Harvard Graduate Centre
3. School designed for Collier's magazine

Source: Gropius, 'The University of Baghdad'.

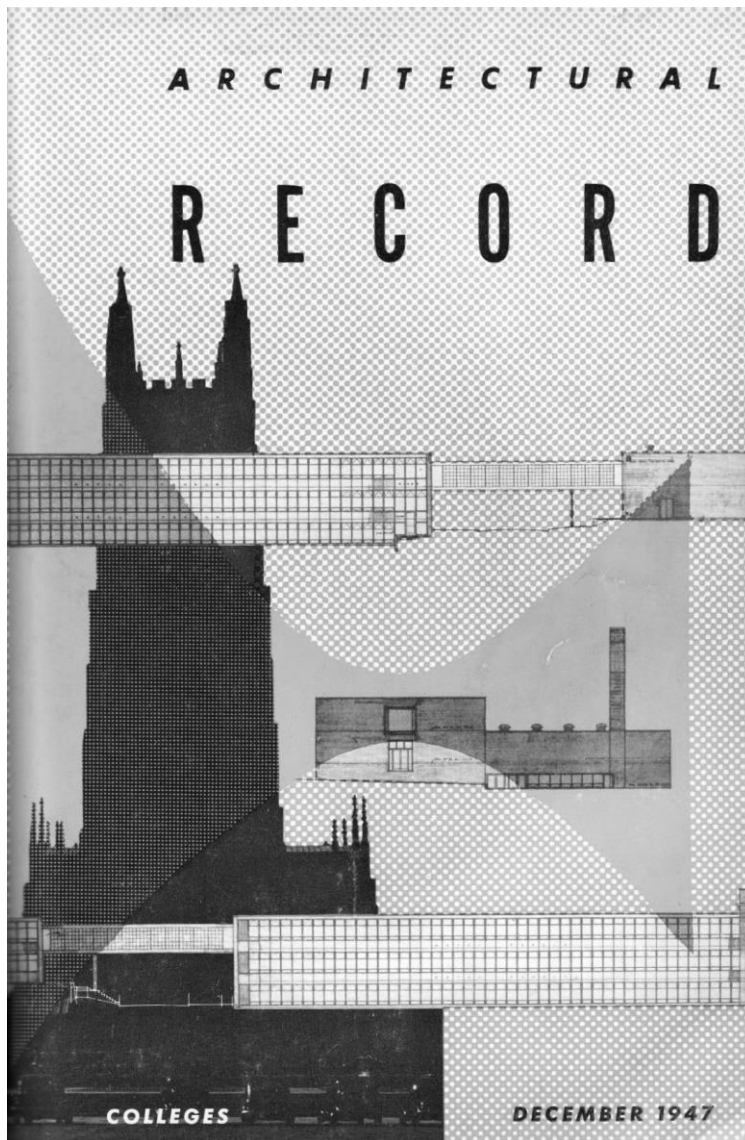


Figure 6-18: The Architecture Records cover that captures the discourse of the post-war period and the appropriateness of modern architecture in the image of higher education

The Graduate Centre as a project was comprising seven dormitory buildings and a student centre. The design aspect was a translation to Gropius vision, he worked to interpret his approach through utilizing as he claims, “The inherited traditional Yard” and re-interpreted it in new terms of architecture, that was valid for present-day life. Furthermore, Gropius emphasises the building's relation to its surrounding context through justifying his passion towards approaching fresh transaction that would adopt the rapid changes in contemporary architecture. He argues that “... Our

contemporary architectural conception of an intensified outdoor-indoor relationship through wide window openings and large undivided window panes has ousted the small, cage-like, “Georgian” window”<sup>565</sup>. The perception and the unity of the design were given through adherence to the place character and its spatial order. Gropius approach in architecture strongly relied on the society needs which would be always changing, as he states, “We cannot go on indefinitely reviving revivals”, concluding his advocating through saying “Neither medievalism nor colonialism can express the life of the twentieth – century man. There is no finality in architecture – only continuous change”<sup>566</sup>. The Harvard project encountered much debate later, as it was titled (*Harvard Decides to ‘Build Modern*) in *New York Times*. The article debates the university’s first attempt into architectural modernism on its campus and argues the traditional potpourri of architectural influence versus modern architecture style <sup>567</sup>. The project or as known the Gropius complex was completed in 1950, and it is still considered as one of the remarkable steps that has been taken on American campuses. William Lescaze describes The Harvard’s new building project as it “Is a welcome beginning”<sup>568</sup>. Lescaze’s article sheds light on another aspect, arguing that the project has expressed in addition to its educational mission, the significant changes that the education policy has witnessed after World War II, considering Gropius’s complex a representation for all the changing principles that the community explored during the post war era. This made Harvard Graduate Centre a turning point not only for the university campus but also a manifesto for the post-war university modern architecture.

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<sup>565</sup> Gropius, p.18

<sup>566</sup> Gropius, p.18.

<sup>567</sup> Nancy Mac Lennan, ‘HARVARD DECIDES TO BUILD MODERN’, *New York Times*, 25 October 1948, p. 25.

<sup>568</sup> LESCAZE WILLIAM, ‘University Architecture : Harvard 'S New Building Project Is Welcomed by Architect’, *New York Times*, 10 November 1948, p. 28.

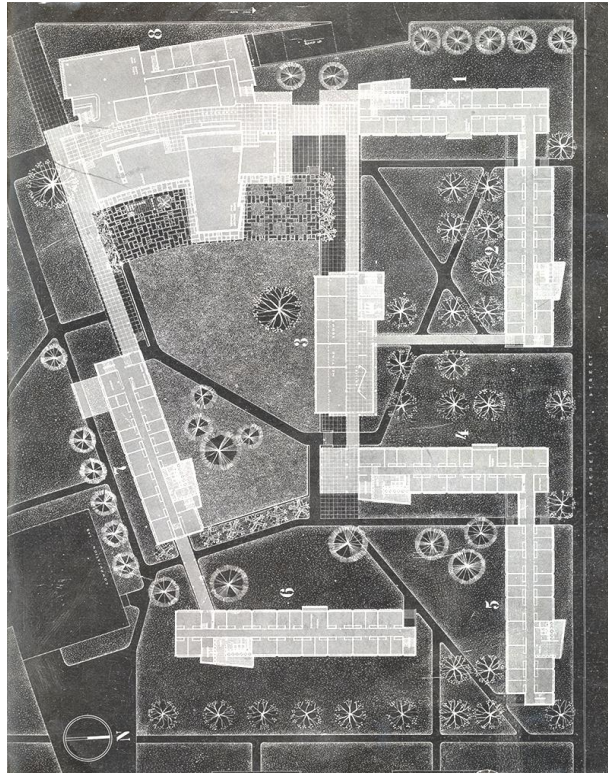


Figure 6-19: The Harvard graduation centre, a wedge-shaped site at the northern edge of the university. The project includes dormitories for 575 students and a graduate common building with lounges and dining rooms.

The post-war period in general could be considered as an unleashed time that aimed to embrace modern architecture on the educational institutions, [Figure 6-18]. This is even more so the case in a number of newly established universities in formerly colonial countries in Asia, Africa and the Middle-East, or universities that have been influenced by the Christian movements and aid after the second war world. As the case of Hua Tung University project in Shanghai, which was part of the United Board for Christian Colleges in China, the project that includes around six main universities<sup>569</sup>. The Hua Tung University as mentioned in the article was the second model that typified Baghdad University campus.

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<sup>569</sup> The mission was included establishing six Christian universities in China, Nanking University, Ginling University (both in Nanjing), Soochow University (in Suzhou), Hangchow University (in Hangzhou), Shanghai University and St. John's University (both in Shanghai). For more details See



The campus of Hua Tung University was one of the first educational institutions for Gropius and TAC that intended to be a whole community, yet, it should be noted that the available archival material around this project is generally limited and inadequate. Although Gropius never visited China in person, he received in 1947 a commission from the United Board asking him to design a university campus. Yet, Eduard Kögel, in his article (*Walter Gropius and Chinese Architecture*) highlights significant argument mentioning that “In the summer of 1946 I.M. Pei was appointed to teach at Harvard, Gropius invited him to collaborate on the university project in Shanghai as a TAC associate”<sup>570</sup>. Appointing I.M. Pei as an associate and mediator architect helped to re-demarcate Gropius’s vision towards Chinese traditional architecture and culture and embraced the suitable education approach for this project, particularly that the project was planned to accommodate 3000 students, when third of them would be expected to live on the site. Kögel recalls Gropius interest of this project stating that “We are working, in our office, on a university plan for the Shanghai region ... I am extremely interested in this project and maybe one day it will bring me to Shanghai”<sup>571</sup>. It is worth to mention that Gropius’s knowledge of Chinese culture and architecture was inspired by his reading and his Chinese students, thus, his design aspects for the plan for the university was mainly driven by the traditional Chinese compositions that combine between the Chinese landscape and the Chinese way of life. The balancing between solid and space, and the land ratio and water, which all were meant to meet the requirements of economy and function. Figure 6-20 shows clearly how the Chinese architectural spirit was

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Mary Lamberton: *St. John’s University in Shanghai, 1879–1951*, United Board for Christian Colleges in China, New York 1955, p. 149.

<sup>570</sup> It is essential to identify some points that in 1935, Pei arrived in the United States to study at the Massachusetts Institute of Technology (M.I.T.), transferring to the Harvard Graduate School of Design in the winter of 1942. In March 1946, Pei completed his studies with a master’s degree, his thesis project was a design for an art museum in Shanghai. Walter Gropius and Marcel Breuer served as supervisors and, a few months later, began teaching at Harvard and become a good friend to Walter Gropius. see, KÖGEL.

<sup>571</sup>“Without going into detail, in April 1948 Gropius mentioned the project briefly to his former collaborator Richard Paulick (1903–1979), who had fled Germany for Shanghai in 1933, and with whom he had carried on a correspondence after the war. At the time Paulick was a professor at St. John’s University in Shanghai, whose architecture department had been founded by Henry Huang”. see KÖGEL.

retained through emphasizing the building's moderate scale, the walkway paths that were utilised as a basic framework of the space, the configuration of the buildings which were grouped in an integrated way to the landscape, the water elements in the middle of the landscape, in addition to choosing the materials that are locally available. Kögel argues that Gropius's approach was pure, but revolutionary, claiming that "In his interpretation, the new must be economic in realization, reflecting historic values in an abstract way"<sup>572</sup>.

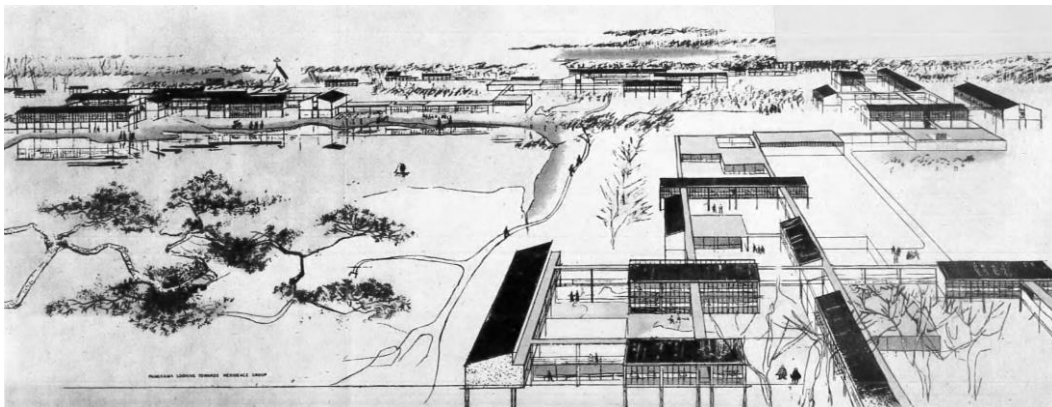


Figure 6-20: Hua Tung University, the spirit of the Chinese architecture was retained by keeping the buildings low and slanting the roofs and making them dominant weight in the design.

Source: TAC, *The Architects Collaborative 1945-1965*, ed. by Walter Gropius and Sarah P. Harkness (Cambridge, Massachusetts, 1966).

The university campus layout in [Figure 6-21], shows clearly two main zones that could be categorized as two main functions; the first was planned to allocate the university central zone that was designed to accommodate the educational facilities, which was supposed to house six colleges, and the second zone was intended to set the residential area that surrounded the university centre in three main units and grouped around the central artificial lake. However, in the late forties, the dramatic changes and power shifts in China have influenced the university project. Particularly in 1949, when the project faced cancellation to its scheme as part of the

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<sup>572</sup> KÖGEL.

new communist policy in China, who took over the power and forced the Christian religious missions to end their activities and leave the country, and thus, prohibited all their activities and programs, including the university project<sup>573</sup>.

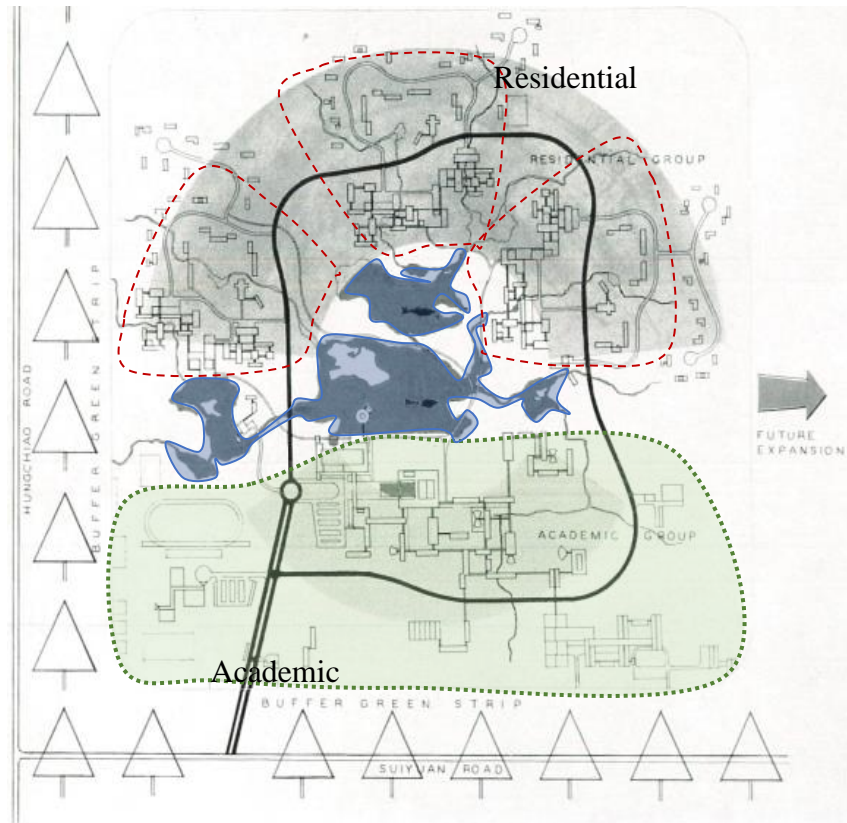


Figure 6-21: Hua Tung University layout project in Shanghai, the university buildings was designed to have small buildings dispersed over a greater area than most universities.

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<sup>573</sup> TAC.

The third model of Gropius's educational approach was a primary school that designed for Collier's magazine in 1954<sup>574</sup>. The school model as can be seen in [Figure 6-22] represents a cluster plan grouped around the administrative building. The school was a prototype structure that could be founded quickly and economically. According to Amy F. Ogata, the design was flexible and allowed an extra expansion in any direction, particularly as the classes were designed to be gathered and embraced in a common area that accommodates the group's activities<sup>575</sup>.

In terms of the adopted structural system, it provides an open space that maintains the multi-functional use within the classes. For this model designing the landscape was part of the whole system, as it could be noticed in [Figure 69] the gardens were treated as a continuous outdoor space that provides an extra education place. It is important though to highlight that the firm adopted this grid later in several projects and extending it through grouping two or three clusters and placing them around external courts. On the other hand, Ogata believes that this model of post-war institutions opens the debate towards a better understanding of the site, society and the cultural aspects of the education<sup>576</sup>. In other words, the architecture of the educational institutions imposes further debate on the meaning of this place in the nation, as they were considered a reflection of the post-war society.

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<sup>574</sup> Collier's was advertised as a magazine of "fiction, fact, sensation, wit, humour, news". During the Second World War the circulation of Collier's had reached 2,500,000. One of the reasons for the magazine's increased popularity was the art work of Arthur Szyk and employing the outstanding writers Martha Gellhorn and Ernest Hemingway. For more details, see American History, Journals, Collier's Weekly, Mott, Frank Luther (1957). *A History of American Magazines, Vol. IV*. Cambridge, MA: Harvard Press. pp. 453-479

<sup>575</sup> Amy Ogata, 'Building\_for\_Learning\_in\_Postwar\_Schools.Pdf', *Journal of the Society of Architectural Historians*, 67.6 (2008), 562-91 <[http://www.dahp.wa.gov/sites/default/files/Building\\_for\\_Learning\\_in\\_Postwar\\_Schools.pdf](http://www.dahp.wa.gov/sites/default/files/Building_for_Learning_in_Postwar_Schools.pdf)>.

<sup>576</sup> Ogata.

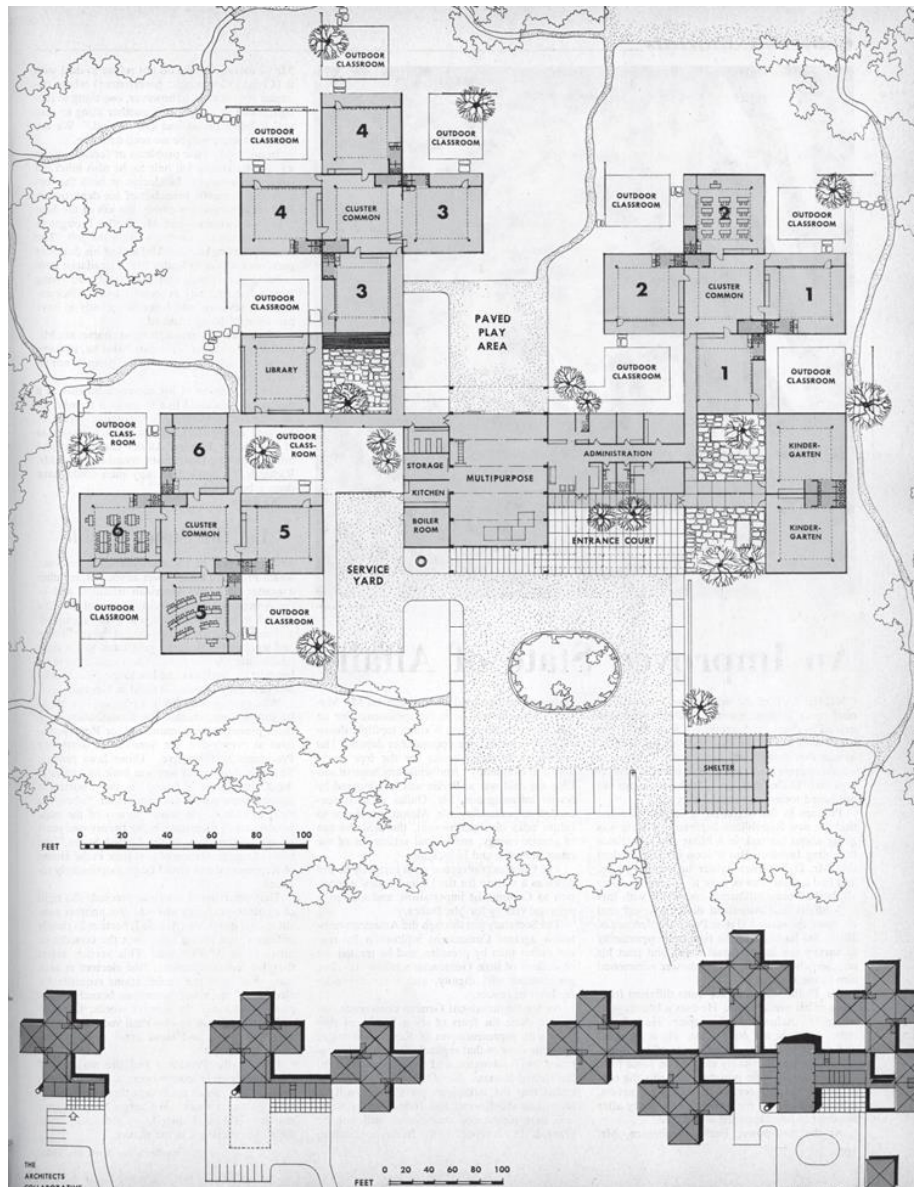


Figure 6-22: Plan of Collier's magazine school in 1954 by TAC and the potential for the future expansion.

Source: TAC.

### From Another Perspective

A recent study that involves discussing several post-war campuses design has recently investigated the University of Baghdad Campus notably under the title, (*Walter Gropius & The Architects Collaborative: The University of Baghdad, Baghdad Iraq Modern Ideals and Regionalism in a Tumultuous World*), has suggested that Walter Gropius has discussed the University of Baghdad campus with

Eero Saarinen and Associates<sup>577</sup>, who experienced such an opportunity to design a whole master plan for Brandeis University in 1947.

The study highlights that “Gropius knew about Brandeis and likely discussed campus design philosophies with Saarinen in Cambridge. Also due to the proximity of the many universities in New England, it is fair to assume Gropius and Saarinen among their other colleagues shared opinionated positions”<sup>578</sup>. A closer investigation to Eero Saarinen’s proposal for Brandeis University Master Plan in 1950, as it appears in [Figure 6-23] reveals that there are similar design principles that might be adopted in the University of Baghdad’s preliminary phase. Saarinen’s proposal for Brandeis university emphasises the centre of the campus, referring to it as the ‘seat of learning’, which was, as he suggested, to be surrounded by the students’ dormitories (residential quadrangles)<sup>579</sup>.

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<sup>577</sup> Within a year of its founding, Brandeis University experienced a housing crisis, and university administrators hired the well-known firm of Saarinen, Saarinen & Associates to plan the campus. Eero served as principle architect, and shortly after his hire, was urged to produce plans and drawings for a promotional publication. The resulting work, *A Foundation for Learning* (1949; revised 1950). See Brandeis University, ‘Building Brandeis: Style and Function of a University’. Brandeis University. Accessed July 6, 2018. <https://lts.brandeis.edu/research/archives-speccoll/exhibits/building/Intro.html>.

<sup>578</sup> Anonymous, ‘Walter Gropius & The Architects Collaborative: The University of Baghdad, Baghdad Iraq Modern Ideals and Regionalism in a Tumultuous World’, 2018 <<https://postwarcampus.wordpress.ncsu.edu/2018/05/07/walter-gropius-the-architects-collaborative-the-university-of-baghdad-baghdad-iraq-modern-ideals-and-regionalism-in-a-tumultuous-world/>>.

<sup>579</sup> Brandeis University, ‘Building Brandeis: Style and Function of a University’. Brandeis University. Accessed July 6, 2018. <https://lts.brandeis.edu/research/archives-speccoll/exhibits/building/Intro.html>.



Figure 6-23: The key buildings of site plan of the university campus

- A. Library
- B. Creative art centre.
- C. Humanities and social science
- D. Brandies union
- E. science building
- F. Advanced studies
- G. Chapel
- H. Men's residents' halls
- I. Women's residents' halls
- J. Existing classrooms building

Source: Brandeis University, 'Building Brandeis: Style and Function of a University'. Brandeis

It should be acknowledged, however, that there are some significant aspects that could be similar to Gropius's proposal for the university campus of Baghdad, in regards the suggestion of mainly setting out the centre of the campus with its spacious plaza and the clock tower as the main landmark, in addition to the segregation between the dormitories, and the male and female halls to be allocated at different side of the campus. Nonetheless, Saarinen's proposal for Brandeis University faced significant criticism for being too linear, which forced him to work to revise the master plan and accordingly alter the orientation and the angles of the quadrangles.

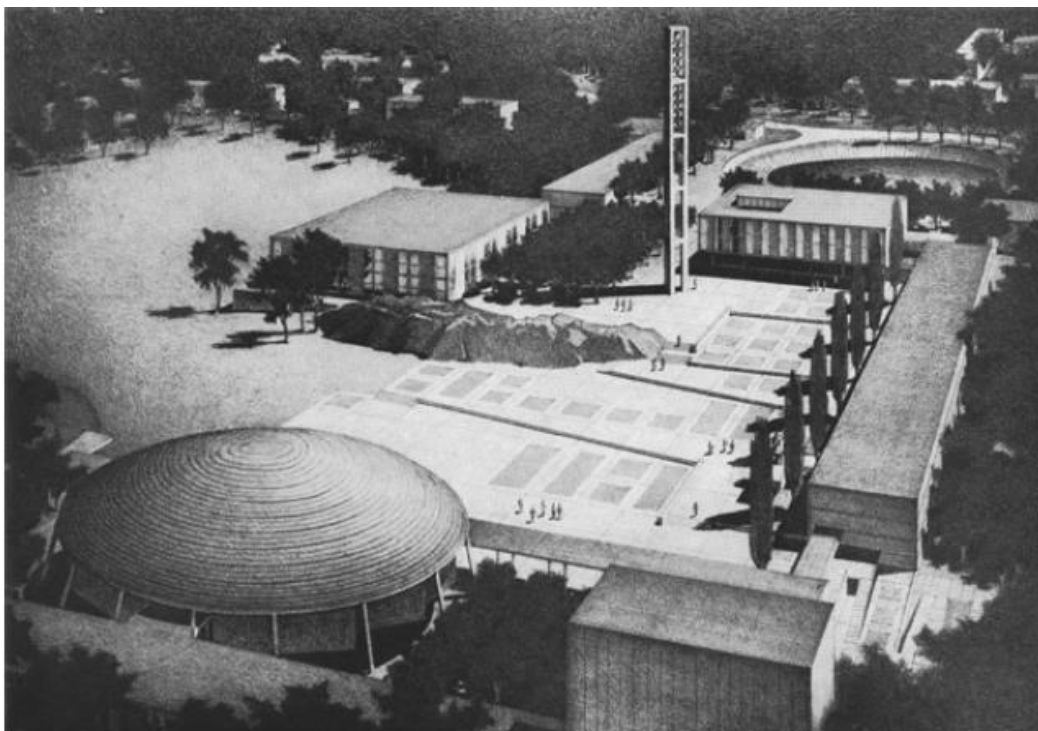


Figure 6-24: Saarinen's Academic Complex during the 1950s, where the main dome represents the creative art centre, with the main tower clock In the middle of the centre.

Source: Brandeis University, 'Building Brandeis: Style and Function of a University'. Brandeis

Moreover, it should be noted, however, that all the previous research and archival materials that discussed and explored the university campus of Baghdad—which so far were debated, have not highlighted or referred to this connection. Therefore, making this assumption might be unreliable. Particularly that after World War II, higher education as an environment has witnessed significant expansion and reformation under the modern architecture movement discourse in many realms.



### *Concluding Remarks*

The first section sought to elaborate on the notion of the university inception during the monarchy and how the university campus, as a project, was proposed to Gropius during his first visit to Baghdad in 1954. He had to wait the official master plan of Baghdad, which notably was still under discussion, before determining the university campus's location. The relation and the connection that he gained from the Jawdat from the early stages cannot be underestimated or denied; as they were clearly committed to their former teacher. This relation confirmed for Gropius a significant weight over other competition, from British architects or even Wright's proposal.

Gropius had been asked to develop the educational programme in addition to designing a total master plan, with both tasks forming an integrated plan between TAC and the educational advisor's team. This presented the design with a unique opportunity to elaborate a new academic vision, which would gather in the campus centre three different disciplines. Reinterpreting the Bauhaus approach internationally could be the actual motivation that guided the University of Baghdad's campus. In addition to other Gropius and TAC, there were also other previous educational projects that could be considered prototypes of Baghdad's university campus; however, the first phase of the University of Baghdad's campus emphasised through its architectural details that its main inspiration was triggered by the extreme climate and natural landscape, yet it could be argued that the structural system and architectural details were, in many ways, similar to Gropius's and TAC's projects, such as in the case of the university auditorium, which was remarkably similar to the Civic auditorium proposal for Tallahassee with the Tubular roof.

On the other hand, the use of the Iraqi social-cultural tradition, as applied in introducing the university's main mosque or segregation between the men's and women's dormitories, could be recognised as an innovative attempt to align contemporary strategies, address the local context values, and identify the sense of place. Gropius's concept emphasises the sense of place without the overwhelming references from the history of the area, as Wright had proposed for The Greater Baghdad plan.

In section two, the chapter investigated and revealed some essential concepts that categorized Gropius design approach in the educational models, which depended on

creating a modern educational environment that reflects the possibilities of materials and techniques, besides integrating them with the meaning of the natural environment and the cultural values. Accordingly, it is important to highlight these principles, precisely after they were re-adopted later in the University of Baghdad campus.

- Creating general instruction zones: For the Bauhaus and its pedagogical concept, the main design philosophy was triggered by the educational philosophy that had been implemented by Gropius and reintegrated with his design approach. Defining the three main wings according to their disciplines and re-connecting them in one main structure. Presenting the bridge as the linking function between these three zones. The segregation and the reconnecting approach have developed later in his approach for the University campus of Hua Tung which was applied on a larger scale. The Hua Tung University campus defined clearly the main functions according to their zoning location within the university site, separated the residential area into three main blocks and re-integrated them with the university centre through the landscape, helped to develop a natural relationship between the university campuses. This approach also could be identified in his design for Collier's magazine school, which adopted a basics system that utilises the central room as a common room for the cluster. It could be argued that using this system helps to plan flexible space utilisation and allow the future expansion for all these projects, which is what Gropius applied and adapted later for the University of Baghdad Campus, at least at its first proposal.

- The cultural influences and local historical values: The modern architecture generally rejects the historical traditions and emphasized more flexible planning. Yet, the Bauhaus in Germany opened the debate towards this concept and embodied modernity through stressing the expressions of the school goals on breaking the conventional boundaries between the disciplines through its innovative design. Beyond that, the spatial pattern of Harvard campus which was reaching back into the 18<sup>th</sup> century gave Gropius a modern architecture idiom. Gropius planned the eight

rectangular blocks to form spaces reminiscent of collegiate quadrangles (the Yard), that flowed into one another in non-rectilinear places. Creating a sequence of open and closed places (Courtyards), as Gropius described as embodying “motion or the illusion of motion”<sup>580</sup>, a term that refers to emphasising the pedestrian and vehicular movement. He stresses, that he was aware of “the philosophical concept of communal living of cooperative activity and of interchange of ideas”<sup>581</sup>. Thus, he aimed to create a sequence of informal connected courtyards that integrated with the surrounding historical setting. This pattern was highly adopted in his future work in many educational plans. Where the open space form was utilized widely as a social hub that connects the buildings into each other.

However, the Hua Tung University campus in Shanghai, as Kögel discussed was the first experience that allowed Gropius to look at the historical principles of the architecture of the place. It could consider as an evidence for the capability to adapt the local values of the foreign countries into modern campus planning. Kögel argues the significance of Hua Tung campus as a project, illustrating that even the project was not constructed on the ground, yet, Hua Tung campus rules took further influences in Gropius future educational projects. He emphasises that particularly through interpreting the University of Baghdad Campus, stating “The design for Hua Tung University became a reference object for his later work on Baghdad University—used in that context to illustrate his ability to adapt to local cultures”<sup>582</sup>.

- The natural aspects and the landscape: Understanding the architectural traditions and the climatic conditions have influenced in many cases the urban design of the education environment. Yet, it could be clearly identified in the case of the Hua Tung University, which considered the water as an integrated element in the university site. The artificial lake was planned to create a central in-between space that organized the university zoning, the academic campus was designed to the south of it, while the dormitories for men and women surrounded the pond from the west

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<sup>580</sup> Turner.p267

<sup>581</sup> Jonathan Coulson, Roberts and Taylor.p.37

<sup>582</sup> Kögel.

over the north to east<sup>583</sup>. In addition, use of the horizontal and the vertical lines through the baffles system as protection from the warm and the humid climate.

Thus far, it may be noted that further aspect that interpreted or judged Gropius's educational projects in terms of its political agenda and how it may hold the progressive vision. The Bauhaus, as an institution, since its foundation after World War I, was associated with the idea of rebuilding the devastated Germany, which made the school not merely a building, it was a representation of the new nation. Daichendt discusses that claim, arguing that through the social -cultural condition of its hosting context, explaining that even its users have been seen as "a political agitator... the influx of young people was linked to economic issues and housing crises" <sup>584</sup>. Therefore, the role of the Bauhaus cannot be underestimated, it was too rich in its united students and staff who's their commitment and belief were a determining symbol of the Bauhaus identity and Gropius vision. Nevertheless, the political agenda and its different ideologies during the Nazi regime considered the Bauhaus as a communist centre and pushed towards closing it down in 1933<sup>585</sup>. Following that Gropius took several steps before fled to Britain and then to the United States to teach at the Harvard Graduate School of Design.

Gropius encountered a similar situation when the political power and its shifting policy impacted his significant commission in China, for the Hua Tung University. The unstable political environment and the civil war between the communists and the Kuomintang ended the project in 1949. Gropius criticised this missing opportunity and expressed his regret that the campus would not be built.

What is relevant in these pieces of evidence, is showing that Gropius previous experience in higher education and its unpredictable circumstances for sure have influenced and inspired his idea around what a university environment should be. He explored various cultural and political agendas and recognized their roles and

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<sup>583</sup> TAC.

<sup>584</sup> Daichendt.

<sup>585</sup> Daichendt. Gropius left the Bauhaus in 1928 and moved to Berlin. Hannes Meyer took over the role of Bauhaus director. see Gropius, *The New Architecture and the Bauhause*.

impacts in representing the university environment. Besides its role in adopting the social-cultural values and reshaping them in modern vision. Yet without any doubt, still each project would have its own circumstances and opportunities. That makes it have its own distinctive character and identity and integrated to its place and time.

To sum up the first phase of the University of Baghdad campus, Gropius writes, “The scheme has been accepted by the Ministry of Development in Baghdad with some additions and changes. The Prime Minister of Iraq has given priority for execution of project”<sup>586</sup>. Nonetheless, despite the Hashemite Monarchy’s attempts to secure political stability and development through the modernisation programme and the enhancement of national pride, in July 1958, the Pro-Western government of Iraq was abruptly and violently overthrown by a military coup.

The next chapter investigates the power shifts and its impact over the country, which brought different ideologies and visions towards the modernisation scheme, including the project of the University of Baghdad, and how Gropius worked to manipulate and modify his design of the university campus to match the new political ideologies and its seeking for the legitimacy through the production of architecture..

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<sup>586</sup> Gropius, ‘The University of Baghdad’ .p.66

## ***7. Chapter Seven: The University Campus as a revolutionary project- The Legitimation of Revolution through Urban Development and Architecture***

*“Grand symbolic state buildings need to be understood in terms of the political and cultural context that helped to bring them into being”*

Lawrence J Vale<sup>587</sup>

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<sup>587</sup> Lawrence J Vale.

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## *INTRODUCTION*

In the words of Ellen Jawdat, “Architectural expression is inevitably a reflection of a way of life”<sup>588</sup>. The previous chapter explored the notion of the university inception during the monarchy, at a time when “Iraq is whirling through years of progress overnight”<sup>589</sup>. Investigation the power and political support the Jawdat’s had offered for Gropius and how that paved the way towards his commission in Iraq.

However, on the 14<sup>th</sup> of July 1958, the pro-western government of Iraq was abruptly and violently overthrown by a military coup. The revolution led by General Abd Al-Karim Qasim, which announced the establishment of the Iraqi Republic changed radically the political panorama and brought different ideologies and visions towards the Iraqi modernisation scheme. This complex international, regional and local politics set the background for Gropius and TAC’s project to embrace the next phase of the university campus. Ihsan Fethi argues that the revolution could be considered as “The most significant impact on Iraqi architecture because not only the strong ties with the West were suddenly shattered, but also it created a tremendous pride and nationalism”<sup>590</sup>. Thus, the new climate has influenced the university campus and changed its direction in a way that was intended to suit the new political powers and its search for legitimacy.

This chapter examines how the university and its campus acted as one of the key symbolic state institutions after the revolution, including all the circumstances that re-shaped it, exploring the role of the university campus as a spatial and ideological structure within the urban context of Baghdad, exerting power through tangible and intangible aspects. This chapter explores these changes and its impact over the university between 1958-1968 when significant political and ideological shifts influenced the urban development of the city as has been discussed in chapter three. The [figure] illustrates the timeline that conceptualizes this chapter.

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<sup>588</sup> Ellen Jawdat, ‘The New Architecture in Iraq’, *Architectural Design*, March (1957), 79–80.

<sup>589</sup> Jawdat.

<sup>590</sup> Ihsan Fethi, ‘Contemporary Architecture in Baghdad’, *Process Architecture*, May (1985), 112–32.



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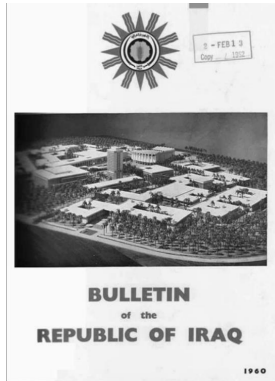


Coat of Arms of the First Iraqi Republic



The 14 July Revolution, also known as the 1958 Iraqi coup d'état, took place on 14 July 1958 in Iraq, and resulted in the overthrow of the Hashemite monarchy that had been established by King Faisal I in 1921 under the auspices of the British. King Faisal II, Prince 'Abd al-Ilah, and Prime Minister Nuri al-Said were killed during the uprising.

1958



The Bulletin of The Republic of Iraq in July 1961, emphasising the university campus as part of the main attention that the republic has towards education.

1963

Newspaper in 1963, announced The Ramadan Revolution also referred to as the 8 February Revolution and the February 1963 coup d'état in Iraq, was a military coup by the Ba'ath Party's Iraqi-wing which overthrew the Prime Minister of Iraq, Abd al-Karim Qasim in 1963

1968

The 17 July Revolution was a bloodless coup in Iraq in 1968, led by General Ahmed Hassan al-Bakr and Saddam Hussein, which brought the Iraqi Regional Branch of the Arab Socialist Ba'ath Party to power



General Abd al-Karim al-Qasim in July 1959 laid the cornerstone of the University of Baghdad campus.



The university campus masterplan 1963



The University Campus of Baghdad in 1966 and its three main symbolic buildings

Hisham Munir was one of the key players in this phase, he introduced Walter Gropius and TAC to General Abdul Karim Qasim

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## *The University Campus of Baghdad Post-revolution*

### **The University Campus: Politicisation and Negotiating**

During the first phase of the university campus, which was progressing steadily in July 1958, as recalled by McMillen “The papers announced that King Faisal and his family had been assassinated in Baghdad and the rule of the country had been taken over by General Abdul Karim Kassem”<sup>591</sup>. In terms of the University Campus having a signed contract that was structured to ensure fixed automatic monthly payments, helped to maintain the project progress, especially that the firm assumed that it should continue the working progress to support the project’s payment and put the Iraqi government in front of the fait accompli. In addition, Gropius’ relation with the Jawdat’s was particularly important for this point, as the Jawdat’s worked to support the project from the inside, which helped to overcome many obstacles, particularly the financial aspects, which some time faced a delay. According to Marefat, after the revolution of 1958, “Nizar Jawdat intervened with the Board and its Bank to speed up the payment process”<sup>592</sup>, Marefat argues this through Ellen Jawdat letter to Ise (Gropius’s Wife), who expressed her concern in terms of delaying the payments, emphasising that “Nizar buzzed right down to find out what was going on... I assure you there have been no changes of mind, politically or financial, but just the snarl of red tape with which most governments seem to be afflicted”<sup>593</sup>. However, considering this letter was discussing the financial situation for the project at the pre-revolution time (as its dated back to May 1958, two months before the revolution), these correspondences seem to be even before the revolution. Yet, this indicates that even before the revolution the project faced some financial and management difficulties that might require internal influence to overcome the bureaucracy system.

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<sup>591</sup> Louis McMillen, ‘The University Of Baghdad, Iraq’, in *The Walter Gropius Archive*, ed. by Alexander Tzonis (New York: Garland Publishing, 1991), pp. 189–238.p.89

<sup>592</sup> Mareft.

<sup>593</sup> Ellen Jawdat to Ise Gropius, May 1958. quoted in Mareft, 2008.p.5

Similarly, the blurred policies and agendas of the post revolution regime created uncertain political, economic and social environment that influenced many projects, missions and businesses in different sectors. As Ise reveals in her letter to the Jawdat's, the new regime had not yet contacted or informed them about any updates in terms of the university campus project, making them face an unclear destiny. They stated that "TAC has no direct information from Baghdad as yet, and they were told... quite a while may elapse before they will get around to university plans"<sup>594</sup>. Regarding these concerns, McMillen argues for the TAC role, claiming that "we carried on with the project; when finished we sent a cable to Kassem stating that we had completed the master planning phase of our contract and asking what he would like us to do next"<sup>595</sup>. Moreover, it could be argued that the Jawdat's involvement with the university campus of Baghdad after the revolution became more complicated, particularly since that the new regime held different political agenda that considered them a part of the Monarchy elite. This might explain the involvement and the role of the new connection with Madhloom and Munir associates in the second phase.

To illustrate this critical time, Hisham Munir highlights the key role that he played in introducing Walter Gropius and TAC to General Abdul Karim Qasim and in ensuring the continuity of the university project in his lecture *When Politics and Architecture Collide* at MIT in 2015<sup>596</sup>. Munir discusses here that during his early time in power, General Qasim was clearly very keen to gain the people's support, pursuing his own visions to achieve this whilst earning the people's trust. Munir recalls Qasim's first steps, stressing that "his government eliminated foreign staff and distributed planning board projects to related ministries to handle, where the

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<sup>594</sup> Ise Gropius to the Jawdat's, 29 September 1958. quoted in Mareft, 2008.p.6

<sup>595</sup> McMillen.

<sup>596</sup> Hisham Munir, *When Politics and Architecture Collide, Lecture Video* (MIT SA+P Massachusetts Institute of Technology School of Architecture, Planning, 2015) <<https://www.youtube.com/watch?v=WCrlvixK-GQ>>. The lecture characterized four main stories that Munir's experienced when architecture interpreted with the political agenda during different Iraqi regimes.

university project was assigned to the Ministry of Works and Housing<sup>597</sup>. Additionally, Munir argues for the political ideologies and their influence on the university campus, as well as how it may be considered/judged according to the architect's nationality. He emphasises that "I realised early that these political changes are going to affect the project carried by Americans". As a result, Munir acted quickly in arranging a meeting with the Baghdad University's president (Dr Abdul Jabbar Abdullah), who was a MIT graduate, adding that "I slab a word with him; Dr Abdullah was also a family friend and he ensured me backing when the matters come to him". Munir reveals that he contacted Gropius by telex, urging him to come and visit the leader of the revolution, General Qasim. "Gropius and his partner Louise McMillen, who came to Baghdad four times a year, both attended, and, with the Minster Hassan Rifat, we went to meet Qasim in his office in the Ministry of Defence, taking with us pictures and the project presentation, displaying all of this at his central office at the Ministry of Defence"<sup>598</sup>. It seemed that this meeting was very promising, positively impacting the university project. As Munir argues, General Qasim was very impressed during the meeting by the design, saying to Gropius, "I want this university to be the best in the Middle East"<sup>599</sup>.

Saying this, as previously discussed earlier, McMillen's report indicates that the office wrote to the new regime first, asking for further details and updates concerning the university project before the Iraqi government inquiries about the project. According to McMillen, the reply stated that the General would like to see and discuss the project personally, asking him to visit him in Baghdad<sup>600</sup>. The report describes Gropius and McMillen's visit to Qasim's office at the Ministry of Defence in detail, recalling that, even though the General was an enthusiastic client, it was rather intimidating to visit him at the ministry considering it was representing the higher political powers in Iraq. The report recalls that scene, clarifying that "one entered the building and passed through a large hall, at the end of which a grand

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<sup>597</sup> Munir.

<sup>598</sup> Munir.

<sup>599</sup> Munir.

<sup>600</sup> McMillen.

staircase led to the ruler's office. At the head of this staircase, a soldier sat behind a machine gun aimed directly down the stairs: one had to walk up hoping for the best"<sup>601</sup>. Moreover, in General Qasim's office, the atmosphere became more serious as he surrounded himself with more soldiers, the report adding that this "made for rather formal meetings"<sup>602</sup>. This significant description gives a great indication of the contradiction and complex environment that the country was witnessing, as well as how Gropius absorbed and collaborated with this problematic situation.

The correspondence between Walter Gropius/TAC and General Qasim proves Gropius's determination to succeed. Isaacs discusses how Gropius was able to negotiate and manage this situation, stating that "the political unrest and revolution, moved with aplomb, shows his great ability to adjust to new situations scarcely taxed"<sup>603</sup>. This is further backed up when considering the revolutionary regime retained almost only to Gropius to continue working on the university project<sup>604</sup>, as well as the fact that he was offered a new contract to proceed and develop the university campus master plan. Marefat discusses the new contract that Gropius signed in 1959, stating that it "Reveals how pragmatic he was in arranging details to fuel his business, guarantee steady payment, and ensure his chances of success"<sup>605</sup>. The main provision of the contract, as Marefat claims, was "From a \$1 million payment deposit into a Swiss account and a \$2.3 in the second year, to a guarantee that the contract would bind successor regimes"<sup>606</sup>.

Gropius and TAC had been urged by the General during their visit to modify the masterplan and to redesign a monumental building in the middle of the University campus, which was one of the main changes in the campus masterplan. Mc Millen stresses that this building was supposed to be recognised from the city centre of Bab

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<sup>601</sup> McMillen.p.190

<sup>602</sup> McMillen.p.190

<sup>603</sup> Reginald R. Isaacs, *Walter Gropius: Der Mensch Und Sein Werk* (Mann, 1984).p.281

<sup>604</sup> Panayiota Pyla, 'Back to the Future: Doxiadis's Plans for Baghdad', 7.1 (2008), 3–19  
<<http://dx.doi.org/10.1177/1538513207304697>>.

<sup>605</sup> Marefat.p.5

<sup>606</sup> Marefat.

Al-Moatham, highlighting it “Could be seen by General Kassem from his office in the Ministry of Defence, which was some miles upriver from the university site”<sup>607</sup>.



Figure 7-1: General Abd al-Karim Qassim in July 1959 laid the cornerstone of the University of Baghdad campus.

Source: The University of Baghdad, establishment, <http://uobaghdad.edu.iq>

The general was clearly very keen about the university campus, even claiming and propagandising it as one of the revolution’s achievements, as could be acknowledged in his speech during laying down the cornerstone of the university campus and declaring that it would be named The University Of Baghdad, or “The City of Science”, this was announced during the first anniversary of the revolution in 1959.

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<sup>607</sup> McMillen.p.90



# وضع الحجر الأساس لجامعة بغداد

في الساعة  
السابعة والنصف من  
صباح يوم ١٧ / ٧ /  
١٩٥٩ وضع الزعيم الشهيد  
عبدالكريم قاسم الحجر  
الاساس لجامعة بغداد في  
منطقة الجادرية التي يحيط  
بها نهر دجلة من جهتها  
الثلث. وقد حضرت الاحتفال  
وفود من الدول الشقيقة  
والصديقة والسادة الوزراء  
ورجال المسلك الدبلوماسي  
وكبار رجال الجيش والدولة  
فالقسي سيادة الزعيم كلمة  
اطلق فيها على الجامعة اسم  
(مدينة العلم) وقال انها  
ستكون اعظم جامعة في  
الشرق الاوسط وقد خصص  
لها حوالي ٢٥ مليون دينار ثم  
وضع سيادته باسم الله وباسم  
الشعب والوطن وباسم العلم  
الحجر الاساس وتبلغ مساحة  
الارض المخصصة للجامعة  
مليوناً ونصف مليون متر  
مربع وتضم اكثر من ١٢  
الف طالب وطالبة.  
وفيما يلي نص كلمة  
سيادة الزعيم التي

ألقاها بهذه  
المناسبة.  
السلام عليكم ابناء الشعب:  
السلام عليكم ايها الضيوف  
الكرام:  
اخواتي اخواني يسرنني في  
هذا اليوم وهو اليوم الثالث  
من صر جمهوريتنا الخالدة  
في عامها الثاني ان اضع  
الحجر الاساس لجامعة بغداد.  
وبذلك نعيد مجد التاريخ لهذه  
الربوع. لقد سبق قبل هذا في  
حوالي الفين قبل الميلاد اي ما  
يقارب اربعة الاف  
سنة ان كانت هناك جامعة  
على مقربة من هذا المكان  
ومقابلها في منطقة (الحرمل)  
كانت جامعة كبيرة يؤمها  
السكان وبنو الامسان من  
ارجاء المعمورة ليتلغفوا  
فيها. ولقد كانت جامعة  
عظيمة تسع الى ما يقارب  
عشرة آلاف تلميذ وتلميذة  
ولها فروع اخرى في المناطق  
القريبة المجاورة. وقد اثلت  
جامعة اخرى في بغداد في  
زمن المأمون سميت بـجامعة  
(بيت الحكمة) ان الجامعة

التي اثلت في زمن المأمون  
لم تكن بنفس المسعة التي  
اثلت فيها الجامعة القديمة  
قبل اربعة آلاف سنة.  
اما جامعتنا هذه فسوف تكون  
اعظم جامعة في الشرق  
الايوسط وقد خصصنا لها  
حوالي (٢٥) مليون دينار  
تصرف من اجل العلم وتنقيف  
ابناء الشعب لنا نضع الحجر  
الاساس في هذا اليوم  
باسم الله وباسم الشعب  
والوطن وباسم المعلم الذي  
هو الاول وهو الاخير  
في تنقيف الشعب.  
باسم المعلم الذي  
سوف لا تنسى جهوده  
مدى الازمان.  
ايها الاخوان:  
سوف تسمى هذه المنطقة  
بالاضافة الى تسميتها  
بجامعة بغداد  
تسمى (مدينة العلم).  
وانه ليسرنني جدا في هذه  
اللحظة ان اضع الحجر  
الاساس على بركة  
الله والسلام عليكم.

Figure 7-2: The manifesto that stated by Qassim and announced laying down the milestone for the university campus and claiming that it will be called The University of Baghdad 'the City of Science'.

Source: The University of Baghdad, establishment, <http://uobaghdad.edu.iq>

Figure 7-2 represents the first proclamation promulgated during the laying-down ceremony of the cornerstone in July 1959 under the title '*Laying the Foundation Stone for the University of Baghdad*', which started by detailing the ceremony date and time (07:30 on the 17<sup>th</sup> of July 1959). General Abdul Karim Qasim laid the foundation stone for the University of Baghdad in the Jadiriya district, which is surrounded by the Tigris River from its three sides. Qasim initiates his elocution with "on this day, the third day of our eternal republic in its second year, I am pleased to place the foundation stone of the University of Baghdad, to restore the glorious history of this great city", stressing that "the university will be the largest university in the Middle East, and for that we have allocated about 25 million Iraqi Dinars for the education sector, the purpose of science, and educating the people". To conclude, Qasim declares that "in the name of God, the name of the people, the country, and the name of the teacher, who is the first and last influence in education the people. This area, in addition to its name, the University of Baghdad, will be called the City of Science"<sup>608</sup>.

The speech emphasised three main points: First, although the university campus of Baghdad as a project was commissioned during the Monarchy, after the transformation of power Qasim worked clearly to denote that the university campus as one of the main achievements of the "Thriving Republic of Iraq" instead of the Iraqi Kingdom. Particularly that he stressed the date and determined to associate it with the first year of the revolution to emphasise that idea, publicising the project of the university campus to the people and the world to show that the revolution was a success in its first year. Secondly, Qasim stressed the university's role in the area, arguing that it would be the largest university campus in the Middle East, thus acknowledging the campus as a new higher education centre whose impact would go much beyond its local context. Finally, Qasim laid down the cornerstone, not only for a university campus but for a whole urban development vision that would expand

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<sup>608</sup> Establishment of University of Baghdad, University of Baghdad, [http://uobaghdad.edu.iq/?page\\_id=15044](http://uobaghdad.edu.iq/?page_id=15044), 9.

the university mission into a city that would be dedicated to science and higher education.

The next stage was redesigning the University campus masterplan, Isaac discusses this stage arguing that during a return visit to Baghdad in early 1960, “Gropius began, most poetically, an otherwise prosaic account of his activities”<sup>609</sup>. At this time, Gropius reveals to his wife, Ise, his concerns towards the University campus changes and the structure of the new contract, stating “quick, before the surf returns; it is morning and mist has settled over the Tigris... Our careful plans have had the right impact and there is appreciation all around. Today, we are going into the financial negotiations, the most difficult part. One meeting follows the other”<sup>610</sup>, yet a week later, Gropius wrote another letter to Ise, describing the project progress and his feelings toward the general impression of the regime: “My prestige in Baghdad is sky-high and it won’t be easy to maintain it on such a pinnacle. They wait for everything for my judgment when questions arise and then decide according to my proposal. I was with (Karim) Kassim Prime Minister of the Revolutionary Government for 1 ½ hours who was highly delighted about... our work. For the time being, he has granted 85 million for the project. It is a miracle that we have managed to get all the necessary decisions with binding signatures within one single week”<sup>611</sup>. This statement shows how Gropius managed to overcome many obstacles and bureaucratic administrations laws through establishment of strong trust and personal relations with the political powers.

Gropius notes “I have sent a long telegram to the Premier, thanking him for the courtesy and efficiency of his government. I had to speak to 400 people in the spur of the moment and it came off very well... I imagine I shall probably get the opera house in Baghdad promised to me. F. L. Wright will turn in his grave”<sup>612</sup>. In this part, Gropius reveals his optimism toward gaining more projects, particularly the Opera House, which was dropped by the Iraqi government, arguing that it would not fit the

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<sup>609</sup> Reginald R. Isaacs. P.281

<sup>610</sup> Gropius, letter to Ise Gropius, Baghdad, February 19,1960. **quoted in** Reginald Isaacs.p.281

<sup>611</sup> Gropius, letter to Ise Gropius, Athens, February 26 ,1960 **quoted in** Reginald Isaacs.p.282

<sup>612</sup> Gropius, letter to Ise Gropius, Athens, February 26 ,1960 **quoted in** Reginald Isaacs.p.282

new ideology of the regime. This confirms Gropius's place and how he had become close to the political powers to reconsider him for an extra project, despite the fact that it has been commissioned before, he was favoured over others to plan it.

Ise Gropius writes to a family friend detailing that the new regime had authorised and blessed the university project, reporting that they “want them bigger and quicker”, further, Ise emphasise that “It seems they need nothing more than education and training for their young people if they want to make a success of the new regime, and so they have scrapped F.L. Wright's Opera House, and even Aalto's Civic Centre was postponed because they intend to concentrate on the University and Corbu's stadium. Well, you can imagine what it means to build a university from scratch”<sup>613</sup>.

The revolutionary government took over power during a time when all the sociocultural, economic platforms were ready to be developed. Thus, it worked to embrace architecture as a form of power and as a symbol of state development.

In terms of the university campus, the new ideology of the Republic worked to mark its independence by a revision masterplan of the university campus, politicising and claiming it as one of the revolution's achievements. According to McMillen, the preliminary plans were approved in late 1959, working drawings starting in the new office in Rome that TAC set up particularly for this purpose along with Panero, Weidling and Salvadori (the project engineers); the working drawings set was completed in late 1962, and was divided into six main tenders<sup>614</sup>. Qasim's regime witnessed approving and building Tender I, which consisted of the main entrance, the arch complex, the ring road, and the tall Faculty Offices Tower that he could see

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<sup>613</sup> Ise Gropius, letter to the Pritchard's , July 2<sup>nd</sup>, 1959 **quoted in** Fiona MacCarthy, *Walter Gropius: Visionary Founder of the Bauhaus* (Faber & Faber, 2019).p.392

<sup>614</sup> McMillen.

from his office<sup>615</sup>. See [Figure 7-3] that represents the Bulletin of The Republic of Iraq in July 1961, which has been published to emphasize the university campus as one of the main projects that the republic adopted to improve the higher education system in Iraq. Similarly [Figure 89] which illustrates a local newspaper dated in 1959 that declared in its front page that the General opens the greatest university in the region.

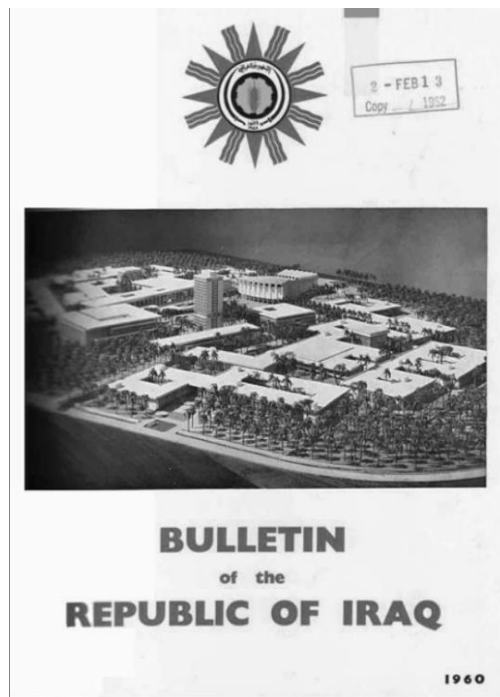


Figure 7-3: The Bulletin of The Republic of Iraq in July 1961, emphasising the university campus as part of the main attention that the republic has towards education.

Source: Iraqi National Library and Archives, <http://www.iraqnla-iq.com/fp/journalll/index.htm>

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<sup>615</sup> McMillen.



Figure 7-4: The newspaper in its front page publishes in September 1959 an article that highlighted that the general leader, Abd al-Karim Qassim, climes opening the greatest university in the Middle East in the capital city of Baghdad, Iraq.

Source: Iraqi National Library and Archives, <http://www.iraqnla-iq.com/fp/journall/index.htm>

قانون رقم (٢٨) لسنة ١٩٥٨

قانون جامعة بغداد

(باسم الشعب  
مجلس السيادة  
بعد الاطلاع على المادة (٢١) من الدستور المؤقت وبناء على ما عرضه  
وزير التربية والتعليم ووافق عليه مجلس الوزراء صدق القانون الاتي:-)  
الموقع عليه:-

مجلس السيادة  
محمد نجيب الربيعي  
رئيس مجلس السيادة

محمد مهدي كيه عضو	خالد التقشيري عضو
الزعيم الركن عبد الكريم قاسم	العقيد الركن عبد السلام محمد عارف
بها علي وزير التوسلات والاتصال	(نائب رئيس الوزراء ووكيل وزير الداخلية / ووكيل وزير الدفاع) محمد حديد وزير المالية
عبد الجبار الجرمود وزير الخارجية	مصطفى علي وزير المالية
جابر عسوز وزير التربية والتعليم	ابراهيم كيه وزير الاقتصاد
الزعيم الركن نجيب طالب وزير الشؤون الاجتماعية	محمد صالح محمود وزير الصحة
هديب لحاج حمود وزير الزراعة	فؤاد الركابي وزير الاسعار
	سنيق ششل وزير الارشاد

نشر في الوقائع العراقية العدد ٣٤ بتاريخ ١٩٥٨ / ٩ / ٠٢

Figure 7-5: The newspaper in its front page publishes in September 1959 an article that highlighted that the general leader, Abd al-Karim Qassim, climes opening the greatest university in the Middle East in the capital city of Baghdad, Iraq.

Source: Iraqi National Library and Archives, <http://www.iraqnla-iq.com/fp/journall/index.htm>

## The University Campus: Educational Approach

Re-viewing Gropius's quotation that stating, "The problem is how can we avoid too much Americanism, and still give Iraq a school that will help conquer the illiteracy problem and train all kinds of leaders to use the country's wealth wisely?"<sup>616</sup>, reveals his awareness of the cultural and political environment in Iraq, as well as its sensitivity towards the west as a colonial power. In this approach, Gropius continued his design philosophy, realising the firm was required to develop the campus masterplan in addition to the formulation of the new university teaching and administration principles, which made the project an unusually complex mission. However, it was something that Gropius appreciated as he states "The government of Iraq had the wisdom to give the opportunity to a firm, uniquely prepared for it"<sup>617</sup>. Thus, to avoid any impression that western architecture would be dominant in the university campus, Gropius proposed that the climate conditions should be the main priority in guiding the university design.

Gropius considered the Baghdad University Campus to be an opportunity to set up all his beliefs not only as an architect, but also as an educator; he knew that the chance to plan such a project from the beginning would not often be available to an architect: "For Gropius, Baghdad is an ideal project; to an architect and teacher long-dedicated to the principle that members of the profession must play the broadest possible role in the pursuit of a better life for mankind, the total design of a university is a goal achieved"<sup>618</sup>. Yet for The Architects Collaborative International, "Baghdad University is a problem whose scope demands a system of collaboration amongst equals, which is part of the foundation upon which the firm is built"<sup>619</sup>. Consequently, the project required creating specific associations between different specialities. Much of the basic research work on both the educational and the

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<sup>616</sup> Anonymous, 'Planning a University of Baghdad'.

<sup>617</sup> Anonymous, 'Planning the University of Baghdad'.p.108

<sup>618</sup> Anonymous, 'Planning the University of Baghdad'.p.108

<sup>619</sup> Anonymous, 'Planning the University of Baghdad'.p.108

architectural demands of the assignment was carried out within the character of Harvard Square, “Some of the people who know the most about Iraq”, as Mc Millan points out, “are right here in Cambridge”<sup>620</sup>. Mc Millan names the industrial research firm of Arthur D. Little, as well as the head of Harvard’s Centre for Middle Eastern Studies, Sir Hamilton Gibb, as two particularly valuable sources in this stage.

Out of all these researches, the new masterplan of the university was constituted to be built in three stages, accommodating 273 buildings for 12,000 students; Gropius held design meetings on an almost daily basis with the project managers, the job captains and the teams for each building type (as Mc Millan highlights)<sup>621</sup>. Yet, Marefat claims that Louis McMillen was the most direct supervisor involved in the project, especially during the contractual discussions, as well as a site manager in Baghdad<sup>622</sup>. Marefat argues that “Gropius oversaw the development of the university masterplan without ever putting pencil to paper”, adding that he was “a coordinator who allowed others to design, in the spirit of his idea”<sup>623</sup>. Even though Gropius was the main architect who created the University of Baghdad for the Iraqi government and the outside world, it is safe to say he utilised teamwork as a signature methodology.

Professor Cyril G. Sargent head of the educational adviser’s team from Harvard School of Education, set out and completed the educational program resulting in a comprehensive vision, the essential aspect of which being “no department should own, or have for its exclusive use, any general classroom or teaching space”<sup>624</sup>. Yet, this was excluding specialised laboratories, which should belong to a specific department. In other words, the general classrooms and the lecturing halls were suggested to be used by everyone, as McMillen describes “a given classroom might have a class in math one period and Islamic history the next”<sup>625</sup>. This utilisation

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<sup>620</sup> Anonymous, ‘Planning a University of Baghdad’.

<sup>621</sup> McMillen.

<sup>622</sup> Marefat, ‘From Bauhaus to Baghdad: The Politics of Building the Total University’.

<sup>623</sup> Marefat, ‘From Bauhaus to Baghdad: The Politics of Building the Total University’.p.6

<sup>624</sup> McMillen.P.191

<sup>625</sup> McMillen.p.191



factors for various teaching spaces and had been classified as small classrooms, large classrooms; and specialised laboratories.

These requirements include the three major disciplines of the university (School of Humanities, School of Engineering and the School of Sciences); the shared spaces in the university campus was planned to offer greater efficiency of use and lower initial cost. Al-Alwan argues that adopting this vision on the university campus was supposed to influence not only the cost of the university building, but also the social environment, as planning the education facilities as a shared environment would allow “to share the education experience, when the student will meet randomly and regularly, which is known as [fertilisation of knowledge], which would offer a wide range of experience and interaction between the student’s society”<sup>626</sup>. This concept was emphasised in a TAC report, discussing that apart from the obvious advantages of economy, “The proximity and interchangeability of the three main divisions provides the students with opportunities for the cross-fertilisation of thinking amongst various fields of specialisation and thereby allows a breadth of intellectual development beyond the boundaries of the student’s major field of study”<sup>627</sup>. In the light of this vision, the design of the academic part of the university was certainly influenced, as it not only greatly reduced the required number of classrooms and the duplication of many facilities, but also required the gathering of them in one common academic space.

### **The University Campus: Adaptation towards the Climate Conditions**

The first phase, planning the masterplan of the campus, as argued by Gropius, was greatly inspired by the local climate conditions; research into Baghdad traditional architecture was carried out, a great deal of which concerning how to adapt to living in a hot, dry climate. Baghdad gets quite cold in the winter, but the summer weather is remarkably hot, dusty and dry, the highest recorded temperatures being above 50 degrees centigrade (or more for an extended period); moreover, due to the latitude,

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<sup>626</sup> Hoda Al – Alwan, 'Interview', in Ula Merie (ed.), (2018).

<sup>627</sup> TAC.p.116

the solar intensity will be greatest on the roof and on the west and east facades (including southwest and southeast), whilst the south will receive a lower altitude sunshine in winter but a relatively high altitude incidence during the hottest months<sup>628</sup>. According to these facts, all possible ways to control the effects of the climate have been applied by TAC: studies on the old traditional centre of Baghdad had shown that the city had rather narrow and compact streets that made most of buildings shaded during the day, see [Figure 7-6 and 7-7] that demonstrate the traditional neighbourhood in the local context of Baghdad and the main characters that embodied its adaptation to climate conditions.



Figure 7-6: The urban morphology of Baghdadi local context, shows the compact residential houses and their courtyards.

Source: No Known Restrictions: Baghdad Aerial from Matson Collection, ca. 1920-1934 (LOC)  
Believed to be in Public Domain from Library of Congress, Prints and Photographs Collections

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<sup>628</sup> TAC.



Figure 7-7: Traditional Baghdadi Street with the traditional Mashrabiya, also known as Shanshūl in the early 1930s

Source: Published By: The British Museum.

In addition to the urban morphology of the local neighbourhood, there were traditional architectural elements that had been identified by TAC's research (such as shading, which usually was accomplished by selective planting of date palms and eucalyptus trees). Furthermore (using the traditional Mashrabiya), air cooling was carried out by building a mat of camel thorns in a window opening, dripping water down through it, and either into the house or, if the orientation was incorrect for that solution, to draw the air through with a large, slow-moving fan. McMillen also emphasises in his report that most of the traditional buildings in Baghdad, even small ones, had an inner court with a shading tree and some sort of water display<sup>629</sup>. He points out that "The amazing power of evaporation water to cool the air in a hot, dry

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<sup>629</sup> McMillen.

climate was illustrated, as the temperature in the courts tends to be a quite a bit lower than temperature outside”<sup>630</sup>. The environmental and cultural studies conducted on the Baghdad climate conditions and its local traditional planning and architecture character offered the basic philosophy adopted by Gropius; as McMillen discussed, it was put forward by Gropius, who believed that we need “to build on past experience and techniques developed in the area and use modern building methods and materials to come up with contemporary solutions for environmental control”<sup>631</sup>.

Gropius embraced the climate and its excessive heat as a trigger to create his own vision of the university campus of Baghdad, particularly considering extensive research into sun control was very thorough and detailed during the whole design process. This can be recognised in TAC’s and McMillen’s report, which reviewed the main architectural features inspired by the architectural morphology of the local context and its adaptation towards the climate conditions.

Firstly, the sun breakers (or sun baffles) were designed as a metaphor to the traditional Mashrabiya; this structure required a specific and detailed study for every orientation and design of the sun breakers for each building to ensure the creation of very deep structures with effective and adequate shades. As TAC’s report describes, “A system of horizontal and vertical sun baffles, as protection against direct sun rays and carefully devised for each orientation, create interpenetrating planes which overshadow each other and enliven the facades by the moving sunlight”<sup>632</sup>, yet Gropius insisted that the sun breakers should interfere with the views as little as possible <sup>633</sup>. Nevertheless, McMillen argues that “it was the sun control designs, in fact, that developed into the main features of the facades of most of the buildings”<sup>634</sup>. Secondly, developing a composition of different sizes, orientation and design of courtyard were discussed by TAC’s report: “Planned to keep building close together in order to gain the maximum advantage from shading and to cut down circulation

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<sup>630</sup> McMillen.p.190

<sup>631</sup> McMillen.191

<sup>632</sup> TAC.p.116

<sup>633</sup> McMillen.

<sup>634</sup> McMillen.p.191

distances between the parts of the large complex”<sup>635</sup>. Finally, enhancing the utilisation of water in the design, especially considering the fact that it is considered to be an effective symbol in the context of the Arab city. The cooling effect of water evaporation was thoroughly researched, and the ideas that evolved from these studies were used in the designs of fountains and running water in most of the courtyards. According to McMillen, Frank E. Basil of Athens had taken over the engineering duties of the project and developed some advanced canal and irrigation systems, particularly whereby the site is bounded by the Tigris river<sup>636</sup>. In [Figure7-8], the courtyards between the classrooms demonstrate the climate control features (e.g., the scale of the building, the flat roofs overhanging the windows, the sun breakers system, the white concrete, the water fountain in the middle of the courtyards with the palm trees).



Figure 7-8: Perspective of the courtyards in the classrooms area

Source: McMillen, p.219

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<sup>635</sup> TAC,p.116

<sup>636</sup> McMillen.

Another interesting aspect of the site itself is that it was a very large orchard with mature date palms of twelve to fifteen meters in height; these palms trees had a great effect on the detailed layout of the basic masterplan , as discussed by McMillen in his report, pointing out that roughly five hundred of these trees have been transplanted for shade, outlining the road system: “This was a successful operation directed by Maj. John Nocton, a British agronomist living in Baghdad in the early sixties... only one or two trees died as a result of the move”<sup>637</sup>.

These significant steps towards understanding the climate conditions and accordingly adapting the local architecture characters have helped to emphasise the place of the university campus, as well as to enhance its individual identity; conversely. Despite the arguments of Gropius and TAC concerning the fact that the overall climate’s study of the University of Baghdad owes much to Baghdad’s traditional context, much of the architecture elements utilised in Baghdad University could be inspired/derived from several of Gropius’s prior projects (e.g., his previous academic projects in the Bauhaus, Harvard Graduate Centre, and Hua Tung University), or his design for the American embassy in Athens (constructed around the same time of Baghdad University, between 1959 and 1961). Figure 7-9 shows the horizontal and vertical structures and courtyards adopted in Gropius’s design for the United States Embassy in Athens, which embraces the international style that has been applied by Gropius and TAC in other countries and climates.

Nevertheless, it could be argued that the harmony amongst the campus buildings was not a matter of repetition of comparable forms or details, but a matter of adaptation of the architecture characters and materials in accordance to the climate conditions.

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<sup>637</sup> McMillen.p.191



Figure 7-9: United State Embassy, Athens, 1961. Gropius and TAC

Source: *Art and Architecture*, 79(5), 1962.

### *The University Campus: Re-Planning*

The general philosophy of planning university campuses as an educational environment during the 1950s could demonstrate a great interest and acceptance in embracing more innovative and advanced concepts that debate the campus in terms of its architecture character, research and professional aspects, in addition to its urban/nature relation with its surrounding environment. A brief look at the university masterplan as an architectural product in its first phase reveals that it was designed in a very distinguished environment (e.g., by the diversity in its common patterns). It

ranged in size from a 5,000-seat auditorium to individual houses for the faculty staff. The university campus was planned from its first phase to be a small town, designed to house and educate a large group of students, as well as to reflect the identity of its place and culture<sup>638</sup>.

Many of the studies discussing the planning of the university campus of Baghdad in its second phase emphasise the fact that the university was motivated by its notion to create a flexible environment; according to Charles Linn, “campus building should be like the courses that make up a curriculum: each may be valuable on its own, but they must also work together to create a larger vision”<sup>639</sup>. Thus, Gropius, TAC, and the education consultants worked together to express a comprehensive vision and plan, recommending that the university campus “Should not be made up of individual colleges expressed as separate physical entities that would eventually suffer obsolescence through the need to expand or contract”<sup>640</sup>. The suggested plan was designed to embrace an equal importance of three major disciplines: Engineering, Sciences and the Humanities—plus the instructional facilities, which were all planned to be allocated in the academic buildings group, thus symbolising the university central core, which was clearly motivated and guided by the Bauhaus universalist approach as has been discussed in chapter 5.

As identified in the TAC report, “...divided into three general instruction areas, planned for flexible space utilisation, rather than in distinct building groups; each division and colleges within it are marked by functionally-related permanent administration spaces”<sup>641</sup>. This concept was argued in the *Architectural Record* report, which points out that “The colleges which make up a university are continually changing in relation to one another in terms of their considered importance; interest in certain areas of study may increase or decline”<sup>642</sup>. Thus,

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<sup>638</sup> TAC, p.116

<sup>639</sup> Charles Linn, ‘Academic Buildings: Reeducating the Masses’, *Architectural Record*, October 1998, p. 149.

<sup>640</sup> Anonymous, ‘Planning the University of Baghdad’.

<sup>641</sup> TAC.

<sup>642</sup> Anonymous, ‘Planning the University of Baghdad’. p.108



planning a university with more new buildings for basic scientific research would also require altering the university's old structure, which depended on provision of too many spaces for a branch of humanities which were considered at that time irrelevant or esoteric in favour of another academic discipline with an increasing number of students<sup>643</sup>.

Moreover, considering he insisted on keeping the pedestrian and the vehicular traffic strictly separated, Gropius showed a special interest in the circulation of the site as can be seen in [Figure 7-10], which shows the ring road surrounding the central plaza, where the building groups lie to the east and west of the central plaza); by attaching a water canal surrounding the academic zone parallel to the ring road while there are only a few exits into this area (which were only planned to reach the main central plaza park and maintenance), Gropius operated the ring road not only as a circulatory system, but also as physical boundaries that preserve the academic zone identity. Gropius's approach to the internal campus circulation design was based on the creation of an open space gathering (the core) that accommodated daily social student activities; thus, he planned to motivate the pedestrian circulation via the development of a series of interlocking spaces that would direct the students from their private courtyards in the academic buildings to the semi-public places in the central plaza, where most of the academic and supportive buildings are connected by covered walkways. This approach was detailed in Gropius's arguments of the Harvard Graduate Centre, whereby it was noted that the utilisation of the courtyards was done in order to create a relation between the building masses and the enclosed open spaces: "We found that there was a certain sequence of open courtyards between the buildings, which every contributing architect had faithfully followed through several centuries"<sup>644</sup>. The central area was designed to be a true gathering place and community centre for a small city; Gropius discusses in *CIAM, The Heart Of the City* (1952) the human scale at the core, questioning "Why does one core

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<sup>643</sup> Anonymous, 'Planning the University of Baghdad'.

<sup>644</sup> Walter Gropius, 'The Human Scale at the Core', in *CIAM; The Heart Of The City*, ed. by Josep Lluís Sert, Jaqueline N. Rogers, and Ernesto Sigfried (New York: L. Humphries, 1952), pp. 53–56.p.54

within a town or city attract us as pleasant when another may not?”. Further, he argues that “the intricate problem of scale lies at the bottom of this question. A good solution much depends on whether a harmonious relationship has been achieved between the height of the surrounding building and the dimensions of the plaza”<sup>645</sup>. The actual size of the plaza was designed to accommodate the peak hour of activities; thus, the relation between its size and the buildings that were allocated there has been measured not only in terms of the number of users, but also in terms of the building’s height when forming its hidden boundaries: “If it is too large, it will look empty and may never provide the contagious atmosphere and liveliness so essential for its success... gigantic, undivided, open space leaves most people intimidated rather than stimulated”<sup>646</sup>. In mind of this, the centre was designed to be the heart of the university, see [Figure 7-11 and 7-12], which illustrates the university’s main zones and the central university’s use inside the ring road.

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<sup>645</sup> Gropius, ‘The Human Scale at the Core’.

<sup>646</sup> Gropius, ‘The Human Scale at the Core’.p.54



Figure 7-10: The water canal that surrounds the central area in parallel with the ring road.

Source: Researcher, University of Baghdad, January 2017

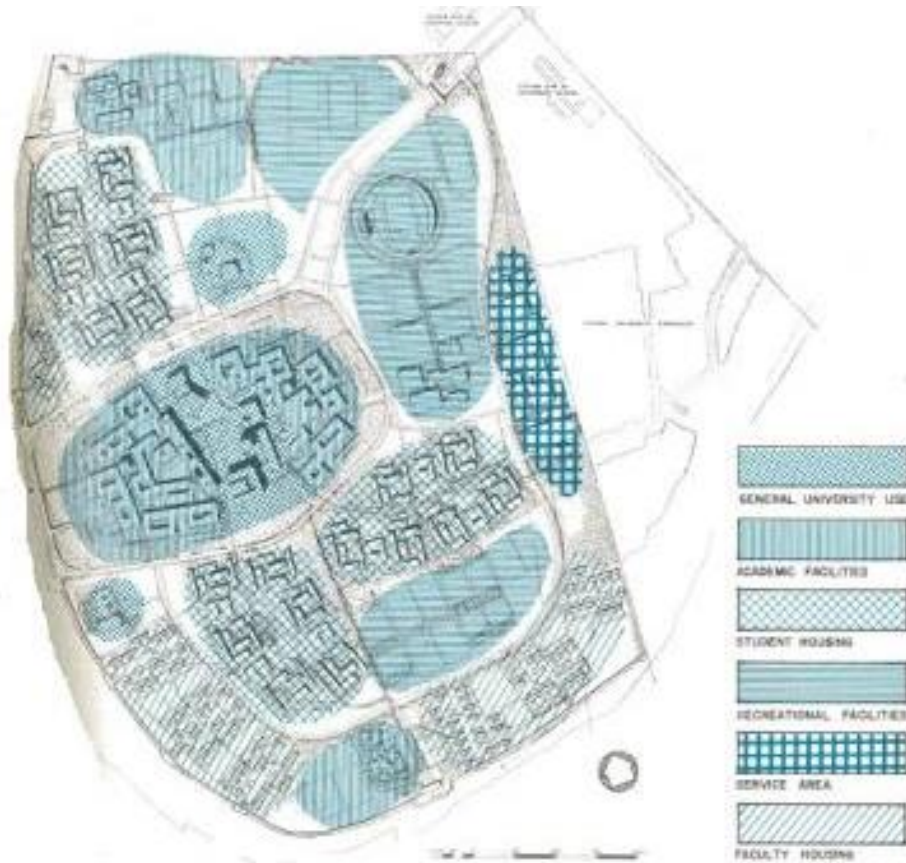


Figure 7-11: The university campus masterplan, shows the main zoning distribution.

Source : TACs, 'Planning the University of Baghdad', *Architectural Record*, 129.February (1961), 107-22.p.109.



Figure 7-12: The total university campus planned along the Tigris River.

TAC, 'Planning the University of Baghdad'.p.108.



Figure 7-13: The central area of the university campus, and the academic buildings.

Source: McMillen, p.210



Figure 7-14: The university central area: the faculty tower, the central library and the main auditorium and multi-purpose hall.

Source: The University of Baghdad Archive, architecture department

Figure 7-13 and 7-14 illustrate the central area in dark grey that groups the central library, the students' centre, the art gallery, the museum, the theatre, the auditorium, the administration building, the faculty club and the faculty office tower to form an asymmetrical central plaza, while the academic buildings could be seen in light grey that include the classrooms, the laboratories, and the lecture halls and all formed a ring around the central area buildings (which constitute the university proper). The facilities suggested to be outside the central plaza and academic area were done so to support the general life of the university in contrast to the specific educational function at the centre (e.g., the residential zone, which includes the male dormitory area (planned for the south and the southeast areas of the campus) and the female dormitory area (planned in the north section)), as well as the faculty houses along the river shore<sup>647</sup>. Whilst the mosque could consider as one of the main buildings that had faced a modification in the second phase of the masterplan, in terms of its location and architecture, it has been set out of the central plaza in the north of the central area on the axis of view of the entrance drive into the university.

### *The University Campus: The Architecture of Power*

Despite the fact that the identity of the university campus could be recognised through the architecture of its buildings, Vale stresses that “To judge a public building, one must understand something about the public, as well as the building, whether or not the architect claims to care about politics”<sup>648</sup>, further emphasising that “Many politicians use architecture and urban design as political instruments”<sup>649</sup>. In a similar vein, Deyan Sudjic argues that “Architecture is used by political leaders to seduce, to impress, and to intimidate”<sup>650</sup>. Sudjic discusses the notion of adopting

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<sup>647</sup> Anonymous, ‘Planning the University of Baghdad’.

<sup>648</sup> Lawrence J Vale.p.275

<sup>649</sup> Lawrence J Vale.p.275

<sup>650</sup> Deyan Sudjic, *The Edifice Complex: The Architecture of Power* (London: Penguin Books, 2005),p.3

architecture by political powers, arguing that “Architecture is about power... architecture is the means to tell a story about those who build it”<sup>651</sup>.

This could certainly be applicable in the case of General Abd al-Karim Qasim, who has shown his determination in using the architecture and urban development as a propaganda tool to glorify the revolution’s achievements and the modernisation scheme of the new republic. Qasim demanded of Gropius during his meeting in the Ministry of Defence to revise his first phase of the university campus and to add symbolic monumental buildings in order to meet the new vision of the political agenda (mainly because the revolution’s government gave its priority to the execution of the project in order to show its commitments towards modernising the country and earn the young people’s support)<sup>652</sup>.

Nevertheless, when an architect offers to design a project in any political circumstances, this does not mean that the architect at hand would be promoting any specific language, character, or even become part of the political conflict environment. Saying this, it should be acknowledged, however, that there would be always a close relationship that would link politicians and the public buildings built during their regime (e.g., the first national university campus). Gropius was aware about this critical situation considering that designing and planning the university campus was not just about filling an immediate need, but that it was also about creating a legacy; with this in mind, he worked to revise and manipulate the university campus masterplan in a way that would reflect and enhance the new notion of the country without symbolising the political ideology itself, especially when considering that he had experienced such circumstances and political interference during his work (e.g., in the Bauhaus; in the Hua Tung University in China). Thus, Gropius’ university campus presents a model of the way in which the twentieth century has reinforced architecture whilst expressing the identity and culture of the local context.

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<sup>651</sup> Sudjic.p.2

<sup>652</sup> McMillen.

The second phase of the university campus masterplan was considerably symbolic through its monument The Faculty Tower, The Mosque and The Main Entrance, all possessing symbolism of the modernisation scheme that the country was witnessing. Figure 7-15 demonstrates the main characteristic buildings that will be explored further, in terms of their architecture symbolism.

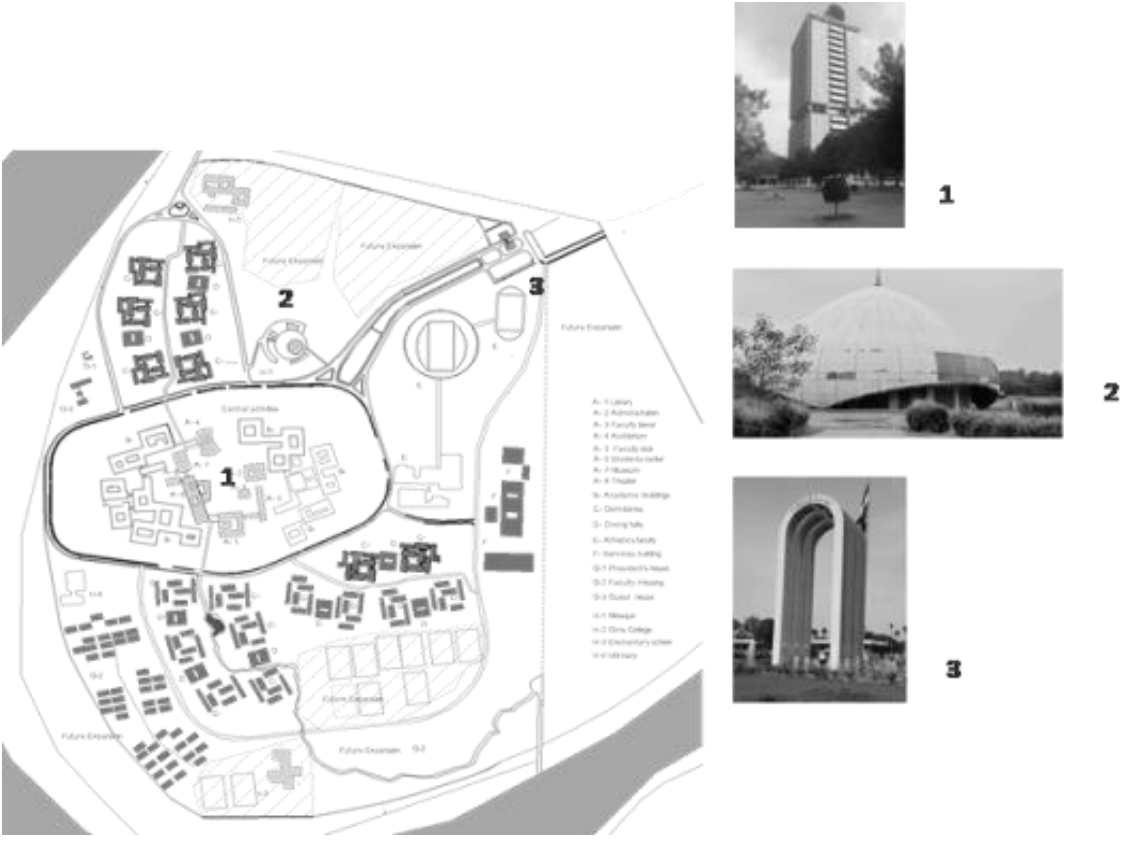


Figure 7-15: The university campus masterplan and the main locations of the three symbolic buildings: The Monument Faculty tower, The Mosque and The Main University Entrance.



### **The University's Tower: The Paradox of High-Rise Building**

After the Second World War, many cities around the world encountered a period of rapid urban changes whereby the high-rise buildings were interpreted as a signal of power and modernity; similarly, Sudjic discusses these changes in the traditional society of the Middle East, where “Contemporary architecture represents a particular sharp cultural confrontation”<sup>653</sup>, noting the motivation pushing toward the emergence of this style, debating on how high-rise buildings have been imported from the West to this context by the wealthy regimes “Because they are interested in representing themselves as part of the modern world”<sup>654</sup>. Nevertheless, in the case of Baghdad post-revolution, there were varying ideologies and influences inspiring its modernisation strategies and projects, particularly in the University of Baghdad campus, whose tower has been designed at the behest of General Qasim.

Considering that fact that Qasim's regime, as has been discussed earlier, was clearly influenced by the socialist ideology and its approach towards modernisation, in addition to how the socialist leaders have embraced architecture and urban development as political instruments. Thus, it could be argued that his attempts to symbolise political powers and reform the national identity were motivated by socialist architecture, and how it embodied through its symbolic Moscow State University<sup>655</sup>.

Thus, it could be claimed that Qasim, through the university tower, was trying to contextualise his power by creating a statement of architecture and a reference point in the Baghdad skyline, the latter being especially noteworthy considering the

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<sup>653</sup> Sudjic.p.409

<sup>654</sup> Sudjic.p.409

<sup>655</sup> Stalinist Architecture, “an idiom that combined striking monumentalism with patriotic and traditional decorative motifs”. J Coulson, P Roberts and I Taylor, *University Planning and Architecture: The Search for Perfection* (Taylor & Francis, 2015).p.67, Moscow State University is one of the many impressive examples successfully illustrating the relation between power and the architecture of higher education; according to J. Coulson, P. Roberts & I. Taylor, “the university's design is emblematic of the peak of Stalinist architecture, and enormously revealing as to how architecture was exploited to express the ideology of the Soviet state”.

university tower was one of the first buildings requested to be built in Tender I (consisting of the entrance, ring road, and 20-storey tower). Conversely, Daniel R. Kenney, Ricardo Dumont, & Ginger Kenney highlight a further aspect in consideration of this type of architecture as a landmark building, stating that it “Should be used to create a physical representation of the institutional mission and values”<sup>656</sup>. Particularly so if it was either occupying a unique location or serving an important visible function (e.g., as a church or library).

Therefore, when designing this type of signature building, it is necessary to consider sets of expectations that would argue not only for the idealisation of the political realm, but also for the institution’s vision, mission and identity. This makes the architecture of the university tower stand out as a significant location on-campus, possessing a significant character and function. Both because of its function as the intellectual heart of the university that accommodates the academic headquarters and because it has a dominant scale over the other campus buildings. Gropius desire for the university tower in the middle of the central area to be presented as the heart of the university campus. He embraces the tower’s power as the core of knowledge, reaching beyond the power of politics or administrations, and wishes the university tower to be a symbol, as he believe the New Architecture would be “a bridge uniting opposite poles of thought to relocate it to a single circumscribed province of design”<sup>657</sup>. Figure 7-16 shows Walter Gropius, McMillen, Payne and likely the president of the University of Baghdad, whereby Gropius was proudly pointing at the university tower demonstrating the university centre; additionally, the main entrance masterplan can be noticed hanging on the wall with the university masterplan.

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<sup>656</sup> Daniel R. Kenney, Ricardo Dumont and Ginger Kenney, *Mission and Place: Strengthening Learning and Community Through Campus Design* (Praeger Publishers, 2005).

<sup>657</sup> Gropius, *The New Architecture and the Bauhause*.p.23



Figure 7-16: Walter Gropius, McMillen, Payne in front of the University campus model, which shows how it was open to the natural environment around it and blended that environment into the campus itself.

Source: The University of Baghdad Archive, architecture department

The tower was designed to accommodate the permanent headquarter for the dean of the faculty of humanities and his staff <sup>658</sup>, including six chairmen of the department in the humanities and 272 other faculty members together, along with space for secretaries, conference rooms and students' assistants. The building was conveniently placed near the library to the south, the faculty club and the administration building to the east to allow easy access to one another by both the faculty and the students in the hopes to encourage a closer relationship between the

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<sup>658</sup> Anonymous, 'Planning the University of Baghdad'.

students and faculty (as argued in TAC report<sup>659</sup>). Administratively, the faculty was suggested to be appointed to floors according to rank, professors taking the top floors. According to this system, although the faculty would be split, there would be no mixture of offices sizes, thus resulting in fewer boundaries of groups which might expand and contract, impacting partition changes within the building<sup>660</sup>.

In terms of the tower architecture, the structure of the building was clearly visible; considering the concrete structure was an integrated part of the elevations design and sun breaker structure, this could be considered as one of the main aspects that were emphasised during the Modernisation. Further, another interesting feature of the building was the open plaza down the tower, where Gropius aims to introduce a dramatic entrance to the building through the three-storey suspended stair, see [figure 7-17], which illustrates the university tower during construction, and [Figure 7-18] shows the floor plans, and the section details.

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<sup>659</sup> TAC.

<sup>660</sup> Englert.



Figure 7-17: The faculty tower, during its construction.

Source: TAC, 'Planning the University of Baghdad', p.127.

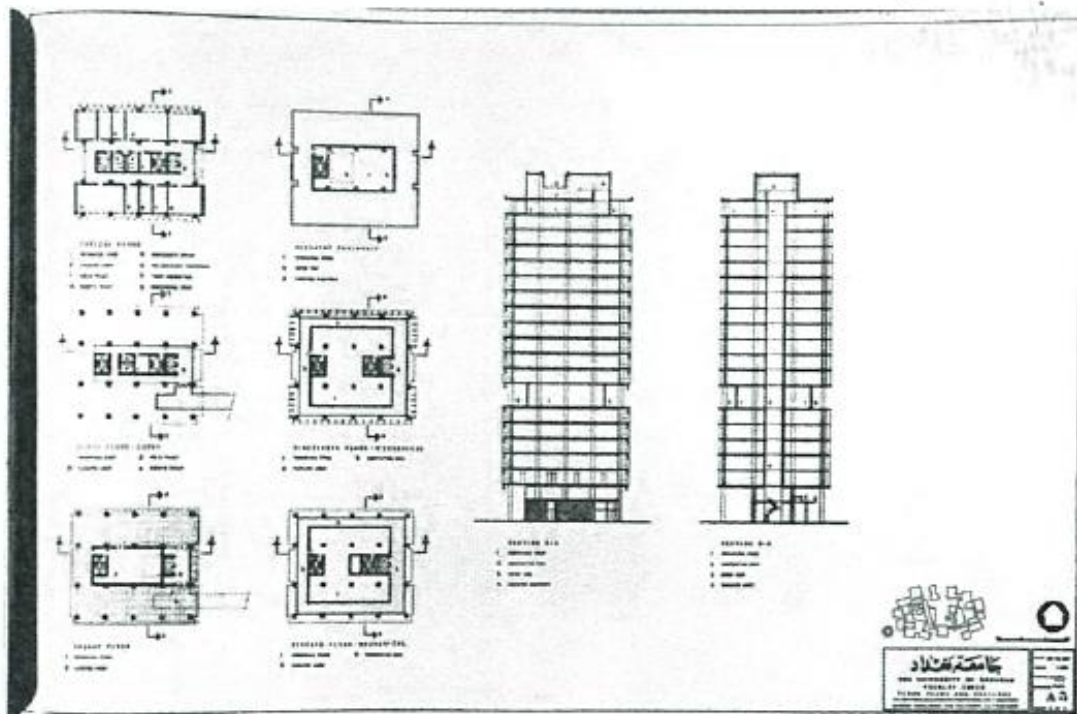


Figure 7-18: The Faculty Tower, Sections and plans

Source: Mc Millen, 'Planning the University of Baghdad', p.274.

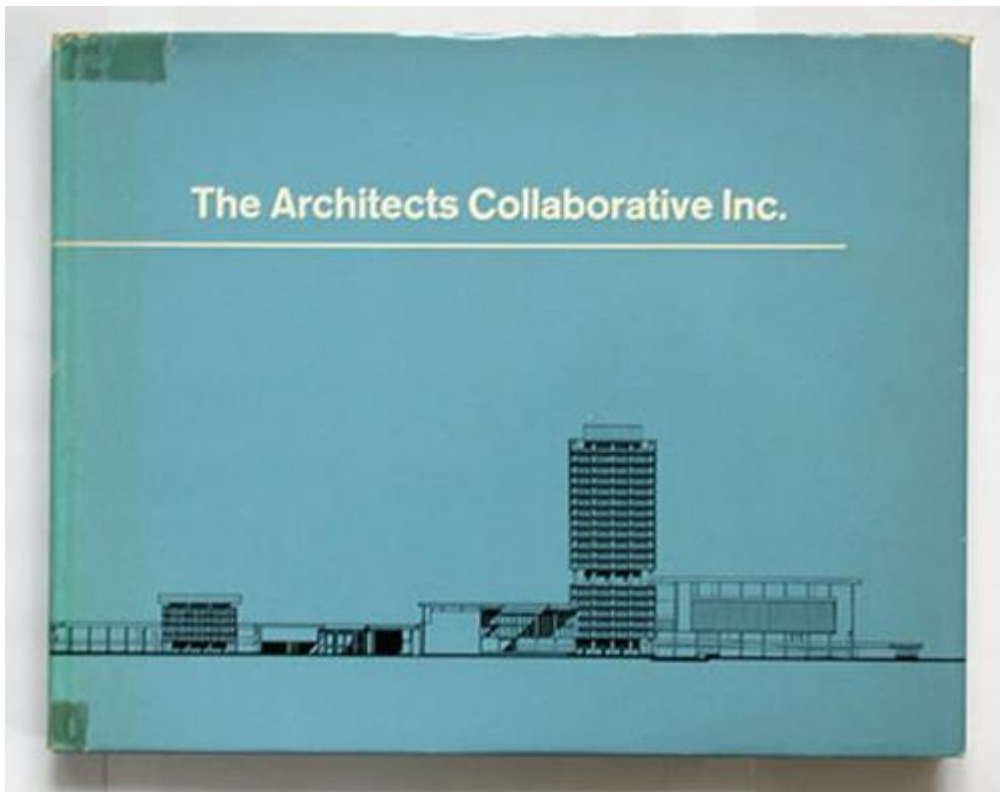


Figure 7-19: TAC official report covers 1966, showing the University of Baghdad main tower and the central area as one of the largest projects that they have been commissioned.

Source: TAC official report covers 1966



Figure 7-20: Gropius in 1968 standing in front of the Faculty tower, which was one of the first building that has been built as requested by General Qasim

Source: The University of Baghdad Archive, architecture department

## The University's Mosque: Modernisation versus Function

The university's mosque was amongst one of the main modifications that had been applied during the second phase of the university project. Initially designed to be in the heart of the central area with a traditional, architectural character, it materialised that modifying the first phase of the university seemed to create a different mood and notion towards designing the university's mosque. McMillen highlights that extensive research had been done into the design of mosques to understand the traditional and the local cultural requirements, which go beyond the strict orientation of the *Mihrab* toward the holy city of Mecca<sup>661</sup>. It needs to be considered that the traditional Islamic mosque has been known over the years not only by its central location within the Islamic city, but also by its significant architectural character emphasised by its square plan with the typical dome and minaret<sup>662</sup>. Saying this, the mosque of the university campus embodies different designs and notions in terms of two significant points that should be clearly identified:

Firstly, its location within the second phase of the university campus masterplan was designed to be an attractive focal point. According to McMillen, the university site survey was on the Mecca grid, rather than a north-south grid; this presented no problem to allocate the university mosque<sup>663</sup>. Therefore, the mosque was designed to be the first building after passing through the entrance arch, as the road aimed directly at the mosque dome after several hundred meters of the entrance<sup>664</sup>. The Architectural Record article discusses the mosque's location as designed to be "a quiet oasis near the central area of the campus, which will be alive and teeming"<sup>665</sup>.

The university campus was designed to be a small city that would accommodate all its students within its site, thus, allocating the university's mosque in this location

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<sup>661</sup> McMillen.

<sup>662</sup> Mohamed Abdel Sattar Othman, *Islamic City* (National Council for Culture, Arts and Literature, 1988).

<sup>663</sup> McMillen.

<sup>664</sup> McMillen.

<sup>665</sup> Anonymous, 'Planning the University of Baghdad'.p.121

was motivated by the notion to create a sociocultural reference to the city and its traditional Islamic identity whilst emphasising the unique design that the mosque has within the university campus. Yet, it could be argued that choosing to pull the mosque slightly out the campus centre was to embrace the social-cultural changes that the city was moving to, which is the separation between the religious doctrine and the institutional identity as an academic environment. Figure 7-21 shows the university's faculty tower and mosque, as well as its significant relation and balance within the university site and how each building maintains its character and identity within the campus.

Secondly, the design of the mosque itself was shaped to be significantly symbolic. The dramatic mosque design consists of four architectural elements: the paved court enclosed by a wall with two groups of trees; the mosque designed as a single dome supported on three points surrounded by water and enclosing the prayer platform; the minaret functional in the past, purely symbolic now, and the ablution area contained in a small structure for men and women<sup>666</sup>. Yet, Fiona MacCarthy describes the mosque as a Buckminster Fuller geodesic dome, which could be argued, as the dome was clearly designed from a shell concrete<sup>667</sup>. The university's mosque could be one of the most controversial modern designs aiming to introduce Baghdad into new architecture and technical approaches in that it marks a new era of structural development, where the reinforced concrete was extensively used as a skeleton structure.

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<sup>666</sup> Anonymous, 'Planning the University of Baghdad'.

<sup>667</sup> MacCarthy.





Figure 7-21 : View of the university's faculty tower and the university's mosque with its large dome that supported by three main points which suspended over the water lake.

Source: The University of Baghdad Archive, architecture department

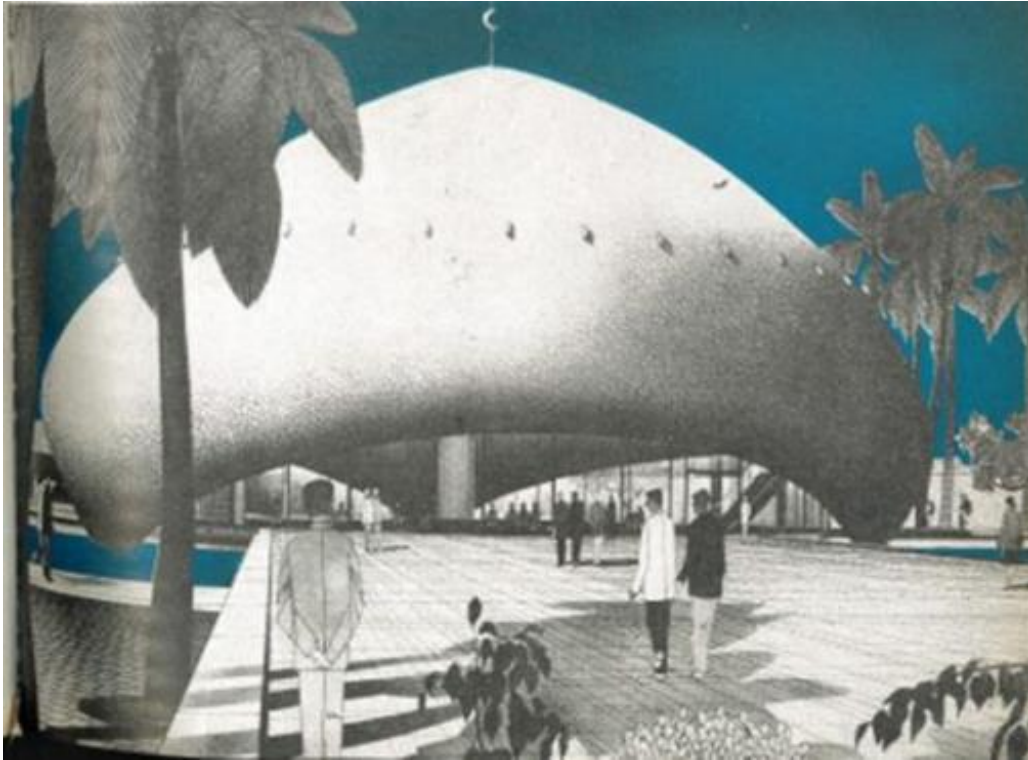


Figure 7-22: The elevation of university 's mosque

Source: Planning the University Campus, Architectural Record, p.109.

The architecture of the university's mosque symbolises the peak of modern architecture; it is quite clear that this form, as well as the interpretation of the mosque function, was more related to Modernism rather than to local architecture<sup>668</sup>. The circular plan itself, as Suad Mehdi argues, "does not help indicate the direction for prayers... it conflicts with the principle of equal lengths of the rows of prayers... and its open perimeter does not provide the privacy and concentration required in a mosque"<sup>669</sup>. Further, the final materials were clearly attributed to Modernism (e.g., the smooth finishing concrete; glass; the sky-blue mosaic), despite Gropius's attempts to draw a local architectural reference through the emphasis of the dome

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<sup>668</sup> Suad Mehdi, 'Modernism in Bagdad' (UP commons, 2008) <[https://upcommons.upc.edu/bitstream/handle/2099/6884/MODERNISM\\_IN\\_BAGDAD.pdf](https://upcommons.upc.edu/bitstream/handle/2099/6884/MODERNISM_IN_BAGDAD.pdf)>.

<sup>669</sup> Mehdi.p.89

form, colour and the mosque location. The mosque's relationship with the site, in addition to its strong monument structure all, works to characterise it as a unique, spatial experience that as Jencks argues, was "Hard to find justification for this distortion of fractional usage"<sup>670</sup>.

### **The University's Entrance: The Gateway to Knowledge**

The gateway of the University of Baghdad Campus could not only be analysed in terms of the traditional idea of the university entrance, as it offers more extensive notions that refer to the future vision and the development path the country pursued. It gave the campus a powerful presence not only in Baghdad's city but all across the country. The master plan of the campus, the landscape design and its accessibility were all influenced from the beginning by the physical nature of the site, as a peninsula surrounded by the river from three sides. This allows the master plan to direct its entrance and develop the university – city relation. D. Kenney, R. Dumont and G. Kenny argue the significance of the university gateway emphasising that it "represents the campus as a whole to the neighbourhood and visitors"<sup>671</sup>

Yet, introducing the university campus entrance in such an isolated site, could be a challenge for any architect, as its direction or design would not be restricted or motivated by any surrounding buildings or physical boundaries. Figure 7-23 illustrates the university site and the bare land that was around the main gateway of the university. Thus, Gropius proposed to design a memorable focal point structure for this significant place that would be perceived across the river and guided the city's expansion towards the university campus. In addition, to reinforce the vision and the identity of the campus through emphasising its character and symbolizing it as a distinct urban district.

Gropius understood the power of the place when he allocated the university entrance or as he titled it (The Open Mind) in this location. He worked to give it more monumental and symbolical power through its significant 80-foot arch structure that

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<sup>670</sup> Charles Jencks, *Modern Movements in Architecture*, 1st edn (Penguin Books, 1973).p.123

<sup>671</sup> Kenney, Dumont and Kenney.p.192

is opened from the centre as a metaphor of the value of learning that it would never stop, as he stated “The mind is like an umbrella, it functions best when open”<sup>672</sup>. Gropius' design for the gateway of the university campus introduced the university both as a modernization icon and as a unique cultural experience that has its own identity. Moreover, D. Kenney, R. Dumont and G. Kenny point out that this significant campus element has the potential to be emphasized through utilizing it as a symbol of the institution’s identity, arguing “by tying the idea and reputation of the institutions to the image of the place, thereby making the idea of the institution more concrete and meaningful”<sup>673</sup>. This could be supported in the University of Baghdad’s logo which featured the gateway arch as a symbol of the university identity, [Figure 7-25], shows the university’s logo, where the circle shape referred to the Round City of Baghdad and the centre embraces the main arch gate of the campus<sup>674</sup>.



Figure 7-23: Photograph of the university main gate a round mid of 1960s, where the Arch of the Open Mind, its fountain and the entrance service structure.

Source: The University of Baghdad Archive, architecture department

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<sup>672</sup> Alan Fletcher, *The Art of Looking Sideways* (Phaidon Press, 2001).p.129

<sup>673</sup> Kenney, Dumont and Kenney.p. 77

<sup>674</sup> The university of Baghdad, *Symbolic Significance of the Logo of University of Baghdad*, [http://en.uobaghdad.edu.iq/?page\\_id=15008](http://en.uobaghdad.edu.iq/?page_id=15008)

To sum up, Marefat highlights that “Gropius’s plan easily accommodated the symbolic monumentality now required by the new government”, arguing that even when the power changed again in 1963 after the assassination of General Qasim “the new leadership was also able to insert its own identity, as Islamic ideas began to emerge”<sup>675</sup>.



Figure 7-24: The boulevard path that defining the road system, by around 550 full grown date palms moved on the site to define the main entrance path.

Source: Mc Millen. p.209

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<sup>675</sup> Mina Marefat, ‘Bauhaus in Baghdad: Walter Gropius Master Project for Baghdad University’, International Working-Party for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement, September.35, (2006), 78–86.p.84



UNIVERSITY OF  
BAGHDAD

Figure 7-25: The University of Baghdad logos since its establishment as dated in the logo in 1957, from the first on the right to newest one on the left which redesigned in 2014.

Source: Source: The University of Baghdad, establishment, <http://uobaghdad.edu.iq>



Figure 7-26: The University of Baghdad arch (The Open Mind)

Source: Author, University of Baghdad, January 2017

### *The University Campus and the Power Shifts*

During the reign of General Qasim Tender I was approved in early 1960, where shortly afterwards he was assassinated by Colonel Abdul Salem Arif in the Ramadan Revolution which took place in the 8<sup>th</sup> of February 1963, when Arif position was deputy prime minister <sup>676</sup>. Marefat claims that the new political power tried to embrace Islamic thoughts over the campus master plan which could be recognised as she argues through emerging “A new self-isolated self-contained women’s college was designed to the far north of the site, called Tahrir College”<sup>677</sup>. Nevertheless, it should be clarified that the official report that has been published in the Architectural Record issue on February 1961, has detailed Tahrir College and how it would be reallocated from its then location in Bab- Al Moatham city centre, in addition, to describe its capacity and its location within the master plan of the campus. This report was acknowledged during Qasim's regime, which indicates that it has nothing to do with the Islamic thoughts or ideology that was adopted by the following government<sup>678</sup>. See [Figure 7-27] that shows a perspective of Tahrir Women’s College.

However, the unstable political environment has actually brought substantial changes in the administrative system that influenced and reflected on the urban development policy. According to Hoshiar Nooraddin “It is common, following a power change, for the new administration to change existing plans to prove that it is better than the previous one and to demonstrate its creativity and interaction with the new political system”<sup>679</sup>. Between these administrative changes was the government’s decision to stop developing and progressing the master plan project that was commissioned from

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<sup>676</sup> Mc Millen.

<sup>677</sup> Marefat, ‘Bauhaus in Baghdad: Walter Gropius Master Project for Baghdad University’.p.85

<sup>678</sup> Anonymous, ‘Planning the University of Baghdad’.

<sup>679</sup> Hoshiar Nooraddin, ‘Planning Middle Eastern Cities: An Urban Kaleidoscope in a Globalizing World’, in *Planning Middle Eastern Cities: An Urban Kaleidoscope in a Globalizing World*, ed. by Yasser Elsheshtawy (Routledge New York London, 2004), pp. 59–84 .p.67,<<http://dx.doi.org/10.4324/9780203609002>>.



Doxiadis Associates from Athens and abandon the project's proposal that has been submitted by them. This decision was followed by appointing another planning consultants, the Polish firm of Polservice in 1965, to propose alternative urban studies and a new master plan of Baghdad that would replace Doxiadis's proposal which was as argued by the local authorities to be inadequate and impracticable<sup>680</sup>.



Figure 7-27: Tahrir Women's College, was programmed to contain 17 classrooms, seminar rooms, faculty offices and library for 500 female students.

Source: Architectural Record, 1961

In the case of the university campus the project was progressing steadily as Tender II and III which was announced during Qasim's government, were approved and signed during Colonel Arif's government, see [Figure 7-28] that declares the official announcing notice of tender II as publicized by the Ministry of Works and Housing in The New York Times 1962 and Tender III which announced in the same year at October. Announcing the university's Tenders in American newspapers could indicate the important relationship that the United State had particularly after

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<sup>680</sup> Nooraddin.

changing the foreign policy to limit the British influence and moving towards expanding the U.S. involvement in different economic, industrial and the social-cultural collaborations.

Yet, the political power also changed after the accidental death of Colonel Arif in April 1966. He was succeeded by his brother General Abdul Rahman Arif, whose stayed in power until his exclusion from the position in 1968, by the Baath Party which stayed in power until 2003. The Baath Party's rule could be described as the most conflicted time that faced contemporary Iraq. As several serious circumstances have been challenging the urban and the social cultural environment, such as the Iraq- Iran War that lasted eight years, in addition to the Gulf War and the uprising in 1991 which have been followed by the Sanctions against Iraq, until the invasion of Iraq in 2003.

The unstable political atmosphere and the changes of the power's leaders have for sure determined the university campus construction and delayed its completion. According to McMillen "On several occasions the work was completely stopped and at other times revisions required by a new government have caused much lost time"<sup>681</sup>. As Al - Alwan argues the political impacts over the university project "The original designed of the University campus was supposed to be done under three main stages, that would be all completed in short time. However, the political circumstances that happen through that time delayed the second stage, only the first stage was done which included the infrastructure, the roads system and the academic tower with the main gate around 1963. And as a result of the political situations, the project faced a suspension until the seventies"<sup>682</sup>. Furthermore, Shahin highlights another aspect arguing that in addition to the unstable political powers, the economic environment was in a critical problematic situation, until the nationalization of the oil production in 1972 by the Iraq National Oil Company<sup>683</sup>. This has increased

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<sup>681</sup> Mc Millen.p.190

<sup>682</sup> Hoda Al – Alwan, 'Interview', in Ula Merie (ed.), (2018).

<sup>683</sup> Alnasrawi.

economic development significantly and enhanced many development projects. Shahin points out, thus in 1973 “The university project restart again particularly when the government realized increasing the student's number, and suggestions raised to redevelop the university campus master plan to accommodate around 24000 students in its second phase. Which has been also done by TAC”<sup>684</sup>.

Furthermore, it should be stated that at that time, that the University of Baghdad campus as an urban unity in Baghdad became a distinctive stage of creating a new urban district in the city ‘*Al- Jadriyah peninsula*’, which was planned to generate other activities around its urban environment, that was supposed to be part of the general urban development, such as transport stations, new boulevards, student accommodation, research centres, social clubs, and landscape parks. However, the campus has remained isolated from its surrounding urban environment sometime due the delay in the construction programme and the lack of planning by Baghdad Municipality as a result of the instable political situation, until the 1980<sup>s</sup> when the city started to build and design a new network transportation that links between al Al- Jadriyah on the East and the West bank of the Tigris which known as "Saydiya". Still, it was until the early 1980s when the University of Baghdad occupied its campus building<sup>685</sup>.

Yet, the Iran - Iraq war has caused further delays and interfered with the university campus vision. Al- Altaey stresses that “We couldn’t talk about the university without talking about the political conditions. In war-life, everything should follow it. The academic environment during the war in the 1980s was part of the government’ whole system and a direct way to influence the young people”<sup>686</sup>.

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<sup>684</sup> Bahjat Rashad Shahin, 'Interview', in Ula Merie (ed.), (2018).

<sup>685</sup> In 1989 the university’s premises challenged a political pressure as a large part of its northern complex has been occupied by the University of Saddam, which known today as Nahrain University.

<sup>686</sup> Muwafaq Jawad Al- Taey, 'Interview', in Ula Merie (ed.), (2016).

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**REPUBLIC OF IRAQ  
MINISTRY OF WORKS & HOUSING  
TENDER NO. 2, UNIVERSITY OF BAGHDAD  
NOTICE TO TENDER**

The Ministry of Works and Housing invites tenders from building and civil Engineering Contractors, registered or with the intention of being registered in Iraq, to participate in the tender for the Second Phase of the University of Baghdad Project to be built in Baghdad and consisting generally of the following items:

- (1) Administrative Building
- (2) Faculty Club Building
- (3) Nine Blocks of Academic Buildings

Contractors should have had previous experience in the execution of works of similar nature and magnitude and only such contractors should apply for the Documents.

The Tender Documents and Drawings may be inspected and purchased after April 3, 1962 at the following offices:

Directorate General of Buildings  
Technical Division No. 4  
Sadoun Street  
Baghdad, Iraq

The Architects Collaborative International  
c/o Passer-Wadlinger-Salvadori, S.A.,  
124 Via Nomentana, Rome, Italy

Embassy of the Republic of Iraq  
1801 P Street N.W.  
Washington 4, D.C., U.S.A.

The price of a complete set of Tender Documents (two copies of Contract Conditions, Specifications and Bill of Quantities and one copy of Drawings and Details) is \$720.00, which is not refundable.

The Contractors purchasing the Documents should notify the Directorate General of Buildings of their intention to participate within 14 days of purchase.

The tendering Contractors will be required to furnish complete tenders which will include all principal civil works as well as mechanical, electrical and sanitary installations. Tenders which are incomplete will be disregarded.

The tender must be accompanied by a preliminary deposit of \$120,000, which shall be received in cash or covered by a letter of guarantee from an approved bank in Iraq.

Tenders must be submitted to the Secretary, the Tender Committee, Ministry of Works and Housing, Baghdad, Iraq, in sealed envelopes marked "Tender for tender No. 2, University of Baghdad Project" on or before 12 noon local time October 2, 1962 together with a letter under separate cover indicating capabilities of firm, current capacity, methods and procedures for this project, list financial statement and articles of association contemplated for this project and personnel.

The Ministry does not bind itself to accept the lowest or any tender.

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**REPUBLIC OF IRAQ  
TENDER NO. III—University of Baghdad  
TENDER INVITATIONS AND  
TENDER INSTRUCTIONS**

The Ministry of Works and Housing invites tenders from building and civil engineering contractors, registered or with the intention of being registered in Iraq, to participate in the tender for the third phase of the University of Baghdad Project to be built in Baghdad and consisting generally of the following items:

- 1) Central Heating Plant and ancillary structures—Fl.
- 2) Maintenance administration and warehouse.
- 3) Services Road "D" Gate House
- 4) Water tank, river pump house and site work.

Contractors should have had previous experience in the execution of works of a similar nature and magnitude and only such contractors should apply for the documents.

The Tender Documents and Drawings may be inspected and purchased after October 10, 1962, at the following offices:

Directorate General of Buildings (4th Technical Div.) Sadoun Street, Sanitary Building, Baghdad.

The Architects Collaborative International  
Lid. 124 Via Nomentana, Rome, Italy.  
As well as the Embassy of Iraq, Washington, D. C.

The price of a complete set of tender documents (two copies of contract conditions, specifications and Bill of Quantities, and one copy of the Drawings and details) is \$364.00.

The tendering contractors will be required to furnish complete tenders which will include all principal civil works as well as mechanical, electrical and sanitary installations. Tenders which are incomplete will be disregarded.

The tender shall be accompanied by a preliminary deposit of \$120,000.00 which shall be received in cash or covered by a letter of guarantee from an approved bank in Iraq.

Tenders must be submitted to the Secretary, the Tender Committee, Ministry of Works and Housing, Baghdad, Iraq, in sealed envelopes marked "Tender for Contract No. III University of Baghdad Project" on or before 12 Noon local time on the 9th of April 1962, together with a letter under separate cover indicating capabilities of firm, current capacity, methods and procedures for this project, last financial statement and articles of association contemplated for this project.

The Ministry does not bind itself to accept the lowest or any tender.

/s/ Hassan Rifat  
Minister of Works and Housing

**PROPOSAL**

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Figure 7-28: Tender II and Tender III that announced by the Iraqi government, The Ministry of Works and Housing in the New York Times in 1962.

Source: Republic of Iraq, 'University of Baghdad, Notice to Tender', New York Times, 1 April 1962, p. 10F

Jencks states that "Architecture is a political art' because it crystallizes the public realm, shared social values, and long-term cultural goals"<sup>687</sup>. The architecture of the university campus has designed for a certain purpose, yet, its architecture has been interpreted to coincide into various urban, cultural-political circumstances in many

<sup>687</sup> Charles Jencks.p.30

ways. The conflict's environment that accompanied these cultural - political changes and shifting ideologies, has in many ways influenced the university campus construction and pushed towards proposing several modifications on the site plan as a way to propagandize the new government's achievements. McMillen in his report in 1991 expresses his regrets for these circumstances stating “it a pity that the university has not been completed, as it is now thirty years since the start of the design efforts”<sup>688</sup>.



Figure 7-29: The University Campus location, and the Faculty Tower, during the time when the construction stopped. And the land has been used by farmers

Source: ‘Baghdad, Iraq the University of Baghdad’, *Design & Environment*, 1975

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<sup>688</sup> Mc Millen.p.192

### *Concluding Remarks*

The introduction of this chapter raised the question of how the revolution's government symbolized and legitimated its ideology through urban development and architecture, where the university campus acts as one of the state's key symbolic projects to celebrate the revolution's achievements. The significant shifting in power that occurred after the 14th of July in 1958, has introduced many political ideologies that accompanied multiple visions on how to define the national identity, political allegiance, and the modernity image that the country should adopt. These circumstances marked the years between 1958– 1968 in the social-cultural, the political, the economic and the urban developments. Qasim's revolutionary government raised new strategies in terms of how to interpret the revolutionary achievements and manipulate the urban development to translate these achievements on the ground, through adopting different housing, education, and health projects to show its interaction and understanding of the working and lower class needs.

At this stage, the university campus as a project represents the perfect tool to mark the revolution's new strategy not only towards developing higher education and gaining young support but also towards symbolizing the revolution's ideology and power over the urban context of Baghdad. Gropius and TAC had been urged by the political power of the revolutionary government to modify the master plan of the university and redesign it in a way that would symbolize the new political ideology and show the power of the new republic government.

Although Gropius was aware of the significant opportunity that they had and the political ideology that was trying to intervene in the project image and design, yet, Gropius worked to embrace the symbolism of the university campus through emphasizing its progressive modernization image. Stressing the local climate conditions, the structural and the material technologies, in addition to the pioneering education approach that has been adopted in the university campus, all these worked to make the university campus a key symbol of the modernisation approach that the country was pursuing, and went further than all the political powers that attempted to manipulate and claim it as one of its achievements.

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## ***8. Chapter Eight: The University Campus as a Window of Changes***

*“Iraqi Government Plans Oil- Financed University”*

The New York Times , 1958<sup>689</sup>

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<sup>689</sup> Anonymous, ‘Iraqi Government Plans Oil-Financed University’, *The New York Times* (New York, 16 March 1958), p. 11.



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## *INTRODUCTION*

Considering the concluding remarks that have been highlighted in the previous chapters, the main aim of this research and its three key objectives is to offer a new perspective to understand how the colonial and post-independence phases in Iraq have utilized the architecture to enhance the national identity and empower the nation's independence, through the lens of the University Campus of Baghdad and its narrative as a product of this specific time and place.

Jerry D. Moore argues "Public buildings are physical testimonies of the use of power"<sup>690</sup>. In his view "If one expression of power is the direction of social efforts, then public constructions may reflect the exercise of power in concrete form"<sup>691</sup>. Furthermore, Wolfgang Braunfels argues that "Every architectural work can be regarded as a sign of the power, wealth, idealism, even the misery of its builders and their contemporaries"<sup>692</sup>. This could be highly relevant in the architecture of the state buildings which its narrative reveals and confers way much more than its functional purpose, it could debate its social-cultural, economic context and the political power that accompanied its notion. Thus, the research traced, analysed and investigated the main conditions that accompanied founding the university, through determining and tracing the urban transformation that the city of Baghdad had, and its relationship with the political shifts and the notion of national identity. Particularly during the 1950s, when Baghdad has been acknowledged as a promising city that experienced not only a series of dramatic transformations that associated with social-cultural, political, and economic developments but also a general urban reform at various points in time. That made this context the perfect medium to enhance the role of the university campus as a national pride project, in addition to its role as a higher education environment.

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<sup>690</sup> Moore.p.2

<sup>691</sup> Moore.p.3

<sup>692</sup> Wolfgang Braunfels, *Urban Design in Western Europe:Regime and Architecture, 900-1900* (University of Chicago Press, 1990).p.3

Throughout the preceding chapters, explorations were made through different combination of sources and accounts to interpret and recognise the complexities and contradictions that accompanied establishing the university campus, and how it was perceived by the political powers and represented by the architects. Therefore, this chapter aims to reflect on and review the previous chapters and look at them as live documentations rather than a representation of historical facts, in order to clarify the ultimate discussion of this research which argues that all the transformations that Baghdad faced between announcing it as a capital of Iraq in 1921 and the Revolution in 1968 have influenced and shaped in different levels the university's campus: place, architecture, and identity. Thus, the discussion of this chapter is structured to tie up the research aspects and re-presenting the narrative of the University of Baghdad Campus in the light of four main themes:

- The problematic nature of architecture, especially in the context of the capital city when architecture becomes a dynamic tool of power to re-identify the national identity.
- The modernist architecture within the social-cultural, economic and political environment of Iraq.
- The notion of the university campus as a state-building and how various political powers and their contrasting ideologies have negotiated and mobilised the architecture and the place of the university campus to support their legitimations and enhance the national identity.
- The university campus as a window of changes

*The Problematic Nature of Architecture in the Context of the Capital City:  
The Legislative of Power and National Identity*

Through the previous chapters, three main political phases have been discussed, when each phase sought to establish, identify and promote its own vision of identity. According to Patrick H. O'Neil, "Legitimacy can be defined as a value whereby something or someone is recognized and accepted as right and proper"<sup>693</sup>. Thus, "A legitimate institution or person is widely accepted and recognized by the public. Legitimacy confers authority and power"<sup>694</sup>. Legitimising the power and political ideology through the urban environment has been always a controversial issue in nation's building. According to Vale "A wide variety of regimes have used urban design and architecture to advance a nationalist agenda, and this "design politics" operates at all visible scales"<sup>695</sup>. Vale emphasised that "City building, and nation building are linked, especially when the city is a modern capital"<sup>696</sup>.

Thus, it was essential to argue the contemporary complication of identifying the power legitimacy and the national identity through the architecture and the urban development of the capital city, and how the political power and its authority have interfered in the modernisation programme and the architecture of state buildings to ensure the stability of its sovereignty.

According to Max Weber there are three main models of legitimacy: traditional, rational-legal legitimacy and charismatic<sup>697 698</sup>. Exploring the power legitimacy as a concept through Weber's arguments on how political power could gain and form its legitimacy, allows the research to interpret the architecture production of each phase.

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<sup>693</sup> Patrick H. O'Neil, *Essentials of Comparative Politics*, ed. by SAaron Javsica, third (New York: W.W. Norton & Company, 2010).

<sup>694</sup> O'Neil.

<sup>695</sup> Lawrence J. Vale.P.32

<sup>696</sup> Lawrence J. Vale.p.35

<sup>697</sup> Weber.

<sup>698</sup> O'Neil.

Particularly that the political power was aware that Baghdad as a capital city was intended to serve and represent the whole country that was composed of many segregated communities that are so diverse in their social-cultural, languages, religions and belief. Thus, it was important that the city, that would represent and embody all these communities, would be able to support, considerate and balance all their notion on how to characterize the national identity.

The traditional legitimacy according to Weber argues that certain aspects could be acceptable because they have been rooted and inseparable from the identity of the people themselves<sup>699 700</sup>. This could be recognised through the coronation of Faisal I as the legal king of the Iraqi kingdom<sup>701</sup>. In this sense, the Public Work Department which was initiated by the British authority, since announcing Baghdad as the capital city of modern Iraq early in the last century, has worked to adopt and re-apply historical references and traditional patterns from Mesopotamia and Islamic architecture to impose its architectural production and earn the local trust, when the architecture of Al IL Beit University tried to symbolize and represent in its details and materials an early attempt to exercise and reflect the modernity in the region in traditional way.

The second model is the rational-legal legitimacy, according to O'Neil "Leaders or political officials are legitimate by virtue of the rules by which they come to the office"<sup>702</sup>. Regarding this, the Iraqi Development Board through its semi-autonomous structure was the perfect medium to apply this form of legitimacy as it was strongly institutionalized. The development programme, through its two main phases, has emphasized its notion towards enhancing the sense of national identity. This could be seen through its comprehensive program which not only targeted the

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<sup>699</sup> Weber.

<sup>700</sup> Traditional legitimacy often embodies historical myths and legends as well as the continuity between past and present. Rituals and ceremonies all help to reinforce traditional legitimacy by providing actions and symbols that are ancient, unique, and dramatic. see O'Neil.p.36

<sup>701</sup> See section one, Chapter three, part "Re-identifying the City as a Capital of Modern Iraq"

<sup>702</sup> O'Neil.p.36

public's interest but also expanded its mission to adopt new forms of signature state buildings that were intended to reflect the city new identity as a modern nation.

Consequently, Gropius recognised this ambition and worked through its first phase of the university campus to translate and enhance the Monarchy's vision for defining a modern national identity. Nevertheless, it should be noted that even though he tried to adopt some values from the Iraqi social-cultural traditions, yet, he worked to emphasise the nature of the local environment and its role as a determining condition to give legitimacy for his design decisions.

The final model is the charismatic legitimacy, which is based on "The power of ideas... It is embodied by one individual who can move the public through these ideas and the manner in which she or he presents them"<sup>703</sup>. General Abd al-Karim Qasim, who led the revolution that announced the establishment of the Republic of Iraq in 1958, is the perfect examples of this model. He was a charismatic figure that tried through his ideology and beliefs to influence the people opinions and views. Thus, he worked to raise new strategies to celebrate the revolution's achievements through manipulating the architecture and the urban environment to translate his new vision of national identity, when the university campus was one of the key symbolic institutions to apply his new notion of national identity.

Yet, Gropius through his long-life experience was aware that this form of power would be fairly tenuous and might fall with the individual who holds it. Thus, even when he was urged by the revolution's regime to modify and symbolise the University of Baghdad Campus to mark the revolution's new strategy, he worked to embrace the symbolism of the university campus through emphasizing its progressive educational approach and modernization image. This made the university campus go further beyond the political power changes that followed this regime and becomes a key symbol of the modernisation approach that the country was pursued.

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<sup>703</sup> O'Neil.p.36

*The modernism architecture within the social-cultural, economic and political environment of Iraq.*

In addition to the complex political conditions that followed the War world II in the area, yet, Baghdad in its post-independence phase was additionally, challenging in many ways its unstructured community and its problematic cultural traditions to re-identify its own vision of identity, when it witnessed a substantial time and an innovative urban development that interpreted and re- identified the notion of the national identity through the lens of the modernisation scheme. This time was triggered by many social- cultural, economic and political changes in parallel with the significant influence of the local architects and the international involvement of the pioneer architects in the Development Board Programme.

Interpreting the modernisation in the context of Iraq, yet, was also influenced by the political ideologies and its notion to represent the capital city, where the Iraqi Hashemite monarchy mobilised its vision to overcome the complicated social – cultural structure of the Iraq’s community. Wright’s acknowledged and emphasised that in his notion for the Greater Baghdad project, when he worked to mobilise the place identity and its historical references in his project proposal. Thus, despite that Wright’s plan for Baghdad was not built, yet, his project’s legacy was distinguished from that of the other western architects who have been invited and focused on developing and representing the city’s new modern identity. Wright believed in the Genius Loci of the place and he worked to re-explore the city’s history to create a modern identity that had its individual character.

On the other hand, it should be emphasised also that the significant role that has been played and influenced by the individual and the political ties that were clearly present in the modernisation scheme, practically in the case of the university campus, where the Jawdat’s have shown strongly their petition towards their former teacher to be awarded the project. Thus, the political power and the association relation of the Jawdat and the other young architects helped to plan and guide the Development Board Programme and influence many of its main commissions to the architects.

Yet, the unpredictable political circumstances that followed the overthrow of the monarchy and the assassination of King Faisal II in July 1958 has impacted on the whole country and altered the Development Boards vision and the modernisation scheme that was adopted by them. The unstable political environment that followed the revolution regime pushed towards suspended most of the new public buildings, including Wright's project. This situation, as described by Robert C Twombly, was that just a week earlier to the coup Peter Blake (Wright's assistant), was planning to go to Baghdad to supervise the first phase of construction<sup>704</sup>. At the beginning the new government has shown its commitment towards the contract that was signed between Wright's office and the previous regime. Twombly argues that "The new government said it would honour the contract"<sup>705</sup>. However, a year later, the Republic government had reviewed the monarchy's program, when it became clear that there were significant differences in ideologies and policies between the previous regime and the new powers. This was declared in their development programme agenda who emphasised different priorities and ideologies.

The new government in its socialist ideologies argues the country's essential needs to develop the housing, health and the education environment. Thus, it considered the university campus as one of the main essential projects that should be activated for its direct impact on the public. Even so, as Twombly argues "They decided to look elsewhere for an architect... to them Wright represented western imperialism"<sup>706</sup>, which made Walter Gropius, who had already been interacting in this project, the perfect choice to fulfil this mission.

Regarding Gropius' design approach, it could be argued that the University of Baghdad Campus through its architecture was among all the development projects that were successful and applicable in setting an architecture standard for Iraq.

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<sup>704</sup> Robert C Twombly, *Frank Lloyd Wright : His Life and His Architecture* (New York : New York , 1979).

<sup>705</sup> Twombly.p.361

<sup>706</sup> Twombly adds that this is "something of an irony considering was reputation in, and attitude toward, American government".



Marefat argues its influence in comparison with the other modernisation projects, stating that “Although they were completed neither Le Corbusier sports complex nor Gio Ponti’s office building similarly expand in scope or has as fundamental influence an on regional developments”<sup>707</sup>. Marefat highlights that the university campus is “A key symbol of Iraq’s membership in the community of modern nations, a linchpin in sense of a new identity that was part of the nationalising process”<sup>708</sup>. Gropius’ university campus became the Bauhaus model for the Iraqi context. It embodied the modernisation standards that introduce Iraq to the modernised world, through embracing its own local architecture language and cultural identity.

On the other hand, “For Gropius and his TAC partners, the university was the crucial generating force of modern society”<sup>709</sup>. The University of Baghdad considers the first really extensive planned and satisfactorily sustained architectural commission that was undertaken by an American firm in the Middle East at its time. “It stands as a recommendation of American ability invaluable to those firms which have been followed TAC”<sup>710</sup>. Giulio Carlo Argan argues that the university campus for Gropius represents further aspects more than an architectural commission , it embodies his educational utopian principles. According to Argan, “Gropius is finally going to arise in Baghdad his ideal project- the university town”<sup>711</sup>

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<sup>707</sup> Marefat, ‘The Universal University: How Bauhaus Came to Baghdad’.p.66

<sup>708</sup> Marefat, ‘The Universal University: How Bauhaus Came to Baghdad’.p.66

<sup>709</sup> Anonymous, ‘Baghdad, Iraq The University of Baghdad’.

<sup>710</sup> Anonymous, ‘Baghdad, Iraq The University of Baghdad’.

<sup>711</sup> Giulio Carlo Argan, ‘La Citta Universitaria Di Bagdad’, *Casabella Continuità*, 242 (1960), 1–31.p.3



Figure 8-1: The university city of Baghdad 'La città universitaria di Bagdad' as titled in Casabella continuità, Italian journal that published in 1960 discussing the university project and detailed its plan designs

Source: 'La Citta Universitaria di Bagdad', Casabella Continuità, 1960



Figure 8-2: Gropius, McMillen and Munir in the university site mid-1960s, standing over the entrance complex where the Faculty tower could be seen

Source: Mc Millen, p.237

This may explain his urge towards the project since its early notion, McMillen states that “Gropius was involved with the university of Baghdad project from the beginning in 1957 until his death in 1969”<sup>712</sup>. See [Figure 8-3] shows Gropius standing in the surrounding area near the university campus, where it was mostly still villages in 1966. However, many recent studies have explored and investigated the University project from another perspective, arguing the university campus as a modern architectural product and its influence on the wider international area. Marefat’s article (*Bauhaus in Baghdad; Walter Gropius master project for Baghdad University*), stresses that “Gropius’s project in Iraq constitutes what I have called his quintessential master project in which he would carry out the tactility of his ideas about modern architecture. In short Baghdad university became like

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<sup>712</sup> Mc Millen.p.192

Gropius handbook”<sup>713</sup>. Marefat emphasises that point in her later work, stating that “Gropius’s Baghdad University can legitimately be considered his master project in which the totality of his ideas about modern architecture was revealed and implemented”<sup>714</sup>.

Charles Jencks argues in his book ‘*Modern Movements in Architecture*’ the formalistic approach that most of the modernist masters ended up with, despite their early demands for an organic, functional, or rational architecture. Jencks refers in his argument to Gropius’ and Wright’s projects in Baghdad, states that “By the fifties both Wright and Gropius were designing non -organic images where aesthetic and construction disproved each other, and the function was clearly unrecognisable”<sup>715</sup>. He adds that it is an ironic fact that both pioneer's architects have achieved their most inorganic project for Baghdad. Arguing that could be “Understandable that this land of the Arabian nights and cradle of civilization should bring out their most extreme formalism”, emphasising “Since the situation obviously demanded some form of historical acknowledgment”<sup>716</sup>. For Gropius’s university campus, Jencks argues that his project was not just a momentary lapse, it typified much of his previous work. Considering the revolution, a challenge to create something different, “It appears that much of Gropius’ contribution to architecture was more the result of external pressure than internal willpower”<sup>717</sup>.

Yet, Mehdi claims that “Gropius gives a work that represents his style, his pragmatic style”<sup>718</sup>. Arguing that because he wasn’t adhering to any single individual formal style as the other international architects, which might be related to his belief in “teamwork, collaboration and the relativity of truth”<sup>719</sup>.

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<sup>713</sup> Marefat, ‘Bauhaus in Baghdad: Walter Gropius Master Project for Baghdad University’.p.78

<sup>714</sup> Mareft.p.9

<sup>715</sup> Charles Jencks.p.110

<sup>716</sup> Charles Jencks.p.110

<sup>717</sup> Charles Jencks.p.111

<sup>718</sup> Mehdi.p.86

<sup>719</sup> Mehdi.

Accordingly, The University of Baghdad Campus could never be abstracted to one single aspects, as it explores many notions and attempts that varied in their motivation and goals to create one single project. Nevertheless, it will be always the largest project that was undertaken by TAC during Gropius' lifetime.

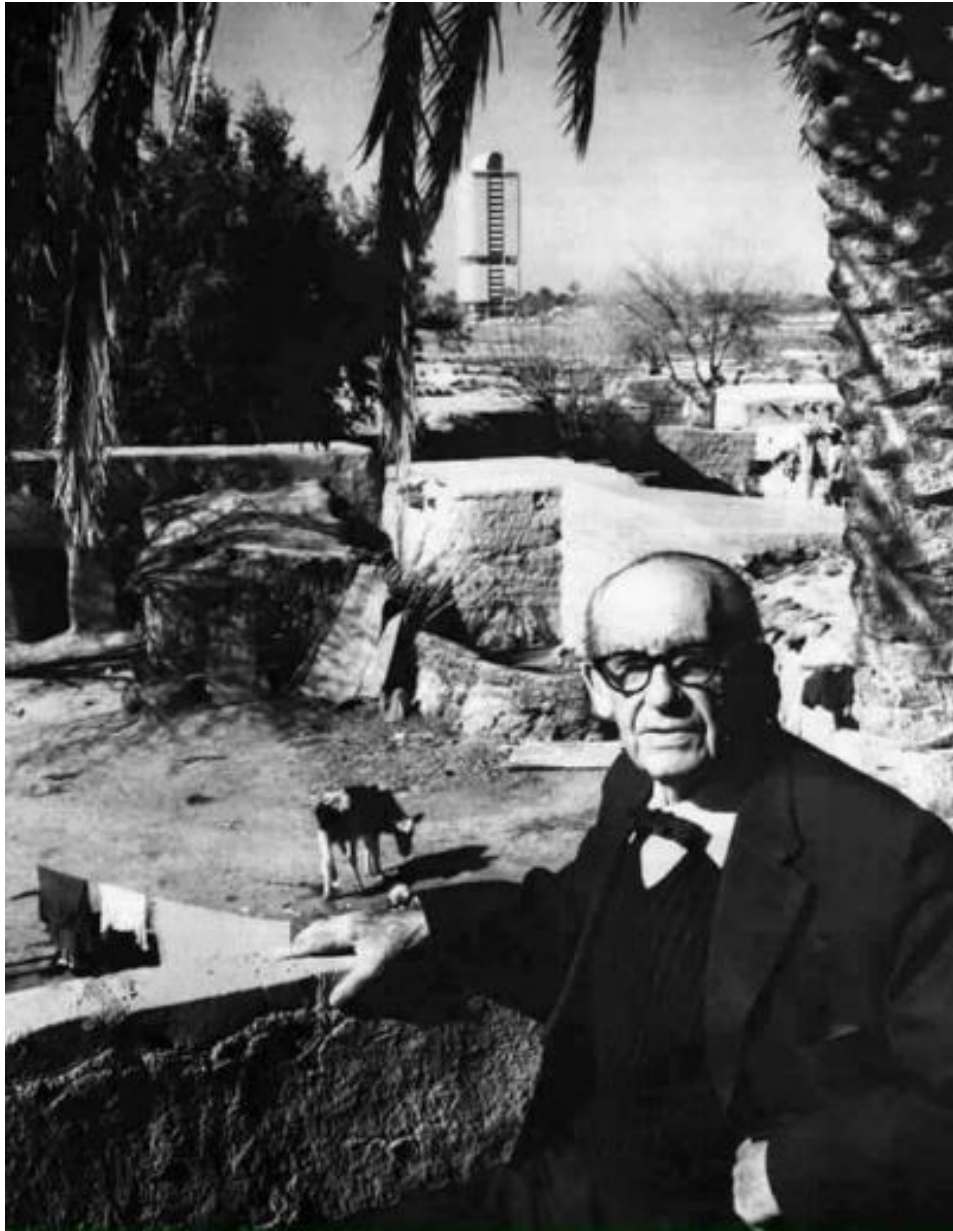


Figure 8-3: Gropius in the university site 1966, where you can see the University Tower and the location of the university where still the local villages were there.

Source: Mc Millen, p.194

*The Notion of the University Campus as a State -Building: its Symbolism  
Place, Architecture and the Legislative of Power*

In his book, *Genius Loci*, Christian Norberg-Schulz defines the place as “A concrete term for the environment” that could reflect any act and occurrences take place. The place is the general term that could be used to describe any events or activities and it is evidently “An integral part of existence”<sup>720</sup>. Schulz believes that the place is more than an abstract world that refers to a specific location. The essence of place gathers in its structure several phenomena that have the potential to determine the urban environment or the city character. Schulz claims that the place is a qualitative “Total phenomenon” that will be changed constantly, and it cannot be reduced to any of its properties. In addition, Kevin Lynch in *A theory of Good City Form*, proposes five main principles that are essential to ensure the quality of the city as an urban environment: vitality, sense, fit, access, and control<sup>721</sup>. The quality of sense according to Lynch refers to the clarity of the place which could be perceived and identified. The place here will be part of “A coherent mental representation of time and space”<sup>722</sup>.

Regarding the university, it is important to understand and analyse how the city through its urban development has chosen to site its state buildings and symbolise its power. The place of the university campus as explored in chapter two can be regarded as a kind of a city that has within its spatial structure different potentials and aspects, that could be varied according to how the university identify its relation within its hosting city. Thus, interpreting the campus as a place, goes far beyond its

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<sup>720</sup> Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (London: London: Academy Editions, 1980).p.6

<sup>721</sup> Lynch states that good city form is vital “subtenant, safe, and consonant; it is sensible identifiable, structured, congruent, transparent, legible, unfolding, and significant; it is well-fitted a close match of form and behaviour which is stable, manipulatable, and resilient; it is accessible diverse, equitable, and locally manageable; and it is well controlled congruent, certain, responsible, and intermittently loose”, see Kevin Lynch, *A Theory of Good City Form* (Cambridge, Mass.: Cambridge, Mass., 1981).p.235

<sup>722</sup> Lynch.p.131

mere location within its context. Throughout the previous chapters, exploring the place of the university campus has introduced three main arguments, where there were diverse aspects of interventions that determined, impacted, and influenced each one of them.

The first argument was regarding the first attempt to plan a university campus, through the University of Al Il Baiet, where its place has been interpreted from two main points of view; as a spatial structure that made the selected location the perfect area to set a university in its large scale. The other regards the social-cultural reference of the location and the privacy of Al Adhamiya district as an important Islamic core in Baghdad. In this respect, allocating a university in this place could be considered as an attempt to legalise the institution's power through enhancing its sense of place, and a call to re-generate a new identity of the city, where the university would be an integrated part of it. Yet, this site has been excluded later from any discussion around choosing the location of the University Campus of Baghdad, or even how to attach its only existing building with the other segregated colleges in the centre of the city. This was related to many urban, social, cultural and political changes that influenced the location and determined its potentials, especially after expanding the city towards the other side of the river.

The second argument was concerning the recommended location by the master plan of Baghdad City that was presented in 1956, by the British consultant London's Minoprio & Spencely & P.W. MacFarlane, where the firm indicated 'The *University Centre*', in the north of Baghdad in a close location to the city centre in Rusafa sector where it was planned to be adjacent to the existing distributed colleges in the centre of the city. The firm's vision worked to introduce and represent the university's suggested location through emphasising its large zone within Baghdad master plan. Yet, the conducted interviews showed that there were other particular understanding of the university place and its intervention with the social-cultural structure of the city, it also showed how the planning authority and its different agenda manipulated the firm's proposal according to the influence of the political power, even though, the alternative site in Al- Jadriyah peninsula was inaccessible and challenging in terms of its natural features. This decision was also associated with the Iraqi development Board programme and their approach to invite several

pioneer international architects to design and plan the signature buildings in Baghdad.

The third argument explores Frank Lloyd Wright's university proposal and how he interpreted the place of the university campus, and how Walter Gropius's notion and interpretation of the place of the university campus and identify its potentials. Through chapter five and six, different discussions have been explored. The first addressed Wright's motivation towards creating and developing an integrated new social-cultural centre that through his suggested design would connect the old traditional centre of the city with this new development core. Wright's emphasised the notation of the place's identity and how to identify its historical values. He also worked to develop the university- city relation through suggested new boulevard, roads, and bridges that would link between the university campus and its hosting city.

On the other hand, Gropius pedagogical models, as has been discussed in chapter six reveals his notion towards representing the place as a trigger force to reflect the design possibilities, such as the local materials, architecture language, and technical decisions. Gropius utilized the place climate and its natural conditions to motivate his design approach, as could be noticed in his first phase of the University Campus of Baghdad when he was clearly inspired by the morphological shape of the place that is formed by the river bend, in addition to the significant characteristics of the local climate. Yet, it should be noted that Gropius through his first and second proposal, as has been reviewed in chapter six and seven, has not recommended or implied any future project to connect the university with its surrounding context, oppositely, he worked to imagine a sufficient university-city environment that could be adequate for its requirements.

Yet, these arguments revealed that there was a gap in the narrative of the university campus as a place, in addition to the fact that they were only interpreting one aspect of the university's place; scale, zoning, the distinctiveness of the place itself as a



natural location, ignoring that it was tangled with other social -cultural, political factors and the urban development program of the city. Vale argues that significant state buildings should be re-interpreted and re-explored according to the political and social- cultural context that inspired their notion<sup>723</sup>. Thus, it was essential to establish a basic ground to analyse, explore the public discourse of the city and its urban development in the shift from the colonial phase to the post - independence phase which was accompanied by significant economic growth, as has been covered and discussed in chapter three to understand the various notions that influenced the university campus as a place.

### *The University Campus as a Window of Changes*

This theme is highlighting the university as a window of changes, regarding its pedagogical perspective that discussed the university campus as a revolutionary modernisation project that planned to lead the country's higher education towards new principles and role. It could be argued that founding a national university could be considered as one of the main priorities that the monarchy government was pursuing during its early stages. Thus, declaring the law of its establishment in 1956, and its approved plan in late 1957 have received a wide attention from the government to publicize and mark this significant achievement.

This also has been acknowledged by Western world who considered this step a progressive modernisation. In early 1958, and particularly on the 14<sup>th</sup> of February, the American newspaper, *The New York Times* wrote as part of a whole page that was discussing Iraq- Jordan agreement (*The Arab Federation*)<sup>724</sup>, and exploring the Iraqi government development in all the domains, a short section titled "Baghdad College Plan Set". This section has to be considered as one of the early official publications that was devoted to introduce the University campus and debated its role as a higher education mission. It described and detailed the commission by

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<sup>723</sup> Lawrence J Vale.

<sup>724</sup> The Arab Federation of Iraq and Jordan was a short-lived country that was formed in 1958 from the union of Iraq and Jordan. Although the name implies a federal structure, it was defect to a confederation.

stating that “The Architect Collaborative of Cambridge has been commissioned to design all the buildings of a new university to be built in Baghdad for 12.000 students”<sup>725</sup>. The section also highlights the university’s name, location and capacity, “The school to be named the University of Baghdad, would have more than ten different colleges and would be built bear the Tigris River”<sup>726</sup>. It should be emphasised, that even though it was a brief statement, yet, it described the early steps of the project life, and indicated the significant attention that the university had since its early stages as national pride project. Figure8-4, illustrates the newspaper section that titled (Baghdad College Plan Set).

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<sup>725</sup> Anonymous, ‘Baghdad College Plan Set’, *The New York Times* (New York, 15 February 1958), p. 2.

<sup>726</sup> Anonymous, ‘Baghdad College Plan Set’.



Figure 8-4: Baghdad College plan set

Source: The New York Times (New York, 15 February 1958), p. 2.

The university campus as a project was clearly advocated in the American press and emphasised that its main architects were an American firm, as could be seen in another publication in The New York Times, which titled “Iraqi Government Plans Oil-Financed University”<sup>727</sup>. This article presents different images of the community of Baghdad, in addition, it stresses the significance of the project at that time as an architectural product. As shown in [Figure 8-5], the heading of the article was

<sup>727</sup> Anonymous, ‘Iraqi Government Plans Oil-Financed University’.

clearly associated with the flourishing economy that the country was witnessed during that period, as well as to the development policy that the government was pursued to invest its oil revenue, through stating it “Is an Oil- Financed University”.

Moreover, it refers to the university as “An Arab University” that would accommodate around 5000 students “Who will be educated, housed and fed without a cost of being”<sup>728</sup>. The language of the article highlighted the ‘Arab’ to raise and emphasise the university identity and its main local context character. In addition, it stresses that the university would be administered by the state and would provide free and equal education for all the Iraqi students. This statement might be applied to distinguish this university from another institution that was newly structured as a formal private university, called Al-Hikma University college (in Arabic كلية الحكمة الجامعة), which was run by the Society of Jesus mission in Iraq <sup>729</sup>. The article expresses that the final structure for the university that would be designed for around 10.000 students. Figure 8-5 shows the official article which discussed the plan of the university campus and detailed its main buildings “Will include a mosque, library, auditorium, classroom unites, laboratories, dormitories and facility houses”<sup>730</sup>.

This is consistent with a Christian Science Monitor article which highlights that the master plans and the University model were expected to be submitted formally from TAC and Gropius by autumn 1958, illustrating that around \$11,000,000 had already been spent “For expropriation of the orchard-dotted land where the university will be located”<sup>731</sup>. The article states that “The new university ... what Iraqis hope will one day be a great Arab centre of learning”<sup>732</sup>, see [Figure8-6] that shows the article and indicates the University's location within the other development projects that had been commissioned by the Iraqi Development Board.

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<sup>728</sup> Anonymous, ‘Iraqi Government Plans Oil-Financed University’.

<sup>729</sup> MacDonnell. Al Hikma University, was a privet university in Baghdad founded in 1956 by members of the New England Province of the Society of Jesus mission in Iraq.

<sup>730</sup> Anonymous, ‘Iraqi Government Plans Oil-Financed University’.

<sup>731</sup> Anonymous, ‘ARCHITECTS BUILD A MODERN BAGHDAD’.

<sup>732</sup> Anonymous, ‘ARCHITECTS BUILD A MODERN BAGHDAD’.

S	<b><i>Iraqi Government Plans Oil-Financed University</i></b>	S
us	An Arab university for more than 5,000 students who will be educated, housed and fed without cost is being planned at Baghdad on the Tigris River, according to an announcement made last week. Ultimate plans are for an enrollment of better than 10,000 students.	A
of	The university, according to The Architects Collaborative, a Cambridge, Mass., firm commissioned by the Iraq Government, will be financed by the country's Board of Development which receives its income from oil royalties.	AT
As-	Buildings will include a mosque, library, auditorium, classroom units, laboratories, dormitories and faculty houses. An air conditioning system is planned along with fountain-cooled courtyards.	T
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Figure 8-5 : The article heading was clearly associated with the economy flourish that the country was witnessed during that period

Source: The New York Times (New York, 16 March 1958), p. 11.

It was a project that would recreate in the minds of the people the image of Iraq as the Fertile Crescent on the Middle East<sup>733</sup>, this was what the newly established university's president emphasises "It will return the golden era of Baghdad during the Abbasid reign"<sup>734</sup>.

<sup>733</sup> Blackett.

<sup>734</sup> Dr. Ibrahim Shawkat, quoted in "University's First Year Studies Set Up," IT, June 25, 195 , see Siry.p.270.

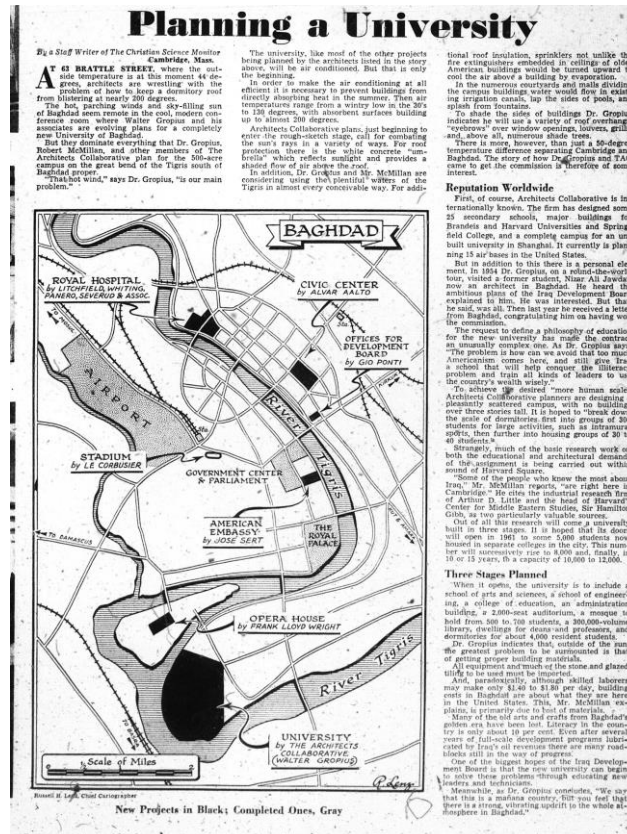


Figure 8-6: Christian Science Monitor, Planning a University

Source: 'Planning a University of Baghdad', *the Christian Science Monitor*, 2 April 1958

Even after Qasim's assassination, Iraq's development was still had a significant attention from the western countries, as reported in *The New York Times* 1965 "From oil to university campuses to a well-trained agricultural and industrial leadership, this the rout Iraq is following in trying to catch up with higher -developed nations of the world"<sup>735</sup>. Under the title "*U.S. Architects Helping Iraq Build Three University 'Cities'*", the article explores the government's approach to expand the higher education environment and develop national leaders, through constructing

<sup>735</sup> Anonymous, 'U.S. Architects Helping Iraq Build Three University "Cities"', *The New York Times*, 7 November 1965, p. 8.

three university - cities, where the University of Baghdad was the first. The article highlights that the Iraqi government has announced choosing TAC “A group of architects from Cambridge, Mass.” to design the University of Mosul which would be designed to accommodate 7500 students.

The university - city as the article stresses, would develop an entire community, teaching hospital, classrooms, farmland to service the agriculture college and a highway network. The project was designed to be started early 1969 and planned to be in five main stages that would allow the university to expand later for 15.000 students. The architects would be led by Louis McMillen of the United States and Hisham Munir of Iraq<sup>736</sup>.

*“From oil to university campuses to a well- trained agricultural and industrial leadership, this is the route Iraq is following in trying to catch up with higher – developed nations of the world.*

*The Middle East country has the oil -60 million tons of it in 1964 and plans are under way for the construction of three university-cities to develop national leaders. The first of these is the University of Baghdad, is under construction and will eventually accommodate 12.000 students. Last month, the Iraqi government announced the selection of a group of architects from Cambridge, Mass, to design the second university, 7.500 students’ complex at Mosul. The American designers, known as The Architects Collaborative will work on the university with an Iraqi firm, Hisham Munir & association of Baghdad”<sup>737</sup>.*

As can be seen from the title ‘Iraq gaining 3 university cities’ see [Figure 8-7], the article also stresses the American effort to develop the higher education curriculum, in a way that would integrate and blend the Arab culture and architecture with Western education and functional design. The university-city projects have been

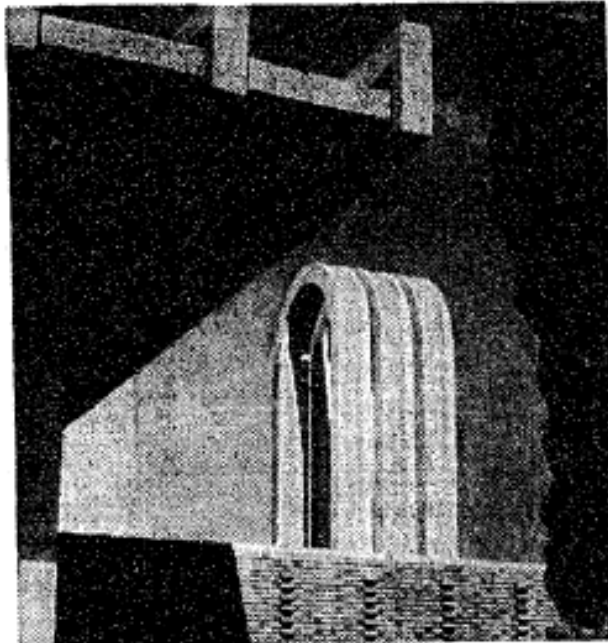
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<sup>736</sup> Anonymous, ‘U.S. Architects Helping Iraq Build Three University “Cities”’.

<sup>737</sup> Anonymous, ‘U.S. Architects Helping Iraq Build Three University “Cities”’.

used as propaganda not only from the Iraqi government to symbolise its achievement, but also by the United State government who have advertised it to show off the political ties that the U.S. has in the Middle East region.

### Iraq Gaining 3 University 'Cities'



The Open Mind Arch rises gracefully behind corner of information center at entrance to University of Baghdad.

#### U.S. ARCHITECTS ARE HELPING IRAQ

Continued From Page 1

a kindergarten to a shopping center.

A third principal in the university plan is Cyril Sargent, an educational counselor of Boston and New York who is working with the architects to design curricula based on Western universities. In effect the educational and design specialists are attempting to blend Arab culture and architecture with Western education and functional design.

An initial appropriation of \$22.5 million has been set aside for the Mosul project, according

to the government. It will be built in five stages, the last scheduled to begin in May, 1969, each staged planned for completion in approximately one year. Provisions are being made for expanding the university in the future to perhaps twice its size, a student body of 15,000.

The Architects Collaborative entered the venture through Walter Gropius, the 82-year-old architect who is a principal in the group. One of the partners is Benjamin Thompson, architecture chairman at the Harvard Graduate School of Design. The design group also is planning a \$1 million "sub-city" near Redwood City, Calif., the rebuilding of three residential and school districts in West Berlin, and the Tufts New England Medical Center in Boston.

Figure 8-7: U.S. Architects are helping Iraq, 1965

Source: The New York Times, 7 November 1965



Today and since 2003, the University of Baghdad campus is facing other political interference and pressure that are motivated by different political ideologies. This interference is normally motivated by personal and private ideologies, regardless of guideline or planning system. Saying this, it should be acknowledged that, amongst this complex environment, the University of Baghdad Campus is still one of the main grand, symbolic state buildings within Baghdad, meaning it will always be a target for any political powers to claim and represent their influence over it and it will be always the live documentation for Baghdad history, as well as a national legacy for Iraqi higher education. On the other hand, it represents one of the most influential elements of modern architecture of Baghdad and an essential component of DoCoMoMo Iraq “Dedicated to the documentation, conservation”, moreover to its role as a reference point to the Higher Education environment in Iraq<sup>738</sup>.

The negotiation towards re-identifying the national identity and the political influence over the urban environment and architecture, reveals a new vision towards reinterpreting the modernist architecture as a political project, and the symbolic content of public buildings, particularly in a new nation like Iraq whose capital was looking towards re-identifying its identity and enforce its political independence. In addition, through tracing the city of Baghdad during different political regimes, the research was able to argue how urban development and architecture have been utilised as a dynamic representation of identities, and how each phase worked to embrace and adopt its version of identity through the production of architecture and urban environment.

The University of Baghdad Campus through its narrative as a project embodies the pursuit of national identity and the strong relation that integrates the architecture and power. It argues its significant role not only as a place within its context, but also how it has been at that period part of the social-cultural, economic and political development, and a representation of cultural transformation, emphasising its symbolic power to gather multiple social identities into one national identity.

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<sup>738</sup> ‘Congratulations to the Docomomo Iraq Chapter’, 2016  
<<https://www.tobiaarchitects.com/congratulations-to-the-docomomo-iraq-chapter/>>.

### *The Research Contribution*

One of the main contributions of this research; is the significant debate that reveals the problematic nature of architecture, especially in the context of the capital's city when architecture becomes a dynamic tool of power to re-identify the national identity. In the context of the colonial and post-independence phase of Iraq, re-interpreting the architecture of the University Campus of Baghdad offers various aspects and accounts that reveal the power structure and the social-cultural environment that associated building such institution.

Through tracing the notion of the university campus of Baghdad in a specific time and place of the city history between 1918-1968, one can assert that the original contribution of this research can be categorised in three main aspects:

First, the research contributes to identify and argue the main theories and movements that impact and influence the architecture of the university campus during the twentieth century, in addition, to explore the main characteristics that had re-shaped and re-identified the university – city relation. The research also argues the role of the university as a state institution during the Post- War World II, especially in the context of the new nations, when its architecture has been operated to enforce the national identity.

The second aspect is regarding the research contributions to the context of Baghdad, as its main focus was to explore and re-read the recent history of the city. Developing new accounts and investigations that connect different disciplines and aspects under one subject. The research through its various data and resources has offered new interpretation and arguments to understand the complexities and the contradictions of the context that have contributed and determined the urban built environment and manipulated it as a tool to enhance the national identity and enforce the political independence. Understanding the power of the foreign influence and the transformative impact of the multinational architectural practice who work to manipulate the architectural production during this significant time of the city.

Furthermore, the research through its integrated research methodology that was supported by the interpretation of different resources, materials, and languages has bonded various sources, disciplines and fragment accounts into one main theme, which emphasises that the university campus was an outcome of specific time and

place. It suggests a new vision to re-debate modernism in architecture within its wider social-cultural and economic environment, and the dynamic relation of power. Offering a new perspective to re-explore this innovative time and its inquiry for constructing the national identity. Indicating the role of individual and collective agents in this promising time when there was a debate around the role of modern and tradition in defining the national identity.

The research demonstrates how various political powers and their contrasting ideologies have negotiated and mobilised the modernisation program and the urban design of the city to support the legitimations and nationalist identity when the university campus was an integrated part of these attempts. As such it was the first research that was adopted by a native researcher to focus on the university campus from this point of view and shed the lights towards new perspectives to understand the politics of identity in the context of Iraq architecture.

### ***Future Research***

The research through its investigation has offered a historiographical framework for interpreting one main case study through specific time span, yet, this could be developed in other researches to include other alternative cases. Particularly that the fifties and the sixties period of Baghdad represents a rich context that could offer for the researcher many genuine topics, such as Al-Hikma University College.

This research has also tried to pay less attention to the current circumstances that are facing the university campus and the challenges in its urban structure, due to the social-cultural, and unstable political structure that the country witness since 2003. Thus, it could be a great potential to consider this conflicted environment in future research and investigate how it might limit or influence the campus role within its context. In addition, this research through its interpreting to the notion of the university campus might provide the essential ground to other future research to expand and develop this interpretation to cover the recent history and the contemporary relation between the power and the university campus.

Furthermore, due to the fact that the research did not explore or investigate the impact of the university campus on its urban surroundings, thus, the research recommends investigating this aspect and understand how this relationship might be changed through the time. Similar investigations could be developed also through addressing different patterns of the university's premises as has been indicated in chapter two, such as the separated city green field model, the gated campus or the integrated model. It is a possibility also that other researches might be able to explore how the University of Baghdad Campus as a higher education environment has influenced the Iraqi experience and how it has become a prototype for other institutions. Finally, any research that has an attempt to document, analyse and trace the architecture of the state buildings, would enrich and expand the local archive and its primary sources and shed light on the relation between the power and architecture in the region. Particularly since the country explored a similar development plan through the eighties, which was strongly associated with the ideology of the Baath party and the legitimacy of Saddam Hussein rule. Yet, there is a significant lack of research in the period and the availability of its material.

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## **Interviews**

## *Appendices*



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## *Ethical approval, information sheet and official correspondence*

### Approval letter

After setting the methodology and the methods that are going to be used in this research. A formal application to The Ethics Committee at the University of Sheffield has been filed, stating the procedures and the risks for the participants and the researcher.



Downloaded: 15/11/2016  
Approved: 15/11/2016

Ula Merie  
Registration number: 150127046  
School of Architecture  
Programme: PhD

Dear Ula

**PROJECT TITLE:** The University and the City Creating an integrated urban structure  
**APPLICATION:** Reference Number 011378

On behalf of the University ethics reviewers who reviewed your project, I am pleased to inform you that on 15/11/2016 the above-named project was **approved** on ethics grounds, on the basis that you will adhere to the following documentation that you submitted for ethics review:

- University research ethics application form 011378 (dated 03/11/2016).
- Participant information sheet 1023407 version 2 (24/10/2016).
- Participant consent form 1023409 version 2 (30/10/2016).

If during the course of the project you need to [deviate significantly from the above-approved documentation](#) please inform me since written approval will be required.

Yours sincerely

Cheryl Armitage  
Ethics Administrator  
School of Architecture



## Information sheet



وثيقة تعريفية للبحث / دعوة للمشاركة

السلام عليكم

سيدي العزيز / سيدي:

اني طالب الدكتوراة علا عبد علي خليل مري ، طالبة هندسة معمارية / جامعة شيفيلد / المملكة المتحدة ، احد المتبعين العراقيين ضمن برنامج اللجنة العليا لتطوير التعليم في العراق . وتدرسة في جامعة بايل / قسم العمارة . مشروع بحثي هو دراسة تحليلية في علاقة الجامعة بالمدينة ودورها خلق بنية حضرية متكاملة. يسرنى دعوتكم للمشاركة في مشروع بحثي، علما بان الغرض الاساسي من البحث هو استكشاف الأدوار الممكنة للتصميم الحضري للجامعة مع السياق الحضري للمدينة التي ينتهي اليها . وخصوصا ضمن سياق البيئة العمرانية في العراق ، من أجل فهم كيفية امكانيات التصميم الحضري للجامعة وقابليته لتعزيز نوعية التكامل في المناطق الحضرية دون تجاهل الظروف الاجتماعية والقيم الثقافية للمدينة التي يستند إليها. لديك مطلق الحرية لمعرفة توجهات البحث واهدافه قبل الموافقة على المشاركة من عدمها، ويسعدني ان اجيب على كافة الاسئلة والاستفسارات المتعلقة بموضوع البحث .

الغرض من البحث:

نظرة عامة للبحث : يمثل حرم الجامعة بيئة معمارية فريدة يمكن ان تظهر بعدت انماط حضرية، آثار هذه البيئة العمرانية قد تتجاوز مهمتها الوظيفية التعليمية . ان العلاقة بين حرم الجامعة كوحدة حضرية ضمن السياق الحضري للمدينة يمكن أن تنشئ وتخلق مجموعة واسعة من الامكانيات و الفرص للمجتمع، من حيث تعزيز مشاركة افضل للمجتمع ، الاستثمار الاقتصادي، الاستراتيجيات السياسية . و تطوير نوعية البيئة الحضرية من حيث تكاملها عمرانيا.

يركز هذا البحث على وجه التحديد على مدينة بغداد ودراسة هذه العلاقة مع اقدم جامعتها وهي جامعة بغداد . يتم اختبار هذه العلاقة في المواقع الحضرية الرئيسية للجامعة في ( الجادرية ، مجمع باب المعظم الطبي ومجمع ابو غريب ) . تشمل الدراسة اسئلة تتعلق حول قيمة وأهمية العلاقة العمرانية للجامعة مع محيطها الحضري . وكيفية تطوير رؤية شاملة حول ما هي نوعية التكامل وجودته في كل موقع

أهداف البحث: يحاول البحث تقييم نوعية البيئة العمرانية في جامعة بغداد في مواقعها الرئيسية الثلاث . وفهم المؤثرات والعوامل التي تؤثر على التصميم الحضري للجامعة في المدينة التي تنتمي اليها . ومن ثم دراسة الأدوار المحتملة للتصميم العمراني للجامعة وقدرتها على تعزيز نوعية التكامل الحضري مع محيطها، دون تجاهل القيم الثقافية والاجتماعية للمدينة.

خطة البحث : عززني المشارك ، تم اختيارك ضمن ٣٠ شخص للمشاركة في البحث ، وفقا لخبرتهم العملية كأكاديمين و العملية كمهندسين ومخططين ، او كأحد صناع القرار . الهدف هو اجراء مقابلات بشكل انفرادي لغرض خلق الفجوة العلمية الناجمة عن قلة المصادر العلمية بهذا الخصوص. ستراوح مدة المقابلة من ٣٠-٥٠ دقيقة، وامن ان توافق على تسجيلها لاغراض بحثية.

ان مكان وزمان المقابلة سيتم الاتفاق عليه ( مقابلة شخصية ، او من خلال الهاتف او اي وسيلة اتصال ممكنة . سوف أكون في غاية الامتنان إذا كنت قد قبلت دعوتي لاجراء المقابلة . الأمر متروك لك لتقرر ما إذا كنت ترغب أو لا في المشاركة . إذا قررت المشاركة، سوف تحصل على ورقة المعلومات ويطلب منك التوقيع على استمارة الموافقة (ملاحظة : لا يزال بإمكانك الانسحاب في أي وقت مع الحفاظ على اسبابك الخاصة )

ما هي فوائد ممكنة من المشاركة؟

في حين لا توجد فوائد مباشرة بالنسبة للمشاركين في البحث، بشكل عام اتمنى ان يساهم هذا العمل بدعم ومساعدة الجهود في دعم البيئة التعليمية ورؤيتها المستقبلية بشكل يعزز من علاقتها الحضرية والعمرانية مع محيطها .

سيتم حفظ ما يحفظ لي بالمشاركة في هذا المشروع سرية؟

حفظ وتوثيق المعلومات: كل المعلومات التي ستطرح اثناء اجراء المقابلات سيتم حفظها لغاية الانتهاء من دراستي للدكتوراه ويتم توثيقها ضمن قسم العمارة في جامعة شيفيلد . بشكل سرى . لديك كامل الحرية للبقاء مجهول الهوية ضمن المقابلة.

ختاما .... شكرا لسعة صدركم ومشاركتم في دراستي

للمزيد من المعلومات : او إذا كان لديك أي أسئلة أخرى الرجاء الاتصال بي على العنوان التالي

البريد الإلكتروني: ukmerie1@sheffield.ac.uk

الموبايل: +44 7479717831

إذا كنت ترغب في تقديم شكوى، يرجى الاتصال المسجل الجامعة وأمين السر registrar@sheffield.ac.uk ، هاتف 0114 222 1100


فاكس: 0114 222 1103

علا عبد علي خليل / طالبة دكتوراه

مدرسة العمارة

جامعة شيفيلد / المملكة المتحدة

A letter from the Prime Minister office to have a security clearance.



**جمهورية العراق**  
مكتب رئيس الوزراء  
العدد: م. ر. و. ١٥١ / ١٤٤٨  
التاريخ: ٢٠١٦ / ١٠ / ٢٦

**Republic of Iraq**  
Prime Minister's Office

إلى/ وزارة التعليم العالي والبحث العلمي/ رئاسة جامعة بغداد  
م/ تسهيل مهمة

السَّلامُ عَلَيْكُمْ وَرَحْمَةُ اللهِ وَبَرَكَاتُهُ...

يرجى التفضل بتسهيل مهمة الطالبة (علا عبد علي) المبتعثة على برنامج البعثات التابع للجنة العليا لتطوير التعليم في العراق إلى (المملكة المتحدة) لدراسة (الدكتوراه) في اختصاص (الهندسة المعمارية) لجمع البيانات وإجراء المسح الميداني داخل جامعة بغداد والمنطقة المحيطة بها والحصول على مخططات التطوير الحضري والتصميم الأساس الخاص بالجامعة ومجمعاتها الثلاثة الرئيسية (أبو غريب، باب المعظم، الجادرية) وخلال فترات زمنية مختلفة لأغراض تتعلق بمشروع بحث الموما إليها وحسب رسالة المشرف الأكاديمي والطلب المرسل ربطاً.

مع التقدير...

المرفقات:  
- صور ضوئية عن الطلب المشار إليه آنفاً.  
- صورة ضوئية عن رسالة جامعة (The University of Sheffield).

مكتب رئيس الوزراء

المهندس عبد الخالق سعد غني  
ع/ مدير مكتب رئيس الوزراء  
٢٠١٦/١٠/٢٦

صورة عنه إلى:  
- اللجنة العليا لتطوير التعليم/ مذكرتكم (م.د. ١٠٠٤/١٦/٢٠١٦) في (٢٠١٦/١٠/٢٢) للعلم... مع التقدير.  
- اضبارة الكتب الصادرة.  
كاظم ٢٠١٦/١٠/٢٥

A letter from the University of Baghdad: Department of Scholarships and cultural relations to the Prime Minister office asking for more information about the research context and the material that the research would require and a permission to have a security clearance.

Republic of Iraq  
Ministry of Higher Education  
& Scientific Research  
University of Baghdad  
Department of Scholarships  
and Cultural Relations

جمهورية العراق  
وزارة التعليم العالي والبحث العلمي  
رئاسة جامعة بغداد  
قسم البعثات والعلاقات الثقافية

No. / العدد : ٥٣٣ / ٢٠١٦ / ١١ / ٤٨  
Date. / التاريخ :

الى / مكتب السيد رئيس الوزراء / اللجنة العليا لتطوير التعليم / مكتب المشرف العام  
للجنة العليا لتطوير التعليم في العراق  
م / تسهيل مهمة

تحية طيبة ...

اشارة الى كتابكم ذي العدد ١٣٤٤٨ في ٢٠١٦/١٠/٣٠

يرجى تبليغ الطالبة (علاء عبد علي) الحضور الى رئاسة جامعتنا / قسم الشؤون الهندسية لغرض المناقشة وتحديد المتطلبات المتعلقة بمشروع بحثها .  
مع التقدير

أ.د. علاء عبد الحسين عبد الرسول  
رئيس جامعة بغداد

التاريخ: ٢٠١٦/١١/٢٣  
حرفيا للمتابعة خذ المراجعة

نسخة منه الى  
- مكتب السيد رئيس الجامعة / اشارة الى هامش سوادته في ٢٠١٦/١١/١٣ للتفضل بالاطلاع .. مع التقدير .  
- مكتب السيد المساعد العلمي / اشارة الى هامش السيد المساعد في ٢٠١٦/١١/٢٢ / للتفضل بالاطلاع .. مع التقدير .  
- قسم الشؤون الهندسية / مكتب السيد المدير / اشارة الى مذكرتكم ذي العدد ٧٢٧ في ٢٠١٦/١١/١٦ / للتفضل بالاطلاع وتزويدنا بالاوليات الاصلية المتعلقة بنا .. مع التقدير  
- قسم البعثات والعلاقات الثقافية / البعثات الدراسية  
- مجلس الشؤون الادارية / الحفظ العام

University of Baghdad-AI-Jadriya-Baghdad-Iraq  
E-mail : culturalrelations@uobaghdad.edu.iq

***Publication notes: Some of the works in this research publication, attendance and participation:***

- a. Merie U, Kossak F, (poster) *'The University and The City: Creating an Integrated Urban Structure in Baghdad, University'*, Doctoral Academy Welcome for PhD students, Annual Conference of Doctoral Training Centre (DTC), University of Sheffield, 21 June 2016
- b. Merie U, Kossak F, *'The University and the City The urban structure of Baghdad after and before 2003, Spatial Articulations of Collective Identities in the Context of Middle Eastern Cities, Cambridge-Middle East Symposium, University of Cambridge, 23 September 2016*
- c. Merie U, Kossak F, *'How years of conflict have impacted The University / City urban relation: The urban structure of Baghdad after and before 2003'*, Workshop and Ph.D. Seminar, University of Manchester, 21-22 November 2016
- d. Merie U, Kossak F, *'Exploring of the reflective urban relation between the city and the university; with special reference Baghdad university, Iraq'*, 14th Research Student Conference of Architectural Humanities Research Association (AHRA), University of Edinburgh, Edinburgh, 6 - 7 April 2017
- e. Merie U, Kossak F, (poster) *'The University Campus as an Urban Generator with special reference to the University of Baghdad'*, Rethinking Baghdad's Built Identity and Strategies (1915-2015), The British Institute of the Study of Iraq, London, 14 June 2017
- f. Merie U, Kossak F, *'The Campus of the University of Baghdad as a Window of Changes'*, 15th Research Student Conference of Architectural Humanities Research Association (AHRA), Aalto University, Espoo, Finland, 11-12 June 2018
- g. Merie U, Kossak F, *'Representing State Powers through the Production of Architecture'*, Conference: THE CITY (RE) SHAPED: Exploring the Nexus Between Politics, Memory and Urbanism in the Built Environment, University of Leeds, Leeds, 11 - 12 September 2018
- h. Merie U, Kossak F, *'Modernity and Identity: Interpreting the architecture's production of the University Campus of Baghdad'*, Conference: RIBA RESEARCH MATTERS, Sheffield Hallam University, Sheffield, 18 - 19 October 2018
- i. Merie U, *'Re-representing the Islamic architecture during the British Mandate in Iraq'*, Conference: BRAIS 2019, The Annual Conference of the British Association for Islamic Studies: 15-16th April 2019
- j. Merie U, *'Identity, Traditions and Culture transformation through the Lens of Urban Development'*, Joining the Dots: Interdisciplinarity In Middle East Studies, Conference: The British Society for Middle Eastern Studies (BRISMES) Annual Conference, University of Leeds, 24 - 26 June 2019

*The University and the City*  
*Creating an Integrated Urban Structure*

Doctoral Academy Welcome for PhD students (Poster), Annual Conference of  
Doctoral Training Centre (DTC), University of Sheffield, 21 June 2016

Ula Merie, the University of Sheffield, UK  
Florian Kossak, the University of Sheffield, UK

**Abstract:**

The learning environment, throughout history has always been trying to represent as an ideal community and renew the image of utopia principles. It has long been a live source to examine some of the most critical experiments in the built environment theories which emerge different opportunities in developing the higher educational vision and create a liveable art form through the university design. The university campus forms as an independent urban unit, it characterized mainly by its location, which it used to be segregated from its urban hosting city, to emerge as an ideal small city. Campus quality as an educational place always has been connected to the quality of its architecture. This interaction can be realised through the long history, the architecture of higher education buildings has been consistently reflected the future opportunities of the built environment to symbolise the cultural vision and the zeitgeist for its institutions. Therefore, the study of the university as an urban developer has been extensively studied by many researcher and policy makers which have been considered this institution as a landmark in the urban city and identify its significant direct and indirect impacts on its urban environment. The university and its city need to reveal all the aspects that may they have between them to build a stronger cooperation not only in their urban policy approaches but also in their private practice on the ground. This collaboration should be developed from the early stage of university establishment to maximize its potentials goals on the urban city development. The university impact has been addressed from different perspectives, on the economic and the financial support, the physical built environment, the activities of the social community and the general cultural impacts, in many previous studies and researches.

Despite considerable research and studies have been devoted to the university impact on its urban city development, rather less attention has been paid to the city urban environment impact on its university campus design and the extensive influence that it may have on its campus design and how it can develop bridges between them. Assuming that creating an effective learning, environment may be addressed through promotes its engagement as an educational building with its hosting city by developing an integrated urban vision that respects the environment characters and the university requirements. This study will examine this relation in Baghdad and taking the university of Baghdad campus as a case study.

*The University and the City*

*The Urban Structure of Baghdad after and Before 2003*

Spatial Articulations of Collective Identities in the Context of Middle Eastern Cities  
(Presentation), Cambridge-Middle East Symposium, University of Cambridge, 23  
September 2016, <https://cambridgemiddleeast.wordpress.com/>

Ula Merie, the University of Sheffield, UK  
Florian Kossak, the University of Sheffield, UK

**Abstract:**

Baghdad has faced serious implications in its urban fabric, due to the unstable political situation since 1980, amidst years of conflict, sanctions, wars and terrorism, the urban structure of the city has shown an obvious damage in its urban infrastructure throughout the city and in different urban layers. The consequence of these situations has carried out in parallel with several physical barriers on the ground, particularly after the US invasion of Iraq in 2003. These barriers could be observed as roadblocks, checkpoint nodes, the military-controlled zones and the lengthy strips of the concrete wall that surrounds all the government institutions as well as the vital public spaces in the city. All these barriers have interrupted the urban configuration dramatically and the daily movement along the arterial roads that links between Baghdad districts, which has limited the urban opportunities and the social communities' relation.

This situation has reflected negatively on the urban fabric in Baghdad as well as its higher education environment. Thus, understanding this serious situation needs to be considered from various perspectives and from different responsibilities to be able to recognise the current conditions and assess the future vision that the government has been adopting recently to improve this sector. This has been considered through the University of Baghdad Campus.

*How years of conflict have impacted The University / City urban relation  
The urban structure of Baghdad after and before 2003*

Workshop and Ph.D. Seminar (Presentation), University of Manchester,  
21-22 November 2016

Ula Merie, the University of Sheffield, UK

Florian Kossak, the University of Sheffield, UK

**Abstract:**

The study attempts to explore the relation between the urban design of the university and the urban context of the city in which it is based. It will explore this relation practically in the Iraqi context, in terms of its potential to promote the quality of the urban integration identity. This hypothesis is based on one of the most significant current discussions around the university roles. The university as an institution will continue to be innovative not only technically but also creatively in the way that it may develop its urban environment<sup>1</sup>. Thus, the relation between the university design as a unit and the urban environment of its hosted city, can establish a wide range of opportunities for their community, in terms of promoting a better engagement relation in the social involvement, the economic investment, the political strategies or the urban integration quality. However, in the last

three decades, the urban environment of the higher education, particularly in Iraq, has witnessed a series of complicated situations, whether they were caused by war, sanction or terrorism, that have seriously affected the urban environment of the universities and the urban context that surrounds them.

Accordingly, this study attempts to explore the potential roles of the urban design of university with the urban context in which it is based. In order to understand how the university design can promote the quality of the urban integration without ignoring the urban identity and the cultural values for the city in which it is based. The study will analyse this relation between Baghdad, the capital city of Iraq, and its oldest university, the University of Baghdad which was established in 1958. This university has three main campuses which are situated in different urban locations within Baghdad urban context. These campuses provide different opportunities to explore the urban design of the university in terms of its relation to the surrounding urban context.

The outcome of this study will provide comprehensive structural guidelines that will reflect the unique urban values and its identity as well as, enhance the potential roles of the place between the urban design of the university and its surrounding urban context. This vision will claim how to promote the urban context that hosted the university campus as much as possible, in order to create an integrated urban structure that addresses its own needs, expresses its identity and the future vision of its urban development, without ignoring the environment circumstances and the cultural values of its urban context.

***Exploring of the reflective urban relation between the city and the university; with special reference Baghdad University, Iraq***

14th Research Student Conference of Architectural Humanities Research Association (AHRA), (Presentation), University of Edinburgh, Edinburgh, 6 - 7 April 2017 <https://ahrapostgrad2017.weebly.com/>

Ula Merie, the University of Sheffield, UK  
Florian Kossak, the University of Sheffield, UK

**Abstract:**

The spatial structure of the university is strongly tied to the urban context on which it is based. This paper looks fundamentally on the complex role of the urban configuration of the university and the surrounding urban context. It will explore this on two particular urban configurations of the university campus, the campus as city and the inner-city campus in the context of Baghdad city. Baghdad as an urban context has witnessed a series of conflict situations in the last decades, whether they were associated with: political changes; war; sanction or terrorism. These challenges have impacted the dynamism of the city development in general and in turn has influenced the university campus relation with its surrounding. This paper argues that such circumstances could decline the potential roles of the urban configuration of the campus which might affect the quality of the urban relation with its surroundings.

To address this, the research will explore the urban relation between in the University of Baghdad and the city in terms of the urban configuration of the campus and the university as a research environment and public engagement. The literature review indicated four main variables as a framework to understand the urban role of the university, in terms of social, cultural, economic and urban planning. The suggested methodology proposed three main phases: Descriptive and interpretive approach will be used to understand the policy changes, fieldwork and site observation to understand the urban changes, interview with the main stakeholders and policy makers. The primary source of data is university achieve, government legislation, city master plans, fieldwork material (photograph, note taking).

**Keywords:** university campus, university - city urban relation, urban integration quality.



*The University Campus as an Urban Generator with special reference to the University of Baghdad*

Rethinking Baghdad's Built Identity and Strategies (1915-2015), (Poster), the British Institute of the Study of Iraq, London, 14 June 2017, <http://www.bisi.ac.uk/content/events-archive?page=1%2C0%2C0%2C0%2C0%2C0%2C0%2C4>

Ula Merie, the University of Sheffield, UK

**Abstract:**

The university of Baghdad was the ideal project that was been chosen by the Iraqi government to establish and renew Baghdad legacy as a capital city of the new nation. The intellectual condition in the early years of the nation was associated with the political, economic flourish during the 1950s, where Baghdad has experienced the modernity as an unfolding panorama. Developing and generating a new identity was the main manifesto of the Iraqi government “we aim to change”, which showed its commitment ‘vision’ towards renovated the identity of the city. Establishing the development board to lead this mission helped to accede the urban development through different layers, started with setting a new master plan for the city that including several significant projects. The University of Baghdad was one of the most significant projects that aimed to characterize the new identity of the city and its new vision as a modern knowledge centre. The university campus was considered as a key element towards building a city of knowledge, creating an education vision, and a significant urban design legacy in the context of the city.

Since its establishment, the university campus has wittiness and reflected as a part of the city most of the significant changes that influences the urban environment of Baghdad. The research attempts to read the urban transformation of Baghdad and its political, cultural and economic conditions, through analysing, mapping and tracing all the significant phases and changes that faced the university of Baghdad campus from its foundation and understand its influence on the urban development. The main argument is how the university campus could consider as an important urban generator within its urban context, reflects its context through its vision, identity and legacy and finally how the university campus is responding to the contemporary urban changes.

The paper presents a part of an on- going Ph.D. study on creating an integrated urban structure between the urban design of the university and the urban context of the city in which it is based.

## *The Campus of the University of Baghdad as a Window of Changes*

15th Research Student Conference of Architectural Humanities Research Association (AHRA), (Presentation), Aalto University, Espoo, Finland, 11-12 June 2018 <https://blogs.aalto.fi/ahra2018/programme/>

Ula Merie, the University of Sheffield, UK  
Florian Kossak, the University of Sheffield, UK

### **Abstract:**

Probably more so than many other public institutions, the university, can historically be identified by its relation to the space in and the place to which it belongs. Each university as institution and its campus as built form, has its own story to tell about vision, location, ambitions and its urban design inspiration. This is even more so the case in a number of newly established universities formerly colonial countries in Asia, Africa and the Middle-East.

In the early 1950s, Baghdad was recognized a promising city that underwent a series of dramatic transformations which were associated with political, economic, social-cultural and educational changes of the post-independence phase. This vibrant environment helped to shape new movements in politics, arts, literature and architecture that all were perfect mediums to enhance the presence of Baghdad as a modern city. The University of Baghdad as a project mirrors these changes on the ground through its vibrant narrative and hidden aspects that go beyond its education missions. The University campus is the actual 'documentation' of all those urban, political, social-cultural changes that the city of Baghdad faced since the establishment of the University.

Commissioned by the Iraqi Development Board and designed by Walter Gropius the University of Baghdad became one of the most influential post-independence projects that aimed to reflect the new identity of Iraq. The aim of this paper is therefore to examine the complexities and contradictions of Baghdad's political, social and spatial environment during the 1950s that accompanied, challenged and influenced the notion of a modern university.

The paper will deliver this through a series of stories of change, - reflecting on the historical circumstances that accompanied its notion as an institution, as a community and as a spatial structure. The underpinning research draws on various unpublished, not translated archival material in combination with fieldwork conducted in Baghdad.

*Representing State Powers through the Production of Architecture*

THE CITY (RE) SHAPED: Exploring the Nexus between Politics, Memory and Urbanism in the Built Environment, University of Leeds, Leeds, 11 - 12 September 2018, <https://conferences.leeds.ac.uk/cityreshaped/>

Ula Merie, the University of Sheffield, UK

Florian Kossak, the University of Sheffield, UK

**Abstract:**

This paper examines how the university and its campus acted as one of the key symbolic state institutions through the contemporary history of Iraq and explores the role of the university campus as a spatial and ideological structure within the urban context of Baghdad, exerting power through tangible and intangible aspects. With respect to the specific mode of trans-politicisation and ideologies that Iraq witnessed during the last decades, the University campus of Baghdad was adopted as the main case study to guide the research strategy. A combination of qualitative data, various unpublished, or not yet translated archival material in combination with fieldwork conducted in Baghdad.

During the 1950s. Baghdad has been recognized as a promising city that experienced a series of dramatic transformations that were associated with political, economic, urban reforms and at some time dramatic social-cultural changes. This vibrant atmosphere helped to form new movements in politics, arts, literature, and architecture that all were perfect mediums to enhance the presence of Baghdad as a modern city. These conditions have translated on the ground through several investments in buildings and infrastructure where architecture constituted one of the principals means that has been used in the post-independence phase to impose the new identity of and shift of power in Iraq.

This paper takes the education environment of the University of Baghdad as focal point to explore the interaction between the complexities and contradictions of the political powers that interfered in and shaped the university's campus as an architecture product between 1957 and 2017.

This paper contributes on the literature around the modernity in Iraq, and the development of the education environment through illustrating a series of authority's transitions, political interfering and influence on the symbolic architecture building, particularly the University Campus of Baghdad as one of the main post-independence institutions.

**Keywords:** Modernity, Post-War Campus, Identity, Baghdad University, Manipulated Architecture

*Modernity and Identity: Interpreting the Architecture's production of the University Campus of Baghdad*

RIBA RESEARCH MATTERS, Sheffield Hallam University, Sheffield,  
18 - 19 October 2018 <https://www.architecture.com/whats-on/riba-research-matters-2018-sheffield>

Ula Merie, the University of Sheffield, UK  
Florian Kossak, the University of Sheffield, UK

**Abstract:**

This research seeks to explore the subtle relation between modernity and identity in modern Iraq, through re-reading the architecture production of the university campus of Baghdad, particularly during the fifties, when Baghdad was witnessing extraordinary efforts to modernize and develop its image as a modern capital. This was represented through the Development Board's commission, which was involved in magnificent international interventions that were awarded to international pioneer architects. These commissions represented a progressive act to modernize the nation's capital and emphasize its role in the area. Yet, the modernization scheme was clearly tied with the political agenda and the government ideology, who believed that modernity should not be meant the adoption of all the modern things, on the contrary, it should be incorporated with the social-cultural traditions that enhance its personality and identity. This made the Development Board's commissions a daring gamble against its time and place.

The government policy was aware of the important role that the education environment contributes in profound and fundamental ways not only to the social and cultural development but also to impose the national identity. This made the campus of the University of Baghdad was one of the most influential post-independence projects that reflects the new path that the country seeks. The irony is that planning the university campus has experienced special condition when two of the main pioneer architects in modernization submitted a proposal for its master plan when each of Wright and Gropius was claiming that the university as a project was motivated by the traditional- culture forms that acknowledged the place identity. Emphasizing its role to create a modern architecture that it has its own cultural spirit and individuality.

This research goes to investigate the university campus as an architecture product and how the architects manipulated it to promote the national identity. The research follows a historical methodology, which depends on the qualitative approach. Due to the limited archival resources in Iraq, the underpinning research draws heavily on various unpublished, not translated archival material in combination with fieldwork conducted in Baghdad.

**Keywords:** Architecture Production, modernism, Identity, tangible.

*Re-representing the Islamic architecture during the British Mandate in Iraq*

Conference: BRAIS 2019, the Annual Conference of the British Association for Islamic Studies,

15-16th April 2019 <https://www.brais.ac.uk/conferences/brais-2019>

Ula Merie, the University of Sheffield, UK

**Abstract:**

Founding the new nation of Iraq under the British Mandate pushed towards emerging set of requirements and modifications that were essential to construct a tangible and mature government that would be gathering all the segregated parties, along with ensuring a legislative presence of the British. From the 1920s onwards, significant social, cultural, and urban changes happen in the community of Baghdad. Under the supervision and the consultation of the British Mandate, the Public Works Department (PWD) as a formal institution was founded. The PWD was mainly responsible to design and develop several infrastructure projects and public institutions in realm of health, transportation, and education, which were represented as key pillars to develop the urban context of Baghdad as a formal capital.

The relation between political influences and architecture cannot be underestimated. In fact, it helps to identify and understand the political environment through its products of buildings. This paper explores how the British Mandate adopted Islamic architecture forms in order to manipulate them in modern state-building. The paper addresses issues in association to the University of Al Il Baiet as this was the first attempt to establish a formal national university, regarding its vision, mission, and its architectural impact.

This paper argues that the British Mandate considered the university campus a tangible project that though its architecture would generate a historical reference to the glorious Abbasid Empire, assuming that this would foster and re-shape a new identity for the city where the British would be part of it.

**Keywords:** Identity, Modernity, Post -Colonial, Architecture, University

*Identity, Traditions and Culture Transformations through the Lens of Urban  
Development*

Joining the Dots: Interdisciplinarity In Middle East Studies, Conference: The  
British Society for Middle Eastern Studies (BRISMES) Annual Conference,  
University of Leeds,  
24 - 26 June 2019, <http://www.brismes.ac.uk/conference/>

Ula Merie, the University of Sheffield, UK

**Abstract:**

In the course of the twentieth century, the Middle East has witnessed several radical changes that led to reconstruct new states, when Iraq was one of the main young states that performed as a key player in the area. Unlike most of the states that were emerged from the territory of the Ottoman Empire, Iraq was literally started from scratch. In search of creating the new national identity, Iraq has shown its commitment towards developing and reshaping the foundation of a modern state. Yet, Iraq's social-cultural structure represents one of the most richness community that has diverse cultural - social rituals and beliefs. This made re-identifying the national identity one on the main challenges that faced the new nation.

However, by the end of the World War II and particularly during the 1950s, Iraq entered an era of progress whether this was in the economy or in the social-cultural development that has not witnessed since the golden age of Abbasid Caliphate. The oil revenue could consider as the main factors that played a substantial role in this time and, in order to manage and deal judiciously with this enormous budget, the government called for economic reform program that would be part of the new general policy. This was through founding a semi-autonomous institution that would focus its energy on a more broadly-based development programme.

This paper aims to discuss the impact of these aspects on the contemporary history of Iraq, and investigate the relation between the social, economic and political influences on architecture, and how the urban development was an integrated part of promoting the national identity scheme, particularly through the higher education environment.

*Supplementary visual materials:*



Figure 1: The University of Baghdad Campus:

Group A: The entrance

Group B: The City's Centre

Group C: The University's colleges



Figure 2: The University of Baghdad Campus: Group A: The entrance and the main roads that surrounds the university's gate

Source: Author, University of Baghdad, January 2017





Figure 3: The University of Baghdad Campus: Group B: The University's Centre and the Tower

Source: Author, University of Baghdad, January 2017



Figure 4: The University of Baghdad Campus: Group C: The University's Colleges cluster

Source: Author, University of Baghdad, January 2017

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