ARCHITECTURE IN DIALOGUE

ARCHITANGLE

AGA KHAN AWARD FOR ARCHITECTURE

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EDITED BY ANDRES LEPIK

AGA KHAN AWARD
FOR ARCHITECTURE

7 Foreword
Farrokh Derakhshani

11 Architecture in Dialogue
Andres Lepik

30 Design for the Public Good
Steering Committee Brief

34 Living in Dignity
Master Jury Report

38 Promoting Dignity through the Built Environment
Mohammad al-Asad

40 Dignity through the Lens of Sustainability
Ali M. Malkawi

42 Arcadia Education Project
South Kanarchor, Bangladesh

60 AM Residence
Jakarta, Indonesia

70 Rooted in Infrastructure
Hanif Kara

72 A New Kind of Infrastructure
Elizabeth Diller

74 Muttrah Fish Market
Muscat, Oman

88 Al Mureijah Art Spaces
Sharjah, United Arab Emirates

103 Architecture and Cultural Identity
Francesco Bandarin

104 Cultural Identity: A Cosmopolitan View
Anthony Kwamé Appiah

106 Msheireb Museums
Doha, Qatar

122 Beyazıt State Library Renovation
Istanbul, Turkey

137 Civic Space / Civic Involvement
Brigitte Shim

138 Towards a Participatory Approach for the Architecture of the Future
Meisa Batayneh

140 Public Spaces Development Programme
Republic of Tatarstan, Russian Federation

158 Enghelab Avenue Rehabilitation
Tehran, Iran

173 Designing Ethically
Azim Nanji

174 Ethical Interventions
Kareem Ibrahim

176 SOS Children's Village
Tadjourah, Djibouti

188 Jarahieh School
Al-Marj, Lebanon

198 Civic Space
Nasser Rabbat

200 Civic Spaces: An Infrastructure of Hope
Mona Fawaz

202 Wasit Wetland Centre
Sharjah, United Arab Emirates

218 Alioune Diop University Teaching and Research Unit
Bambey, Senegal

233 Architecture as Resistance
David Adjaye

235 The Relevance of Architecture in 2019
Edhem Eldem

236 Palestinian Museum
Birzeit, Palestine

250 Concrete at Alserkal Avenue
Dubai, United Arab Emirates

262 Amber Denim Loom Shed
Gazipur, Bangladesh

274 Architecture beyond Architecture
Marina Tabassum

276 Expanding the Agency of Architecture
David Chipperfield

278 Revitalisation of Muharraq
Muharraq, Bahrain

296 Courtyard House Plugin
Beijing, China

308 Societal Values
Emre Arolat

310 Architecture for Society
Nondita Correa Mehrotra

312 Ashinaga Uganda Dormitory
Nansana, Uganda

324 Taman Bima Microlibrary
Bandung, Indonesia

336 Warka Water
Dorze, Ethiopia

342 2019 Award Steering Committee
2019 Award Master Jury

343 2019 Award On-Site Review Members

348 Recipients of the Aga Khan Award for Architecture 1980–2019

350 Acknowledgements

FOREWORD

FARROKH DERAKHSHANI

Architecture is always a collaborative act undertaken by a collective of participants in the creation of a vision that responds to and hopefully provides for human needs. Built structures and landscapes simultaneously reflect and shape the aspirations and expectations of changing societies while also providing spaces for shelter, health, education, work and leisure. Increasingly, all societies today must also confront natural disasters, population growth, environmental degradation, poverty and strife; these challenges, along with continuously developing technologies, constantly transform our perceptions of built environments and how they can be shaped. However, the primary concern of architects and planners remains how best to improve people's lives.

The mission of the Aga Khan Award for Architecture as it concludes its fourth decade is to promote global excellence in the field of architecture and the built environment, and to encourage and support all those who strive to improve environmental, cultural and social sustainability and, thereby, the quality of life through architecture.

The attainment of excellence in architecture is not easy. It requires foresight and harmonious processes of thought, vision, collaboration, humility, daring and creativity. It requires manifold participants working together in constant dialogue to understand available materials, human- and knowledge-based resources, and, especially, social, cultural and climatic contexts. Recent history has witnessed a worldwide sense of urgency in the search for appropriate solutions to ever-accelerating demands; our current processes of creating and building can no longer cope with this increasing speed of change and the scale and scope of today's problems, and in the context of advancing technologies. As a result, the requisite dialogue, skills, resources and determination to confront and negotiate collective decision-making – all of them key to successful outcomes – have been sidelined.

Whether through natural causes or the wilful hand of man, the degradation of our environments has resulted in temporary or 'quick-fix' solutions, and the sad reality is that there is nothing more permanent than that which is temporary. The rapid evolution of technology, while providing tools to create better and build faster, has also made irrelevant many edifices and structures that were built for then-specific needs. The role of architects – to navigate creative vision

with the requirements of clients and those responsible for implementing projects, all while meeting the needs of the ultimate users of projects – has become more vital. If these processes are managed in a responsible, collective manner, architects play an instrumental role in facilitating the implementation of projects, not only to satisfy immediate needs but also to ensure relevance through the future and entire life of a project.

For the Aga Khan Award, architecture is not just about building; it is a means of improving people's quality of life. At its best, architecture mirrors the plurality of cultural traditions and the diverse needs of communities, both urban and rural, that it serves. Architecture, urbanism and the creation of public spaces can be exemplary vehicles to enhance the sustainability, health and vibrancy of all our communities. Since the very first triennial cycle of the Aga Khan Award for Architecture in 1980, some 116 projects have been selected by successive Master Juries to receive awards. During this cycle, six important new projects have been selected by the independent Master Jury to highlight their important contributions to improving built environments; notably, the 2019 Master Jury gives priority and emphasis to projects that reflect the right of all people to live in dignity.

The Aga Khan Award for Architecture was created by His Highness the Aga Khan in 1977 with the goal of enhancing the quality of life and the built environment; we have never wavered from this objective and commitment. The current cycle spans the period from 2017–19, and is the fourteenth triennial cycle of the Award. Every three years, hundreds of nominations for projects from around the globe are submitted to the Award office by many individuals who are experts in their respective fields and regions; an important component of the Award process is to retain the anonymity of project nominators in order to relieve all aspects of the Award programme from any external pressure or influence. Over 500 project nominations were received this cycle, and 380 amongst them were presented for consideration to the independent Master Jury. The eligibility criteria for this cycle comprised projects completed and in use between January 2012 and December 2017 that were designed for or used by Muslims – in part or in whole – wherever they are located. Indeed, no projects in which any current members of the Award Master Jury or Steering Committee had been involved could be considered, nor those undertaken by His Highness the Aga Khan or the Aga Khan Development Network.

Each cycle of the Award is governed by a Steering Committee chaired by His Highness. In their work, the Steering Committees seek an understanding of built environments for Muslim societies and strive to identify the priority concerns that each independent Master Jury may choose – but is not required – to address. This cycle, the Steering Committee presented their thoughts to the Master Jury at a preliminary meeting in January 2019; subsequently, the Master Jury reviewed independently the 380 entries, and selected 20 projects for further inspection. A team of experts, accompanied by photographers and film crews, visited each of the projects and interviewed the architects, clients and users; the reviewers prepared exhaustive reports on each project for the Jury members in advance, and made individual presentations to the Jury during their second meeting in June 2019. All of the 20 shortlisted projects are presented in this volume, and complement the debates and discussions, the themes and issues, that are fully reflected in the six projects that the Jury selected unanimously to receive the 2019 Awards and to share the 1,000,000 USD Award prize fund.

In addition to the report of the Master Jury and the citations for each of the six winning projects, this volume also presents the topics and concerns expressed by the Steering Committee to the Master Jury. A series of dialogues between the members of the Master Jury and Steering Committee highlights the breadth of concerns addressed this cycle, and the depth of discussion that took place throughout the cycle. It is my great hope that this monograph will enable and encourage further and continuing dialogue, particularly amongst young architects and students whom the 2019 Master Jury wishes specially to encourage. Sharing the challenges and discussions of each cycle remains an integral part of the Award's mission; further debate and discussion is generated each cycle through events, symposia, lectures, publications and workshops organised throughout the world, thus demonstrating that the Aga Khan Award for Architecture remains committed today, as it was when founded 40 years ago, to the search for and inquiry into architectural excellence in all its myriad and constantly-changing expressions throughout the world.

ARCHITECTURE IN DIALOGUE

ANDRES LEPIK

Architecture has always borne great responsibility for the well-being of society as it plans and designs living spaces, encourages encounters between people, and has an impact on various social strata over longer periods of time. The possible positive influence that it radiates for individuals and groups depends quite decisively on the architects themselves as those who steer the planning, or even inspire it. Further, it is important in all planning that architects respectively develop their design ideas anew, based on a dialogue with future users, clients, craftspeople and, perhaps, neighbours. Dialogue in this context denotes the production of knowledge based on personal discussions. It is a type of insight that is dynamic, developing further with each new project and dialogue. This knowledge, in turn, flows into the particular project, becomes part of it and stimulates the users to engage in other, new dialogues.

In light of the increasing challenges facing global society, architecture is under growing pressure to justify itself. Since confronted with increasing urbanisation, the simultaneous proliferation of informal settlements, global warming, and rising sea levels, the question of the consequences of planning and building comes to the forefront. The term Anthropocene describes our time as an epoch in which humankind has already made irreversible interventions in the earth's ecosystem. It has become clear that such interventions will have radical consequences for subsequent generations. Architecture is a central actor in this context because it is substantially involved in the use of global resources and energy. All of the protagonists in the sphere of architecture – and they are no longer only architects, but also organisations, universities and the corresponding political bodies – are thus called upon to develop new solutions for these challenges. At the same time architects must also ask themselves ethical questions such as: whom does their planning, design, and insight really address? Do the majority of architects only work for a small, global elite with the corresponding economic resources? Or, do they perceive their responsibility actively and develop alternatives for other segments of the population, as well as for those who are cut off from the achievements of architecture?

Since 1980, the Aga Khan Award for Architecture has sent a strong signal to the world of architecture by honouring projects whose qualities lie beyond formal, aesthetic or constructive aspects. It is an award that aims on several levels to strengthen architecture as a positive force for change and to disseminate

knowledge about its efforts to the public. It has created an exemplary structure, with its network that has been developed over many decades, of experts who are active either as On-Site Reviewers, Jury Members, or on the Steering Committee, some of whom take on all of these roles at different times. No other architecture award in the world has come up with a similarly complex and time-consuming process for selecting and assessing projects or for the final discussion. It is based on the profoundly philanthropic aspiration with which His Highness the Aga Khan brought his personal vision of this award into being. Over the past 40 years and 14 cycles, his vision has become a fixed component of the global, architectural discourse – as an incentive for projects, but also as an acknowledgment of a fundamental approach to architecture that has influenced this prize to a large extent. If there has been talk over the years of a 'social turn' in architecture, i.e., a greater need for the discipline to return to social values, since its establishment, the Aga Khan Award for Architecture has been an important factor in causally promoting precisely this change. The many winners have personally contributed to further disseminating its fundamental ideas and values throughout the world, be it by means of their own subsequent projects, publications, exhibitions, or else by serving on juries for other competitions.

Many central themes that have been dealt with and acknowledged in previous Award Cycles – community, conservation, infrastructure, learning – are also found again in the most recent cycle, which concludes with the decision for the Award and the following ceremony in September 2019. In its briefing for the Master Jury, the Steering Committee also specifically identified the question of how construction in rural surroundings can be promoted more intensively, because very often too little attention is given to this topic. Another decisive guideline was the question of how architecture can conduct itself with respect to the great economic and social changes in the Islamic world, and how it positions itself with regard to the increasing questions connected with global migrations triggered by armed conflicts, natural catastrophes, and other reasons. The analytical perspectives in the discussions of the Master Jury have essentially turned from more functional aspects to being more strongly focused on the fundamental question posed to architecture: what relevance does this discipline have today in light of these increasing global challenges? The ethical justification for planning and architectural interventions also recurred as a theme in the discussions of the shortlisted examples. The recurring topics were identified as a basis for short statements by members of the Steering Committee and the Master Jury, which can subsequently be found in this publication. Beyond the descriptions and rationales behind the individual projects, what emerged from the discussion about the numerous outstanding projects is a contribution to providing outlooks on the general themes.

An overview of the shortlist already makes it possible to recognise a consideration of various connections and linkages on a simple level. In making the selection from the nominations, special attention was given to projects dedicated to preserving historical urban structures and individual buildings. In the Courtyard House Plugin system, an attempt is made to preserve the old structure of the hutong houses in Beijing by means of a new approach. Residents are enabled to retain both their traditional homes and their developed, local social networks. The complex of four residential buildings transformed into the Msheireb Museums creates a new location for cultural encounters in which the local history is taken as the starting point for overarching questions about the present. Something similar applies in the case of the Al Mureijah Art Spaces in Sharjah, which transforms an unused ensemble of urban buildings into a place for contemporary art exhibitions and thus gives them a new function. In the Beyazit State Library Renovation in Istanbul, existing buildings were defined anew by means of renovation and development and the creation of additional functionality.

This turn to historical structures and the effort to give them a current use has succeeded outstandingly in the revitalisation of the city of Muharraq in Bahrain. Its 'Pearling Path', i.e., a thematic path through the historical centre, which had already been protected as a World Heritage Site, was created by a private initiative. It not only takes up the existing urban structure, but also creates new places of identification for its own society that are linked together to form a strand of pearls. A comparable approach is found in the case of Concrete at Alserkal Avenue in Dubai, where four former warehouses have been redefined as a new, multi-programmatic location. In all of these examples, what was important in the planning and programming was the broader appeal of each respective project within its surroundings, so as to provide positive effects for the neighbourhood and create added cultural value. In the case of the Muttrah Fish Market, a contemporary, new spatial design, which simultaneously signals

its aspiration to distinguish the market as part of municipal life by means of high design quality, was given to the old function of the fish market at its historical location.

The approach of giving existing spaces – and in part neglected locations – new functions, and thus a new meaningfulness, is currently becoming increasingly important in the architectural discourse as a whole. Since confronted with extreme urbanisation, open spaces, parks, and other public places are being given ever-greater importance. Among the projects shortlisted, the Wasit Wetland Centre has a great signal effect within this context. Success was achieved in creating a park where a vibrant place for experience and learning about the world of birds has been created from a derelict property near the city centre, which is also next to a highly frequented expressway. Here, as in the case of the other examples in this cycle, the architectural form is largely subordinated to the function.

Many contemporary architects today seek to expand their classic fields of activity so as to respond to the growing responsibility for the future of the global community. This includes a stronger orientation to the design of processes, whose results no longer have to lead directly to new buildings. One important example of this is Enghelab Avenue in Tehran, where a clever strategy resulting in a clear aesthetic and functional improvement of an entire street was developed. What stands in the foreground is bringing neighbours together and teaching them to appreciate the existing substance. This expansion of architects' fields of activities is represented on a larger scale in the Public Spaces Development Programme in Tatarstan. A broad network of projects has been created in order to give public space in cities, but also in rural regions, a new quality. The active involvement and participation of citizens has resulted in a greater acceptance of the initiative and in the involvement of young architects, so as to sustainably promote a new generation of designers.

Buildings for education and development have always played a central role in the nominations and recipients of the Aga Khan Award for Architecture. These structures benefit a large number of people and serve as an effective example of the positive impacts that high-quality design, linked with an overarching concept, can generate. In this cycle, several examples of this typology also came into the narrower selection from the total number of all the nominations. The Jarahieh School in Lebanon is a successful example of a simple, recycled pavilion structure that provides refugee children from Syria with access to formal education. It sends a clear signal for how spaces that create places of identification, despite adverse conditions, can be provided with simple means within the problematic context of a refugee camp. The same applies in the case of the SOS Children's Village in Djibouti. In the absence of a local building tradition, an attempt was made to produce a building creating a place of refuge, identification and safety inside for orphans, without it being completely delimited from the outside world and the residents of the surrounding village. The same holds true for the Ashinaga Uganda Dormitory, where the built result exemplifies a high aspiration with respect to the quality of the space, as well as in its details. What applies in this case, as in all of the other examples, is that the aim of aesthetic quality is not subordinated to the aspiration connected with its ethical dimension.

In growing metropolises, public space is given an increasingly important role in linking different neighbourhoods by means of additional cultural or educational offerings. The Microlibrary in Indonesia exemplifies how a very simple structure not only creates a place of learning for children, but also represents a flexible structure serving as a neighbourhood meeting place for various functions in undersupplied surroundings. The Alioune Diop University Teaching and Research Unit in Senegal represents a complex approach that creates teaching spaces and classrooms responding to the extreme climate conditions in the rural region of sub-Saharan Africa via simple means. Similarly difficult conditions were also the starting point for the planning of the Award-winning Arcadia Education Project in Bangladesh. This 'floating school' is an outstanding example of how successfully the dedication of one single individual, with the help of a nationally-renowned architect and the local community, can overcome a comparatively small, but also unanticipatedly difficult task. The perseverance of all those involved resulted in a model example of a concrete approach to solutions in regions that are under extreme threat from rising sea levels.

Architecture's ability to function as an anchor for new ideas and processes within society is evidenced on a small-scale by the AM Residence in Jakarta.

This private house is used at certain times as an open, multifunctional space for gathering having a direct effect on its neighbourhood as a result of its various programmes. This is also shown on a larger scale by the Palestinian Museum in Birzeit. A building with a high-quality design that will gradually define its purpose based on its use was erected here for a newly established institution, i.e., a museum without a collection. It is a courageous experiment in a complex, political environment and carries within it the hope that architecture with high-quality design can provide a central contribution to strengthening social dialogue.

In this cycle, the Aga Khan Award for Architecture honours six projects that represent special achievements in contemporary architecture. As those that came before them in the past, they are projects that, based on the conviction of the Master Jury, carry the seed for further change in future architecture: as models for other architects and aspiring planners, and not least, as examples towards which clients can orientate themselves. In their concrete form, each of these projects can be read as the result of numerous dialogues: with various partners, at various locations, and with various cultural, religious, and economic groups. The decision for the nominations, the narrower selection, and ultimately for the Awards is based in turn on a chain of dialogues with those involved. The Aga Khan Award for Architecture is based on the belief that an award for architecture conceived with high quality and complexity of design can make a substantial contribution to improving the built, living environment. With the outstanding aspirations that it links to the processes of selecting and deciding, it has already strongly influenced the development of architecture – not only in the Islamic world, but far beyond it and into the future. This positive force will undoubtedly grow more robust as a result of the decisions from this Award Cycle.

The structure of this book follows the themes laid out by the discussions that took place during the meetings of the Master Jury and Steering Committee. The short statements by its members reflect on recurrent topics, representing the overall spirit of this cycle's outstanding conversations. With this publication and the statements included here, we sincerely hope to stimulate further dialogues relating to the central themes facing architecture today.

Arcadia Education Project, South Kanarchor, Bangladesh
AWARD RECIPIENT

DESIGN FOR THE PUBLIC GOOD

STEERING COMMITTEE BRIEF

Since its inception, the Aga Khan Award for Architecture has expanded the horizon of the practice of architecture throughout Muslim societies to draw attention to the relationship between the quality of life and architecture, whilst looking ahead at the challenges brought by the currents of globalisation, inequity, socio-technological change, climate and ecological changes and displacement. Through these endeavours, the Award has promoted successful interventions in the built environment that, amongst their many transformations, have contributed to social and economic development and enabled constituent communities to improve the quality of their lives.

At a broader level, the Award serves as a framework of cultural and ethical values articulated through architecture. The interventions can be rural or urban, national or in the local place we call 'home'. Through its rigour and process, the Award is universally recognised for promoting the highest standards of architectural practice, whilst encouraging broad, diverse and innovative approaches that extend technical, professional or conceptual boundaries of the discipline at the time of each cycle. It also recognises the multiplicity of agents that contribute to shape the built environment, as well as a diversity of stakeholders including governmental bodies, civil society institutions and local communities. The Award promotes the importance of developing contextual, integrated and multidisciplinary solutions that contribute to elevating people's well-being.

The quality of the built environment related to sectors such as housing, places of work, collective services and cultural sites, as well as public spaces, remains a high priority for the Award. The long-standing neglect of rural societies, where architectural and planning solutions greatly contribute to alleviating conditions of distress affecting them, has come to the foreground in the most recent cycles. Architectural excellence, as well as securing safe, comfortable and pleasant environments for their users, remains a key goal in the selection. The Master Jury should continue to identify interventions that are demonstrably innovative, whether relating to technology, governance, administrative systems or social mechanisms, that may positively impact the built environment, without ignoring historical responses that have passed the test of time.

At a time when cultural expressions are increasingly challenged by the impact of interconnected global networks on the one hand, and rising trends that promote national and religious exclusivity on the other, Muslim communities worldwide need to engage in a re-examination of issues relating to 'identity'. One aim of the Award is to search for and bring to light positive models that enable established Muslim communities to take on these dynamics creatively and to enable emerging Muslim communities to confidently negotiate their role within the multicultural contexts of their host countries.

Transnational production and consumption models are gaining increasing strength, resulting in unprecedented economic and social transformations further reflected in the Islamic world's built environment. The impact of these transformations on local communities is significant, with social changes often lagging behind economic developments. Contemporary issues of infrastructure in its broadest definition, resilience, political participation and good governance should be explored by the Master Jury as they are often at the root of developments affecting the built environment.

Environmental concerns such as air quality, water shortages and soil pollution, as well as broader challenges resulting from climate change/global warming, such as rising sea levels and longer drought periods, threaten our existence. This deepening crisis is often magnified by the displacement of communities through environmental degradation and natural disasters. Many established urban centres are undergoing irreversible deterioration resulting from the rapid increases in populations and crumbling infrastructures, coupled with poor governance and incompetent urban management. This is evident in a multiplicity of urban problems including overcrowding, the shortage of affordable and suitable housing, the scarcity of public spaces and buildings, uncontrolled sprawl and overwhelming levels of traffic congestion.

The Award has adapted over time to extend its reach to a whole range of issues concerning architecture and communities in order to acknowledge interventions addressing these paradigm shifts and their impact on design and construction at different scales. New approaches for addressing the challenges to urbanism have been embraced ranging from the use of reforestation at the edges of growing cities, to rehabilitating natural areas inside urban centres, to initiatives in urban planning and preservation that develop confidence and trust between diverse and conflicting stakeholders.

The Steering Committee would like to encourage the Master Jury to recognise projects that address, explore and test the edges of current practice and that have the potential to start up new discussions, anticipating trends and responding to unpredictable challenges.

Finally, the Steering Committee recommends that due attention be given to excellence in design, quality of construction and project implementation at the scale of architecture, landscape, urbanism and public space.

In summary, the Steering Committee recommends that the Jury consider the following concerns:

- How do projects address the currents of globalisation, with particular reference to economic and social changes, urbanisation, migration and diaspora?

- How are the principles of 'pluralism' as a framework of cultural, ethical and technological values articulated, embraced and reflected through architectural design and construction?

- How are new technological and environmental opportunities and challenges addressed through innovative approaches?

- How may the historical environment be protected, restored and valued for everyday relevant uses and needs?

- How may architectural projects help communities respond to crises, disasters and conflicts?

- In selecting the shortlist, identify, where appropriate, what further research may be possible relating to the 'winning projects' as guidance, given that each winner is rewarded with a small grant to take forward a particular and relevant aspect for dissemination into the next cycle.

Steering Committee (SC) Brief to Master Jury (MJ), Geneva, 8 January 2019

LIVING IN DIGNITY

MASTER JURY REPORT

More than ever, the conventional practice of architecture faces a crisis of relevance. Recognition in the profession remains globally centred, based on a handful of lavish commissions that produce aesthetically pleasing objects. Yet these projects sit uncomfortably amidst the conditions in which the majority of the planet's population lives today.

These conditions include the violence that results from climate change, rising economic and digital inequalities, epidemics, greater restrictions on liberties, growing polarisation, raging wars, large waves of population displacements and – amidst all of this – the daunting task of living in dignity.

For architecture to maintain its relevance in light of today's challenges, it is imperative that the profession repositions itself in relation to these human, societal and environmental hurdles. Reflecting that need for repositioning, the 2019 Aga Khan Award for Architecture Master Jury sought to select projects that question the conventional practice of the profession and, more importantly, set in place inspirational and ingenious pathways through which architects can take on societal problems and engage with them seriously.

These pathways require a shift of emphasis from project to design processes. They require recognising architects for both their design skills and their role as facilitators who work closely with communities. In this way, architects can help people and agencies turn their aspirations into material form – despite local challenges, limited resources and stringent political conditions.

To this end, the Master Jury strived to emphasise process without overlooking architectural excellence. In fact, they considered the design quality of a winning project to be a given. They also considered each project's environmental footprint as a given, but challenged themselves to acknowledge projects that were able to extend their relevance further – to exemplify learning and embody a credible promise that could trigger long-term ripples beyond the moment of the physical intervention.

The Master Jury also paid close attention to leadership, collaborations, open-endedness and good governance. These characteristics led it to focus on the institutional arrangements that produced the architecture, the modes of government through which they were organised, the collaborative teamwork that supported their inception and realisation and their ability to incorporate community voices and wider societal challenges.

Given its own demographics, the Master Jury also found it important to scrutinise how the projects affected younger generations in at least two ways: [1] the opportunities the projects opened for emerging architects and designers to be involved in building processes and interventions that had an impact on natural and built environments, and [2] the programmatic and architectural organisation of the buildings and their ability to foster inclusive multi-generational learning.

These criteria can be applied equally to the 20 shortlisted projects that were selected during the Master Jury's first meeting in January. At that meeting, the Master Jury selected, for inclusion on the shortlist, several interventions by first-time designers who had ambitiously assigned themselves the task of conceiving, fundraising and designing communal interventions such as a public library amidst a kampung and a temporary school in a refugee camp. It also selected more experienced architects who recognised the centrality of their mentorship within their local professional communities.

The final selection may have tilted understandably towards more experienced designers, but throughout the process a strong commitment to inclusive design processes and architectural interventions emphasising cultural plurality and intergenerational responsibility was maintained.

The dominant themes that emerged, and which define the winners of the 2019 Aga Khan Award for Architecture Cycle, are threefold: [1] living heritage, [2] ecological resiliency and recovery and [3] thriving and inclusive commons.

These themes are integrated across six projects that span three continents. They include an urban heritage intervention, a national museum, a floating school, a university's classrooms and halls, an ecological centre, and an ambitious programme to introduce public spaces across hundreds of localities.

The themes are reflected in the vocabulary of the Master Jury's deliberations, which consistently came back to notions of anchorage, cultural identity, adaptability, low-impact design, environment, collaboration, community purpose, empowerment, leadership, dignity, hybridity and public good. The Master Jury will come back to these notions when it reads the citations for each of the winning projects.

In conclusion, the Master Jury would like to recognise the valuable effort that went into the selection of its members, which brought together a rich, multidisciplinary set of voices. Working over two sessions, each of which extended for almost a week, members of the Jury found the experience incredibly enriching and stimulating, especially when listening to reactions that built on the group's respective disciplines and experiences. It would also like to acknowledge the remarkable effort of the reviewers whose field visits allowed a thorough screening of all 20 projects and helped eliminate projects that would have otherwise sailed smoothly through the process in this age of virtual reality and fake news. Members of the Master Jury are thankful for this effort and enormously appreciative of the thoroughness and care with which this award selection process is organised.

The six recipients of the 2019 Aga Khan Award for Architecture are:
REVITALISATION OF MUHARRAQ, *Bahrain*
PALESTINIAN MUSEUM, *Birzeit, Palestine*
ARCADIA EDUCATION PROJECT, *South Kanarchor, Bangladesh*
ALIOUNE DIOP UNIVERSITY TEACHING AND RESEARCH UNIT, *Bambey, Senegal*
WASIT WETLAND CENTRE, *Sharjah, United Arab Emirates*
PUBLIC SPACES DEVELOPMENT PROGRAMME,
Republic of Tatarstan, Russian Federation

Meisa Batayneh, Elizabeth Diller (Co-Chairs),
Anthony Kwamé Appiah, David Chipperfield, Nondita Correa Mehrotra,
Edhem Eldem, Mona Fawaz, Kareem Ibrahim, Ali M. Malkawi

PROMOTING DIGNITY THROUGH THE BUILT ENVIRONMENT

MOHAMMAD AL-ASAD (SC)

To avoid possible misunderstandings, I am using the definition of dignity as the right of a person to be valued and respected for their own sake, and to be treated ethically. Our concern within the context of this publication is how this is manifested through interventions in the built environment, whether in our buildings, open spaces, infrastructure networks or land use policies.

At a most basic level, an indispensable expression of dignity as enabled through the built environment is having access to shelter, i.e., having 'a roof over one's head' and a place that one can call home and being protected from homelessness. This is more involved than initially appears. It requires, as a minimum, security from being evicted, durability of construction, sufficient living space, as well as the provision of infrastructure networks providing clean water and sewage disposal.

Promoting dignity through the built environment of course extends beyond the right to adequate shelter. For example, it is vital that our dignity is preserved when we receive medical treatment, which is when many of us may find ourselves in highly vulnerable conditions. This is in part addressed in the design quality of health care facilities and how the needs of patients, of the health care professionals who take care of them and of the loved ones who visit them, are addressed. These facilities need to be conceived accordingly, in a manner that – among other things – protects privacy and creates calming environments through approaches such as bringing in natural light and linking users to greenery and nature.

Access to education is another important condition for ensuring dignity. Education, after all, provides us with many of the necessary tools required for navigating the challenges and complexities of life without which we very likely may be exposed to abuse, exploitation and marginalisation. The quality of education we receive is considerably linked to the quality of the built facilities and open spaces in which the processes of education take place.

And, of course, dignity is connected to the availability of mobility and physical proximity to the locations we regularly frequent. If we are deprived of the ability to reach – without difficulty – the places where we work, study, obtain health care or buy our necessities, we are excluded from accessing so many activities and services; we are marginalised; and, by extension, we are demeaned.

Finally, the availability of well-managed public buildings and open, green public spaces to which we have full access is linked to our dignity. For these are places where we all can exercise our right to congregate, interact, relax or connect to nature as equals.

The manner in which our built environment is shaped impacts our dignity as human beings. Such varied impacts have been thoughtfully and positively addressed in a good number of the nearly 120 projects that have so far received the Aga Khan Award for Architecture, as well as in the many more that have been shortlisted for the Award. These examples provide very important markers in a world where too many people in far too many places are deprived of this basic right.

DIGNITY THROUGH THE LENS OF SUSTAINABILITY

ALI M. MALKAWI (MJ)

I concur with the idea that providing access to shelter is not adequate as a means of defining dignity through the built environment. I would like to suggest that we view the subject of dignity as it relates to the built environment through the lens of sustainability.

The fundamental principles of sustainability in the built environment have a direct effect on its occupants. Promoting sustainability principles enhances the quality of spaces and their surroundings and subsequently promotes dignity. We typically discuss the subject of sustainability in the built environment relative to the impacts that this environment has on its surrounds and its inhabitants. These impacts are environmental, social and economic.

The *environmental impacts* affect the health and well-being of individuals, both directly and indirectly. People are influenced by the environmental quality of indoor spaces, such as the thermal conditions, air quality, ventilation, access to daylight and acoustics. All of these are affected by design choices, such as location, orientation, and the use of proper materials, among many other factors.

The *social impacts* also have a direct link to dignity. For example, access to amenities or spaces that have been created to promote social interaction are fundamental. Spaces that respect and enhance cultural values not only increase a sense of belonging, but also enhance one's own connection to the place and its history.

Moreover, the *economic impacts* are critical to the communities where such projects are created, which in turn influence a sense of dignity. For example, utilising local goods and sources of materials, as well as building on existing skills or reviving local skills within the community creates economic opportunities for such areas. This, in turn, enhances the sense of dignity for community members.

These qualities and conditions should not be the privilege of the few, but should instead be basic rights. When sustainability concepts are embodied in the design of the built environment, these conditions become part of the overall outcome that in turn promotes dignity.

Viewing dignity through the lens of sustainability allows factors such as time and distance to be considered when designing and evaluating built environments. It is not only the immediate impacts of such environments by which we can judge their success, but also impacts over longer periods of time and over a wider space that can enhance and sustain dignity.

The projects shortlisted for the Aga Khan Award for Architecture are exemplary of these fundamental sustainability principles. Each one highlights certain aspects of how built environments can promote not only human dignity but also humanity through the skillful use of basic principles of substantiality.

ARCADIA EDUCATION PROJECT

SOUTH KANARCHOR, BANGLADESH

After four decades of teaching in the United Kingdom, Razia Alam returned to her home country of Bangladesh where she established a school for underprivileged children, using her pension funds.

When the lease on the existing premises of this school expired, its founder sought out a site on which to build. The budget restricted her choice to areas not well-suited for development. Wanting the school to be near water, she purchased a riverside plot, which, it turned out, is submerged in up to 3 m of monsoon water for a third of the year.

Rather than disrupting the ecosystem to create a stabilised mound on which to build, or erecting a structure on stilts that would have been too high in the dry season, her chosen architect – a lifelong acquaintance – devised the solution of an amphibious structure, anchored to the site, able to sit on the ground or float on the water, depending on the seasonal conditions.

The building footprint was levelled using retaining walls of sandbags with sand, earth and local brick infill and used tyres fixed atop for cushioning. Bamboo posts, sunk 2 m into the ground, serve as anchoring points for the school's various independent but interconnected rectangular structures: three multipurpose spaces used mainly as classrooms; office; open-topped platform; toilet/bathroom structure; septic tank and water tank structures; and a single corridor offering access to all spaces. Built of three types of bamboo, they are kept afloat by substructures of used 30-gallon steel drums within bamboo frames.

Chosen for its lightness and durability, the bamboo was purchased in neighbouring villages and transported to the site by drifting along the river. The anchoring posts and roof used for the substructure were chemically treated to remove any material that could rot. All other elements were waterproofed by applying liquid made from boiled local *gaab* fruit – a traditional Bangladeshi method. Most of the joints use a rope-tie technique rather than steel wire, which would corrode. The classrooms' bow-arched bamboo roofs, allowing the spaces to remain column-free, required some prototyping to perfect. Aside from a few battery-powered drills, only hand tools were used for the construction.

The carpenter who oversaw the construction and procurement had worked for the client for over four decades. Now living nearby, he can attend quickly to any maintenance issues.

JURY CITATION

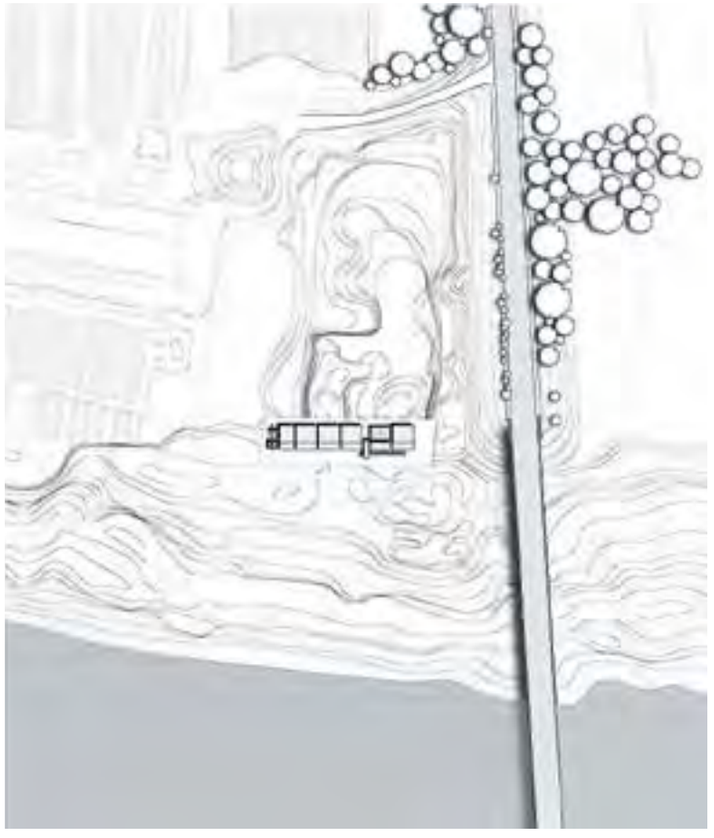
At a time of rising sea levels, this modest bamboo school illustrates how to build an affordable and viable solution with locally-available materials.

The approach to building the three-classroom preschool was to design a structure that rises with the river's water level and adapts to the surroundings – without altering the natural condition of the site and allowing for uninterrupted, year-long use of the building. Here the paradigm of the architect using his professional knowledge – yet thinking outside the box by adapting traditional methods – is remarkable, especially as the construction is modest and direct, without fetishising craft.

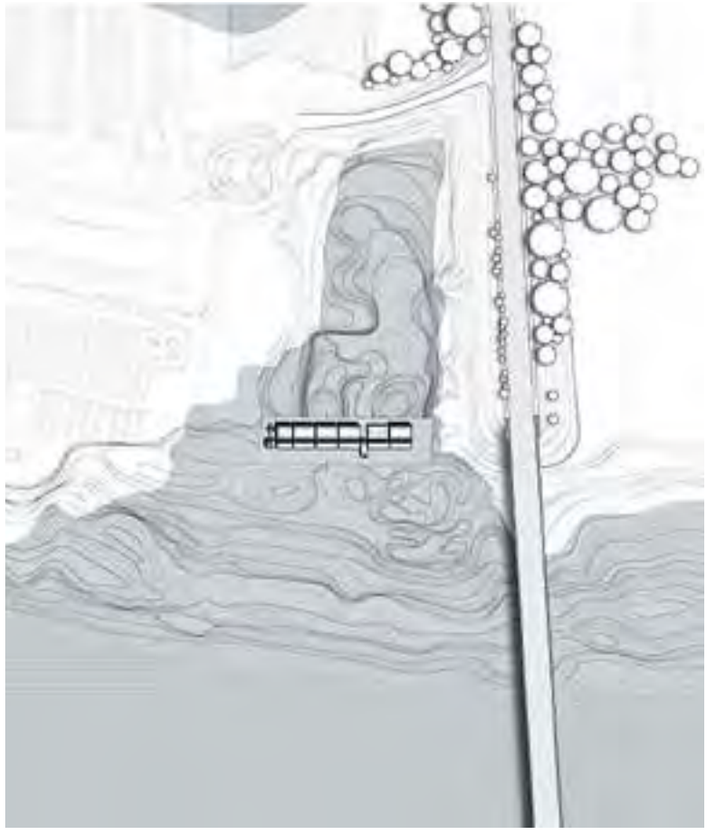
Site-specific in its technological approach yet global in its solution, this low-cost, low-impact project was the outcome of teamwork between architect, client and builder, each of whom displayed resilience and innovation as they approached the social responsibility of building the school.

The modesty of the programme, the use of materials and the construction method are all successful parts of building this amphibious school through experimental and collaborative teamwork. Though simple and compact, the project resolves complex issues – of buoyancy, anchoring against the river current and waste management.

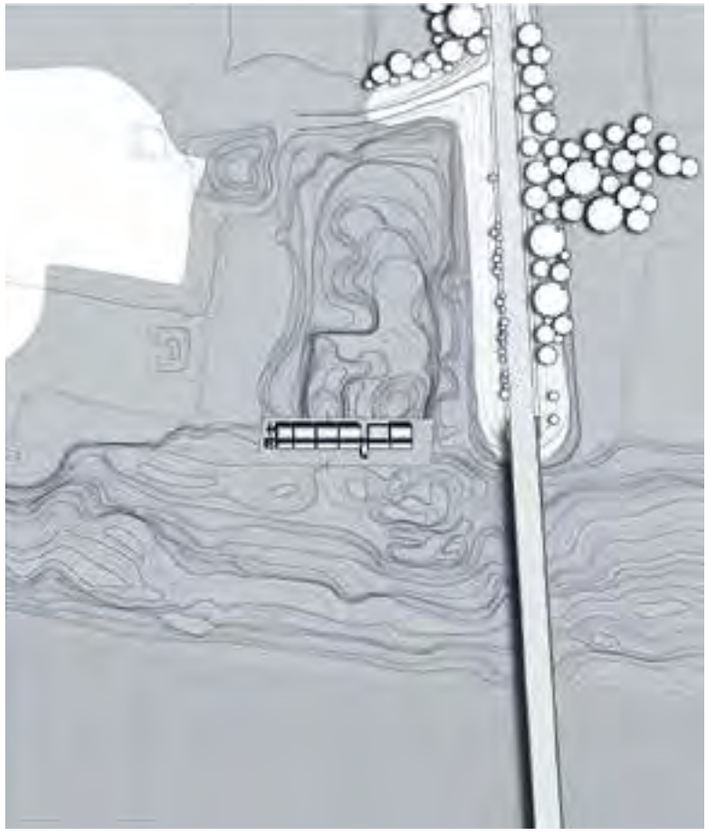
The project strives to elevate people's lives, contributes to social and economic development and provides a pathway to solutions for the global issues of rising water levels and access to education in rural communities.



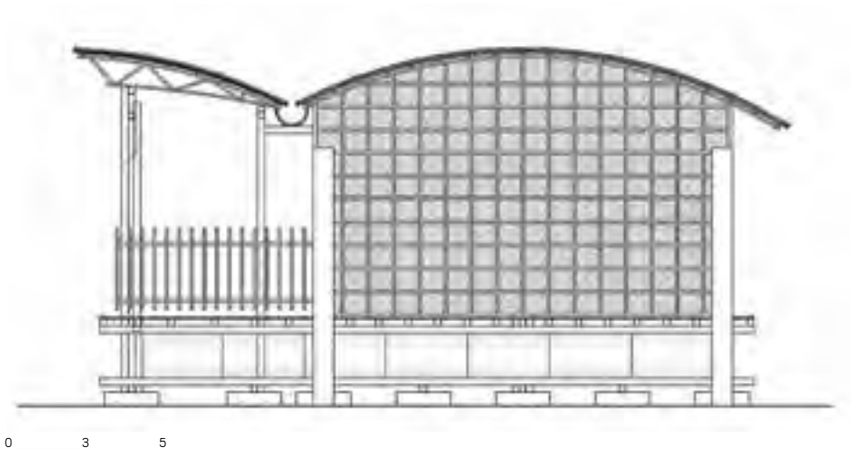
Dry Season (November to April)

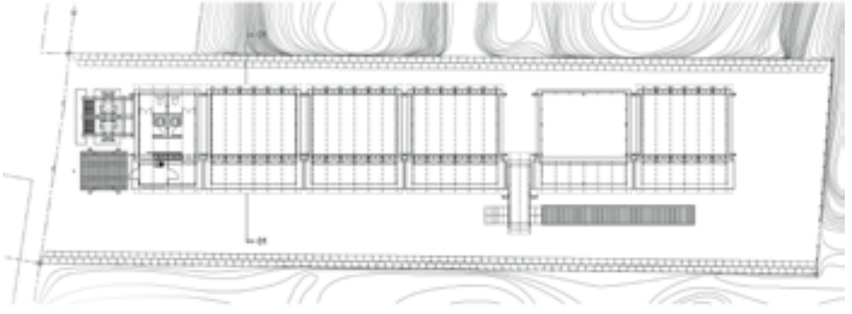


June 16, 2015



September 08, 2015





Client
Maleka Welfare Trust, Dhaka, Bangladesh:
Razia Alam, *chairperson*

Architect
Saif Ul Haque Sthapati, Dhaka, Bangladesh:
Saif Ul Haque, *principal*
Salma Parvin Khan, *associate*
Azka Eshita, Fahmida Akter Lira, Shayer Shafiq Rahman, Flora Roseline Nelson, Naheen Nuruddin, Rifat E. Khoda, Istiaque Ahmed, *study and design team working at different stages*
Mahadi Hasan, *construction supervision*
Arijita Areen Chowdhury, Mohammed Inteza Shariar, Mohammed Ashikul Islam, Monisha Momtaz, Nasheen Jahan, Muntakim Haque, Atkia Sadia Rahman, Abhijit Mazumdar, *as-built drawings, project documentation and maintenance team at different times*

Construction
Pran Bollov Biswas, *head of construction team*

Engineer
Sadat Hossain

Project Data
Site area: 486 m^2
Ground floor area: 274 m^2
Cost: 50,800 USD
Commission: November 2011
Design: December 2012–December 2014
Construction: December 2014–February 2016
Occupancy: March 2016

Saif Ul Haque Sthapati
Saif Ul Haque Sthapati (SHS) is an architecture practice based in Dhaka, directed by its principal Saif Ul Haque and his associate Salma Parvin Khan.
Saif Ul Haque was a partner of Dhaka-based architectural practice Diagram Architects from 1983 to 1996, after which he started his own practice, Saif Ul Haque Sthapati. Besides running his practice, he is involved in teaching and research. He is one of the founders of Chetana Architecture Society, Mongolbarer Shabha Lecture Forum and currently the director of the research and design programme at the Bengal Institute.

Salma Parvin Khan started her career at Diagram Architects and later became an associate at Saif Ul Haque Sthapati. She is also involved in teaching and research.

Saif Ul Haque's built works at Diagram Architects include Jalalabad Gas Company Housing, BRAC TARC Faridpur, the Banchte Shekha Training Centre, a camp-house for the French Archaeological Mission and Govinda Gunalanker Hostel. Salma Parvin Khan was involved in the camp-house and hostel projects. Since the founding of Saif Ul Haque Sthapati, both have been collaborating in the work undertaken by the practice, endeavouring to create buildings that connect site, tradition and modernity for consideration as cultural artefacts. Their completed projects include Govinda Gunalanker Hostel Extension, BAGHA Club, Nari Maitree Education Centre and Arcadia Education Project. Ongoing projects include a product design and development centre and workers' hostel, a multi-family apartment building, a folk art museum and a clothing factory, all in Bangladesh.

Website
www.saifulhaque.com

AM RESIDENCE

JAKARTA, INDONESIA

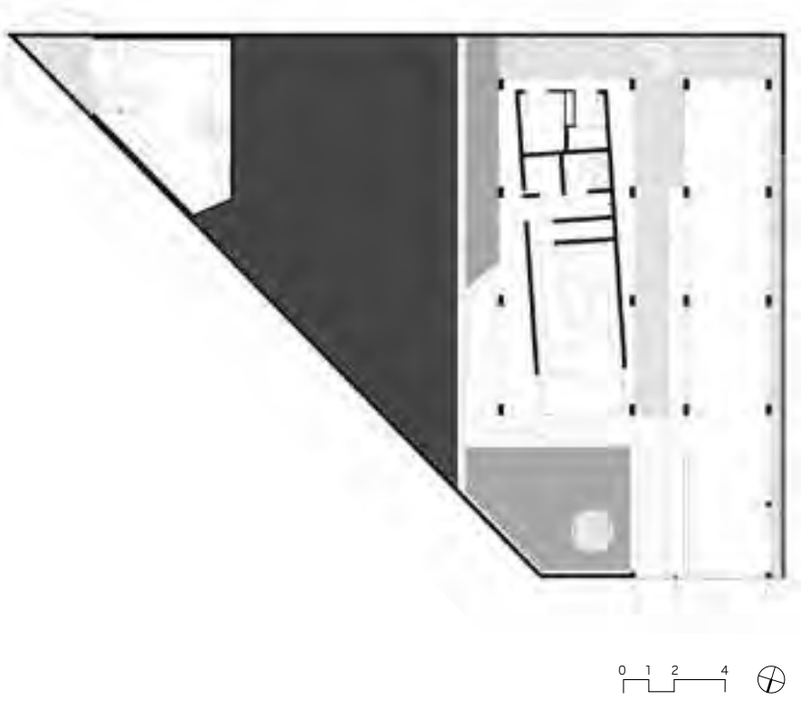
The architect designed this house for his own family in a leafy middle-class suburb of Jakarta, near to his practice's offices. Home to him, his wife, his three teenage children, two domestic helpers and an array of rescue cats, it also hosts public and semi-public events, including community gatherings and talks by visiting international architects.

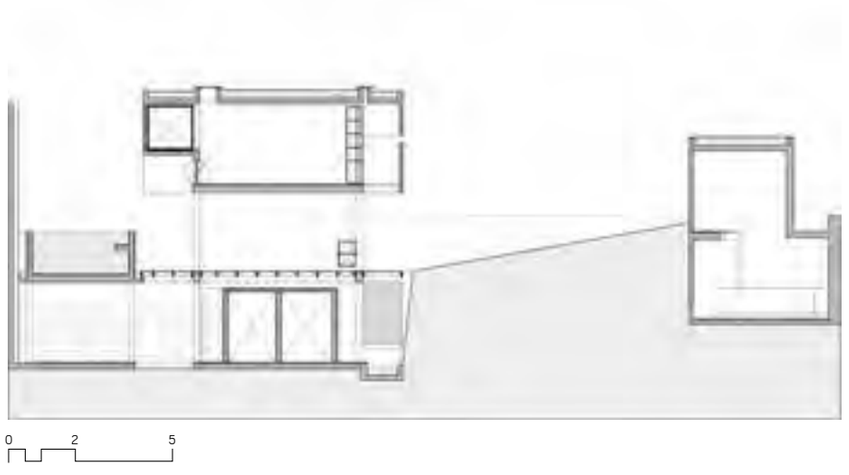
The site is trapezoidal, with a narrow street frontage and a pronounced slope, located at a corner of a quiet residential square, which the architect has improved through minor interventions. The design is inspired by Indonesian vernacular stilt houses, reinterpreted with modern materials and pared-back aesthetics and conceived, in the architect's words, 'as cinema, not photography' – a dynamically unfolding experience.

On entering the gate, one arrives on a wooden walkway, which continues into a slatted ramp up to the open-plan first-floor communal space with its long wooden table and pool. For the three-storey building not to tower over its one- and two-storey neighbours, the ground floor, containing service areas, a library and parking, was partially excavated down to street level. The bedrooms – master suite in a separate pavilion across the lawn, and children's rooms upstairs in the main building – are reached by a continuation of the ramp. There is also an internal spiral staircase. Bedroom, bathroom and study areas are visually and acoustically isolated from the other spaces, but their size is kept to a minimum, to maximise shared space. They are lit by skylights or artificial light, and require air conditioning, while the communal spaces are open to the elements and thus naturally ventilated and daylit. The first-floor gathering space is deep enough to provide shelter from tropical rainstorms. Furniture is mostly built-in and often serves a dual function, such as seating-cum-storage, or a bookshelf doubling as a concealed door to the prayer room.

The materials palette features exposed concrete and ironwood planks reused from Jakarta's docks – both resistant to the humid tropical climate. Landscaping with water and low-maintenance greenery creates a calm, cool atmosphere. Both the main building and the master bedroom pavilion have green roofs, further reinforcing the close relationship with nature.

'In contrast to the hermetic character of the surrounding residential district, the creative concrete house intertwines interior and exterior spaces and private and public functions in ways that welcome members of the neighbourhood.' (MJ)





Client
Andra and Audite Matin

Architect
andramatin, Jakarta, Indonesia:
Andra Matin, *principal*
Audite Matin, *interior designer*
Asep Tatang, Suhaedi, *project team*

Landscape Designer
Andra Matin

Lighting Designer
Andra Matin

Contractor
Alex Gandung, *general contractor*
Hadi Jahja, *civil engineer*

Project Data
Site area: 378 m^2
Ground floor area: 211 m^2
Cost: 120,900 USD
Design: July 2007–June 2012
Construction: June 2008–May 2013
Occupancy: June 2013

andramatin
Founded in 1998, andramatin is an architecture and interior design studio based in Jakarta, Indonesia. The studio was initially a small team that designed residential projects before growing over the years and undertaking a wider range of work – from small-scale furniture design to the larger scale of urban design. The different project types andramatin has carried out include residential, hospitality, office, cultural centre, landscape, religious space and art installation, among others.

The studio has consistently designed spaces with a simple and straightforward treatment, yet also bringing a sense of playfulness. andramatin aims to develop projects that are diverse in spirit but still inclusive by underlining the relationship between culture and heritage today. The practice seeks to approach conventional ideas with a simple twist that reflects and is sensitive towards the specific context, both environmentally and culturally.

As a studio, andramatin is always developing its craft and thinking about what is ahead for Indonesia. As a part of its contribution to the life of the nation, the studio has been continuously working on developing cities, including social projects and public facilities in rural regions. The hope is that andramatin's vision may help Indonesia grow as a country, collectively, towards a better future.

Website
www.andramatin.com

ROOTED IN INFRASTRUCTURE

HANIF KARA (SC)

Infrastructure projects are characterised as physical systems sustaining and advancing society productively whilst protecting nature and enhancing quality of life. Infrastructure and urban design are siblings; cities and their buildings are rooted in both.

Infrastructure is a lens for viewing the shortlist as representations of a slow burn civilisation. It is distinct from bare economic activity while enabling it and other sorts of life. The urgency of climate disruption, a post fossil fuel world order and the brute force of digital transformation liberate and focus the mind on the importance of a human centric infrastructure approach. Citizens and architects, largely absent or excluded from infrastructural discourse, are often only made aware of their instrumentality when failure occurs.

Infrastructure is seen as an expensive or a technological saviour. Either it is accepted that the era of transformative projects such as water supply, roads, bridges, tunnels, schools, airports, hospitals and industry might be over in the West. Depleted public treasuries and lack of private investment magnify a sense that societies' needs surpass their means. Or, technologists encourage wishful interpretations of 'smart, sustainable, resilient cities' with sensors woven into their fabric collecting geo-tags and applying analytic algorithms, leaving urban centres on autopilot and minimising human interaction.

Neither extreme offers hope. More than ever, designers should reinforce the history evidenced by the 20 shortlisted projects and the AKAA to shape communities, drive economies and improve lives.

Through leadership and creativity, designers' and architects' projects can differentiate between good and bad to ensure resulting infrastructure benefits local communities and greater society. Increased engagement in the 'upstream' making of projects and the 'downstream' design, actual delivery and post occupancy impacts are necessary. The shortlist offers several approaches. The Public Spaces Development Programme and Wasit Wetland Centre civic spaces exemplify infrastructure as a means of interacting with the environment by harnessing landscape attributes and resources without ignoring the political, cultural, ecological and economic challenges.

The Muttrah Fish Market (Oman), the Revitalisation of Muharraq (Bahrain) and the rehabilitation of Enghelab Avenue (Iran) rely on architectural adroitness in commerce, consultation, regeneration and artisanal skill renewal inherently reinforcing infrastructure. The amphibious school structure of the Arcadia Education Project (Bangladesh) directly tackles increasing flood risk. Many projects also integrate gently into their surrounding environments, while the potential for productivity, inclusion, job access and education of other projects could offer poverty reduction. These projects are unifying forces forging civic interactions with users.

What, though, of their design and architecture? Firstly, what is architecture in this context? 'A bicycle shed is a building, Lincoln Cathedral is a piece of architecture', wrote art historian Sir Nikolaus Pevsner. Both are structures or buildings, but a complex piece of architecture like a cathedral offers greater intellectual and emotional engagement.

Technologists and data managers drive infrastructural decisions. Minimised engagement between architects and communities indirectly connected to designs leads to the sidelining of the ethics of social conditions, political ideologies and theoretical discourse incentivising worthwhile efforts. A civil engineering perspective often produces quantitative logic and numerical precision to achieve efficiency, while softer design aspects lose ground.

We can gain great insight from the architecturally informed, bottom up approaches of this shortlist to further realise the possibilities of design excellence in infrastructure.

A NEW KIND OF INFRASTRUCTURE

ELIZABETH DILLER (MJ)

Beyond being highly politicised as Dr Kara has argued, infrastructure is being held hostage in the US by its dueling political parties. The left, mistrustful of privatising basic government services, demands a public-sector solution, while the right, suspicious of government waste and mismanagement, insists on a private-sector approach. As legislation stalls in a perpetually gridlocked Congress, our bridges are collapsing, our schools are crumbling and our parks are withering.

Globally, infrastructure has become of critical importance to address the future of cities and the existential challenges of climate change, mass migration and dwindling resources. The question for architects is how to influence a field traditionally dominated by engineers and bureaucrats. In our highly specialised design culture, which depends on the deep expertise of dozens of expert practitioners, there are few professionals with a panoramic understanding of cities being complex, interconnected organisms. As generalists, architects can fill a significant gap in infrastructural innovation that can connect thinking about public space, utilities, transportation networks, responsive digital technologies, and broader socio-economic systems.

To play a decisive role in city making, architects must consider infrastructure through a Janusian lens, looking back into the past and forward into the future. Having worked on the High Line for almost two decades, I can attest to the importance of collaborating with urban pioneers who embrace this outlook. Initially, the project was fostered by two citizen activists with a radical idea to transform the forgotten industrial train trestle into a 1.5-mile-long elevated park. Its subsequent realisation required many years of heavy lifting with a multi-tentacle coalition of consultants, volunteers, philanthropists, community groups, city agencies and elected leaders, all guided by an architectural vision for which new rules had to be invented, proven and implemented. The High Line's unexpected local success has produced a global phenomenon, inspiring cities worldwide to repurpose abandoned infrastructure into publicly accessible green space. One of the same citizen activists responsible for saving the High Line has since established a new kind of infrastructure – a peer-to-peer knowledge-sharing network that helps urban entrepreneurs create public spaces through adaptive reuse.

While by no means immune to the allure of exquisite architecture, the Master Jury of the Aga Khan Award for Architecture 2019 sought to recognise ambitious projects that expand the agency of the architect, the community leader and the citizen at large. If the largest among these projects enhance entire cities and regions, the smallest are seedlings with the potential to spread their roots far beyond a modest physical footprint. Overall, the nominees show architects the power of catalysing start-up opportunities and forming partnerships not just with specialists, but also with civic leaders and community advocates that broaden their ability to act at an infrastructural level.


MUTRAH MARKET FOR FISH, FRUIT

MUTTRAH FISH MARKET

MUSCAT, OMAN

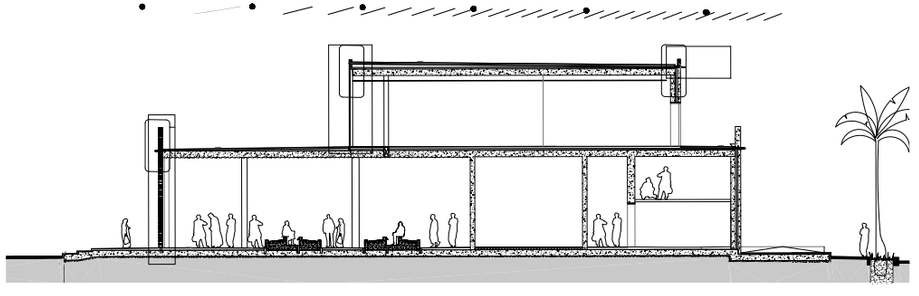
Until the rise of the oil industry in the 1960s, Muttrah was Oman's commercial hub and a focus for its age-old fishing industry. Since that time it has been absorbed into the nearby capital, Muscat. The fishing industry has increasingly struggled to attract young recruits, but the seaport remains one of the region's largest, with regularly docking tourist liners. The new fish market has replaced an older one of no architectural interest, as part of broader efforts by the municipality to enhance the capital's appearance. By setting fishing-related occupations in a sophisticated architectural environment that appeals to international tourists and improving hygiene levels, it also aims to remove stigmas associated with these activities.

The building adheres to local planning guidelines dictating maximum heights and neutral colours, but boldly broadens the area's architectural language, its flowing forms echoing the sea and coast rather than the traditional houses nearby. The fish market and a vegetable souk are housed on the ground floor, while the rooftop features a glass-walled restaurant and café facilities with panoramic bay views. Dominating the scheme is an organically-shaped roof canopy that hovers over the whole, extending beyond its footprint to create shaded spaces around the exterior. Supported on Y-shaped steel columns, this canopy has aluminium lamellae hanging from its underside in sinuous forms inspired by Arabic calligraphy to offer protection from the western sun.

The project was informed by close consultation and cooperation with the fishmongers and fishermen. Openness and natural ventilation were key components: the breezeblock wall facing the corniche has varying degrees of perforation, in a modern interpretation of the traditional mashrabiya. Cutting-edge technology was also included, with spot cooling and stainless-steel fish trays maintained at -4°C. The vegetable souk is a sealed, air-conditioned inner box. Minimal artificial lighting supplements the natural light that penetrates the walls. Materials are durable and mostly maintenance-free, including the ceramic-tiled interior wall depicting marine themes.

Exemplifying the ways which modernity and economic development can go hand in hand with tradition and cultural preservation, the building has been well received by both local workers and those visiting from near or far.

'A striking multi-purpose structure that serves local populations and celebrates the region's fishing traditions while becoming a destination for visitors.' (MJ)



Client
Municipality of Muscat, Muscat, Oman:
Mohsin Al-Sheik, *chairman*
Sultan Hamdoon Al-Harthi, *chairman (2007–2015)*
Nasser Al-Hinai, *director general of technical affairs*
Nasser Al-Saadi, *project director*
Ammara Abu-Sin and Kadhim Al-Lawati, *project engineers*
Saif Al-Rashedy, *communication advisor*

Architect
Snøhetta, Oslo, Norway:
Robert Greenwood, *partner and managing director*
Marianne Sætre, Cecilia Landmark, Diccon Round, *architects*
Bjørg Aabø, *interior architect*

Main Contractor
Oman Shapoorji Company LLC, Muscat, Oman

Canopy Contractor
Central Industry Group – CIG Groningen, the Netherlands:
Rutger Hilkhuysen, *managing director*

Structural and MEP Engineering
BuroHappold Engineering, Copenhagen and Dubai offices:
Rod Manson, *engineering director*
Peter Konnerup, *senior engineer*
Zbigniew Czajewski, *director*

Cost Consultant
Driver Group PLC, Muscat, Oman

Steel Structure Contractor
Steel Buildings LLC, Muscat, Oman:
Taleb Mohammed, *project manager*

Project Data
Site area: 22,249 m^2
Ground floor area: 2,840 m^2
Cost: 20,000,000 USD
Commission: 2009
Design: March 2009–October 2012
Construction: September 2011–August 2017
Occupancy: 2017

Snøhetta
Snøhetta's first commission in 1989 was a cultural building garnered from an international competition. The 800,000 m^2 reimagining of the great Alexandria Library in Egypt was the office's seminal work and was followed a decade later by the Norwegian National Opera and Ballet, another international competition whose completion also received numerous prestigious international awards.

Snøhetta has operated continuously since its founding in 1989. Initially established in Oslo, Norway, the company has grown to include several international studios. In 2004, Snøhetta was commissioned to build the only cultural building on the World Trade Center Memorial site, and established a new permanent studio in New York. Snøhetta is committed to an integrated trans-disciplinary practice of landscape architecture, architecture, interiors and graphic design. The quality and strength of identity provoked by the practice's designs is achieved by incorporating research with intuition, leveraging what are often perceived as challenges into opportunities, and factoring the social and political environment into the creative process. The firm's approach focuses on the dialogue between building and place, each informing the other. The inherent character and conditions of any site are carefully considered to provide a sound point of departure for each design. Projects truly of place can foster meaningful and often surprising interactions, creating something simultaneously new and timeless.

Website
www.snohetta.com

AL MUREIJAH ART SPACES

SHARJAH, UNITED ARAB EMIRATES

Sharjah lost some of its place identity through modern developments after it joined the United Arab Emirates in 1971. Renewed interest in its historical buildings emerged from the 1990s onwards, with demarcation, documentation and restoration of heritage areas. One of these was the residential district of Al Mureijah.

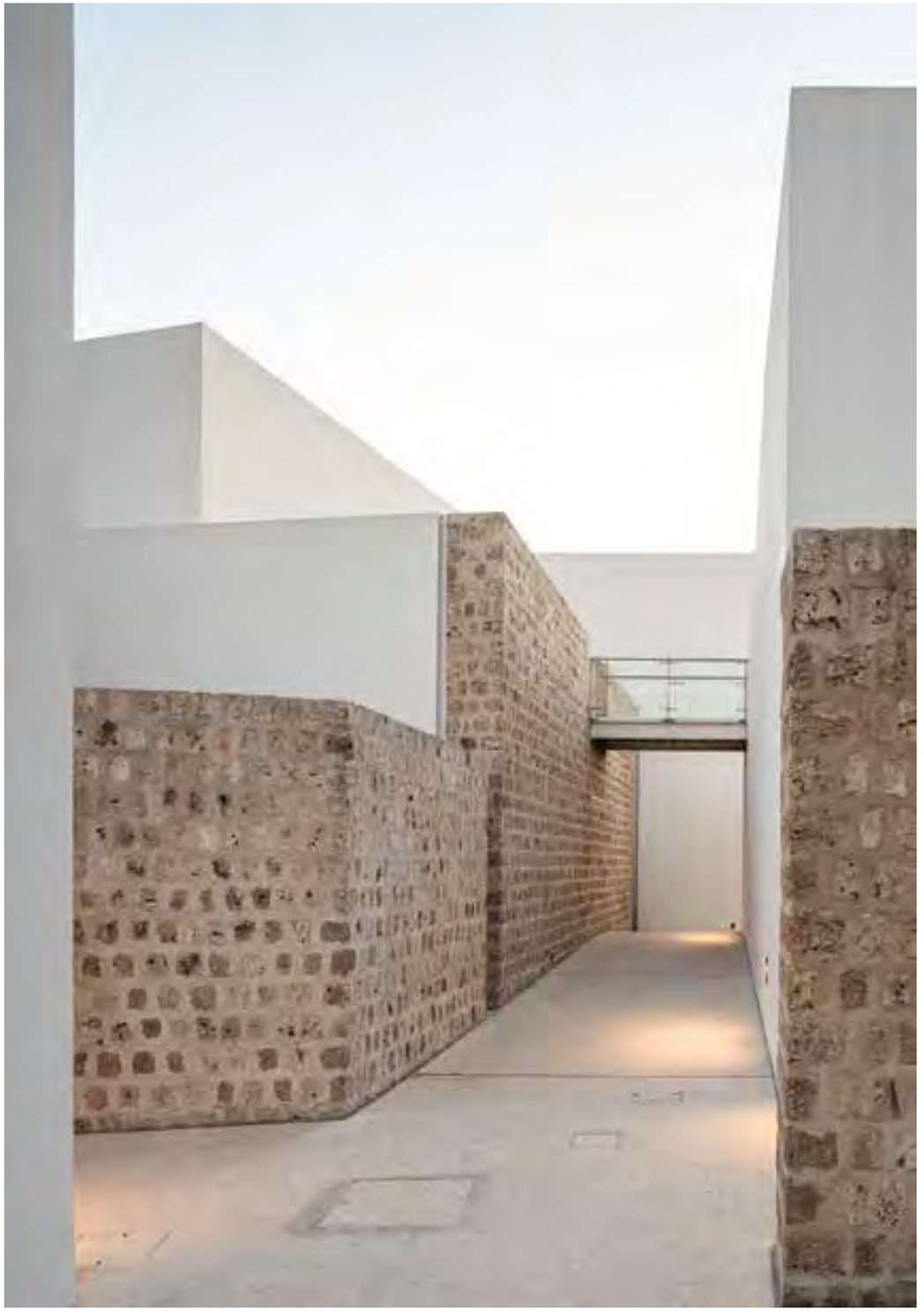
Instigated in 1993, the Sharjah Biennial had become a significant event on the international contemporary art scene but had no permanent home. The Art Spaces were established for its 11th edition, and have been its venue ever since, as well as hosting related programmes of the Sharjah Art Foundation. The project's key aims included varying spatial scales; flexibility for displaying different media; maximising natural light; facilitating accessibility and circulation; interfacing exhibition spaces and courtyards; and integrating new buildings with the context while affirming their own identity.

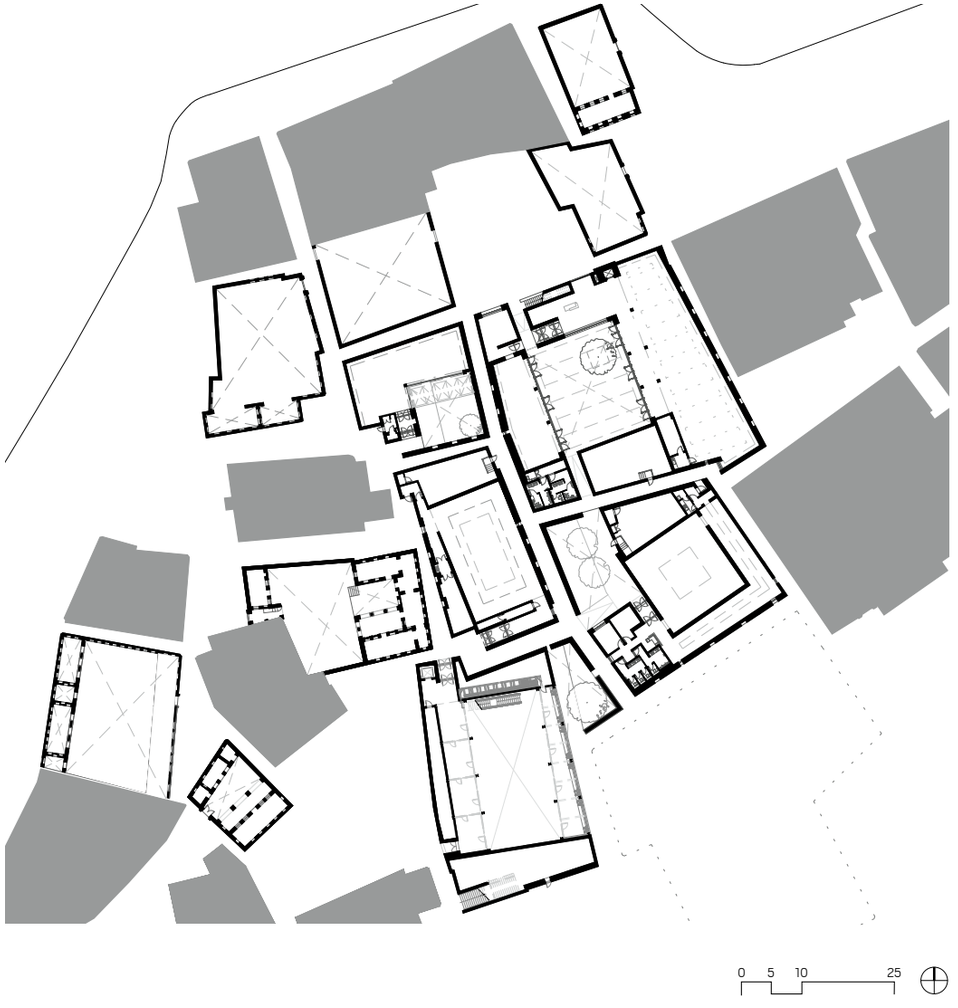
Five new purpose-built galleries, plus various covered or open courtyards, were inserted on the footprints of demolished structures, thus retaining the historical street pattern. The new structures echo the heights of neighbouring buildings on the area's outer edges but gradually increase in height towards its heart, and take the form of blank, bright white-rendered cubic volumes, contrasting with the historic fabric of coral stone. The narrowness of the streets not only provides much-needed cool shade, but also places the focus on planes rather than forms, encouraging enjoyment of the contrasting textures. Concrete paving throughout varies slightly in tone from the interior to the exterior.

Light ingress is controlled through glass specifications and rolling blinds and films. Water, electricity and air-conditioning equipment is concealed below ground, freeing up rooftops as additional exhibition spaces. A main mechanical building is connected to a local unit on each gallery structure to ensure the desired humidity and temperature within, climate control being essential for displaying high-value art. The galleries also contain the UAE's first nitrogen-based fire suppression system, safer for the art than sprinklers.

The zone has no formal boundaries, and pedestrians are free to use it merely as a thoroughfare or to gather in its public spaces, making it appeal to locals as well as art lovers.

'New and repurposed structures are woven into a seamless urban fabric throughout a heritage district, effortlessly combining and dispersing contemporary visual and performing art forms.' (MJ)





Client
Sharjah Art Foundation:
Sheikha Hoor Al Qasimi, *president and founding director*
Hassan Ali Al Jaddah, *operation director*
Sharmeen Azam Inayat, *architect and researcher*

Architecture and Design Consultant
SpaceContinuum Design Studio:
Mona El Mousfy, *Sharjah Art Foundation architecture consultant*

Architecture and Engineering Consultant
Godwin Austen Johnson, Dubai, United Arab Emirates:
Jason Lloyd Taverner, *partner*
Paul Crawford, *architect project coordinator*

Contractors
GLOBE, Sharjah, United Arab Emirates:
Abdul Hameed Muhammad, Masroof Ahmed, *general contractors*
GECO, Sharjah, United Arab Emirates:
Masroof Sayed, Suresh C. Gulatti, *MEP contractors*

Project Data
Site area: 9,289 m^2
Ground floor area: 4,102 m^2
Cost: 13,200,000 USD
Commission: 2010
Design: June 2010–September 2011
Construction: October 2011–January 2013
Occupancy: March 2013

Sharjah Art Foundation
In response to a growing interest in contemporary art, Sharjah Art Foundation was created in 2009 as an institution that would ensure continuity with the history of the Biennial initiated in 1993, while offering a year-round programme of exhibitions and events.

Since the Sharjah Biennial 6 in 2003, the programme has been led by Sharjah Art Foundation President and Director Sheikha Hoor Al Qasimi, a practising artist who received a BFA from the Slade School of Fine Art, London and an MA in Curating Contemporary Art from the Royal College of Art, London. The Sharjah Biennial is the UAE's longest-running contemporary art event.

Inspired by the cross-fertilisation and rich cultural diversity of the Emirates, the Foundation provides both national and international leadership in the production and presentation of contemporary visual arts. Recognising the central and distinctive contribution that art makes to society, a spirit of research, experimentation and excellence is cultivated by offering support to artists and art practitioners, while acting as a catalyst for collaboration and exchange within the Middle East and beyond.

Sharjah Art Foundation core initiatives include the Sharjah Biennial, the annual March Meeting, residencies, production grants, commissions, exhibitions, research, publications and a growing collection. The Foundation's education and public programmes focus on building recognition of the central role art can play in the life of a community by promoting public learning and a participatory approach to art.

Mona El Mousfy
Mona El Mousfy is the Advisor to the Sharjah Architecture Triennial, and has played a key role in founding the initiative since 2017. She is an architect whose work focuses on cultural spaces and dwellings. She has served as the architecture consultant for the Sharjah Art Foundation since 2005. In this capacity, she has not only worked on all successive editions of the Sharjah Biennial but also designed for the Sharjah Art Foundation, Al Mureijah Art Spaces and the Rain Room building, Al Mujarrah. After teaching for 12 years at the faculty of the College of Architecture, Art and Design, American University of Sharjah (2002–2014), Mona El Mousfy founded the UAE research-based architecture studio Space Continuum in 2014. The practice centres on creating new spatial possibilities across scales, for shared socialising and everyday life.

Website
www.sharjahart.org

ARCHITECTURE AND CULTURAL IDENTITY

FRANCESCO BANDARIN (SC)

Architecture has always played a central role in shaping the cultural identity of people. Monumental creations, public and private buildings, the very fabric of cities, public spaces and landscapes are deeply rooted in any community's sense of identity and history.

From the humble huts of nomadic tribes to the magnificent monuments erected along the millennia by the civilisations that flourished in all parts of the world, physical spaces have shaped the way people define themselves and strive to transmit their achievements and values to the following generation.

Human constructions, however, often have a longer life than human societies and cross historical ages, cultures and civilisations. The cultural link between societies and architecture therefore needs to be renewed as generations pass. Modern societies have invented concepts such as the 'Historic Monument' or 'Urban Heritage' to address the need for preservation of relevant architecture and urban historical fabric in the long term.

The physical environment that creates the sense of identity for individuals and communities is, however, more diverse and extended than the one embraced by the modern heritage concept. It includes spaces dedicated to trade and production, to the performing arts, to religion and cult, to the preservation of collective memories and even the natural environment. It also includes new architectural creations for private and collective life. Understanding, protecting and valuing the role played by these structures and spaces in social development is at the core of an architectural thinking and practice aimed to preserve the diversity and richness of history as a tool for shaping the future.

CULTURAL IDENTITY: A COSMOPOLITAN VIEW

ANTHONY KWAMÉ APPIAH (MJ)

The most common idea about cosmopolitanism – that claiming world citizenship is repudiating local commitments – is also the most mistaken. For, at the heart of the cosmopolitan tradition is a pair of thoughts. First, that each of us has places where we belong; but second, that all of us can profit from conversations (in the broadest sense) with places where we do not belong. It is as absurd to deny that you can be a citizen of both a country and the world as it is absurd to deny that you can be a citizen of both a city and a country. In our responses to human creativity too, the cosmopolitan insists on the double claim. Yes, there are artworks and spaces that are yours through your local identity, but spaces and artworks elsewhere can also become central to who you are.

I was raised with English poetry and Ghanaian proverbs – legacies from a Ghanaian father and an English mother. I also grew up first with books written in Hebrew and then in Aramaic and koine Greek (the ones that make up what Christians call 'the Bible'), as well as with the haiku of Basho, one of my mother's favorite poets, a Japanese Buddhist who wrote in a script borrowed from China; though I could only read Basho, like the Bible, in an English translation. I have a sentimental attachment to the architecture of the palace in Kumasi, my hometown; but I treasure Notre-Dame, too, as we recently discovered so many others around the world also do. I am thrilled by the public spaces of central Stockholm, which I visited for the first time in 2019: the narrow streets of the medieval city, the eighteenth-century palace, built on the ruins of the thirteenth-century Tre Kronor Castle, destroyed by fire in 1697, and the neoclassical Parliament building next door, completed in the early twentieth century. Entering Yad Vashem in Jerusalem years ago, with its triangles pierced with light, I found myself unbearably moved in a place of memory for a people who are not mine; moved, as I am also moved by the Palestinian Museum, which I know only through the images and descriptions that led us to give it an Aga Khan Award.

Identity, like architecture, lives with the real and the imaginary. Both constrain and enable; make demands, but also, if they succeed, free us. Our hearts are tied, of course, to the places where we grew up, or where we make our lives, and to the cultural artefacts connected with the identities we share with them. But a complete aesthetic awareness will lead our imaginations out of the local and into other localities. Architecture must connect with the places in which each construction lives. But at its best it will be open to anyone who arrives in those places, exciting and rewarding them too, even if the only identity a building shares with the visitor is a human identity, and even though its meanings can be different for the locals as well as for their guests.

MSHEIREB MUSEUMS

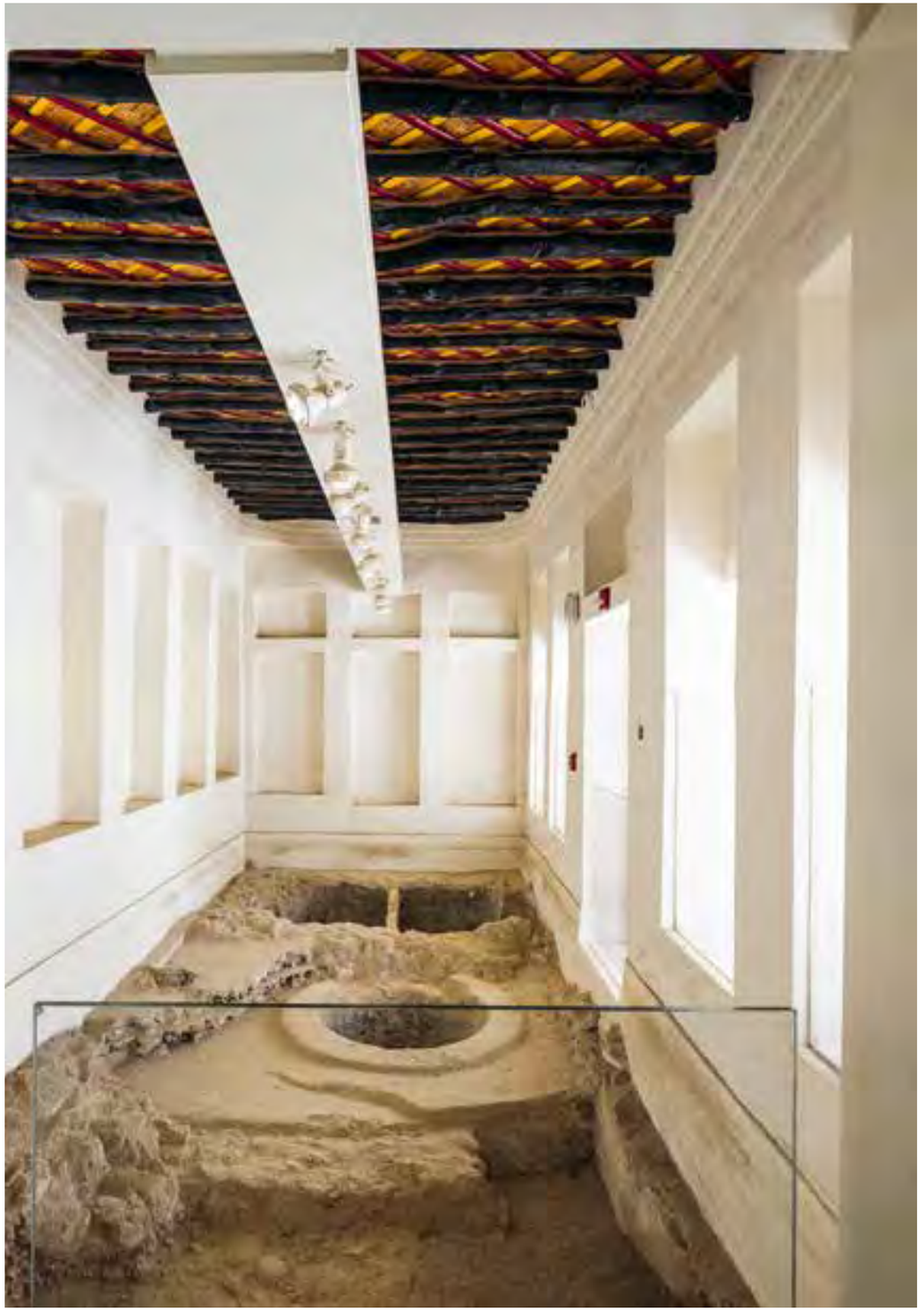
DOHA, QATAR

Although one of Doha's oldest neighbourhoods, Msheireb was awash with modern buildings of negligible architectural value, with only four important early-twentieth-century traditional houses remaining. The development arm of a major Qatari non-profit organisation, founded by the country's former Emir and his wife, bought up the 31 acres around the area and embarked on a scheme to create an alternative urban district, free from the car-reliance that generally defines the region's urbanism. At its heart was the restoration of the four historic courtyard houses and their remodelling as museums of Qatari history and culture. An international competition led to the selection of the architects for their ability to engage with the local vernacular and reinterpret it for modern times.

The four historic houses were in varying states of repair; examination of aerial photographs from the 1950s enabled the recreation of missing elements using traditional materials and techniques. Each house's key features were identified so that these would not be compromised during its transformation into a museum, and clear visual distinctions were made between original fabric and interventions; for instance, offsetting new glazing from original colonnades, or covering courtyards with mashrabiya-like pierced ceilings of unmistakably modern design. Services and new technology were concealed in floors and hidden recesses. Large-scale structural interventions were done discreetly, notably the subterranean multi-purpose space inserted beneath the Bin Jelmood House – the home of a former slave-trader, now a museum on the story of slavery. The other houses respectively illustrate early-twentieth-century Qatari lifestyles and the country's urban and industrial histories.

The area between three of the museum-houses has been landscaped as a public plaza. A road connecting this plaza to the fourth house continues on to Msheireb's new cultural forum and the reconstructed souk.

The materials of the district's new buildings are modern but the finishes blend with those of the museum-houses. Historical street patterns were adhered to for the new construction, the orientations obtaining maximum benefit from wind directions and sun shading. This, along with other strategies such as thick walls, small windows and photovoltaics, has earned all of the buildings LEED Gold or Platinum certification.




أَوۡ إِطۡعَٰمٌ فِي يَوۡمٖ ذِي مَسۡغَبَةٖ ۝ يَتِيمٗا ذَا مَقۡرَبَةٍ ۝ أَوۡ مِسۡكِينٗا ذَا مَتۡرَبَةٖ ۝ ثُمَّ كَانَ مِنَ ٱلَّذِينَ ءَامَنُواْ وَتَوَاصَوۡاْ بِٱلصَّبۡرِ وَتَوَاصَوۡا
فَكُّ رَقَبَةٍ ۝

'A combination of the meticulous restoration of traditional private houses with the creation of discrete additions that help a city tell its history through new public spaces and museums.' (MJ)


Msheireb Museums
0 25 50 100 200


0 2 4 6 8 10 12

1 Bin Jelmood House
2 Company House
3 Radwani House
4 Bin Jassim House

Client
Msheireb Properties, Doha, Qatar:
Sheikha Moza Bint Nasser, *chairperson*
Fatima Fawzy, *design manager*

Architect
John McAslan + Partners, London, United Kingdom:
John McAslan, *founder and executive chairman*
Fanos Panayides, *director*

Local Architect
Arab Engineering Bureau, Doha, Qatar

Engineer
BuroHappold, Bath, United Kingdom

Contractor
Qatari Arabian Construction Company (QACC), Doha, Qatar

Museum Planner
Barker Langham, London, United Kingdom

Exhibition Designer
Ralph Appelbaum Associates, New York, United States

Lighting Designer
GIA Equation, London, United Kingdom

Cost Consultant
Davis Langdon/AECOM, London, United Kingdom

Archaeology Consultant
University College London, Qatar Department, Doha, Qatar:
Robert Carter, *Professor of Arabian and Middle Eastern Archaeology*

Heritage Advisor
Mohamed Ali Abdullah

Project Data
Site area: 10,350 m^2
Total ground floor area: 7,080 m^2
Cost: Confidential
Commission: 2011
Design: 2012
Construction: 2013–2016
Occupancy: 2016

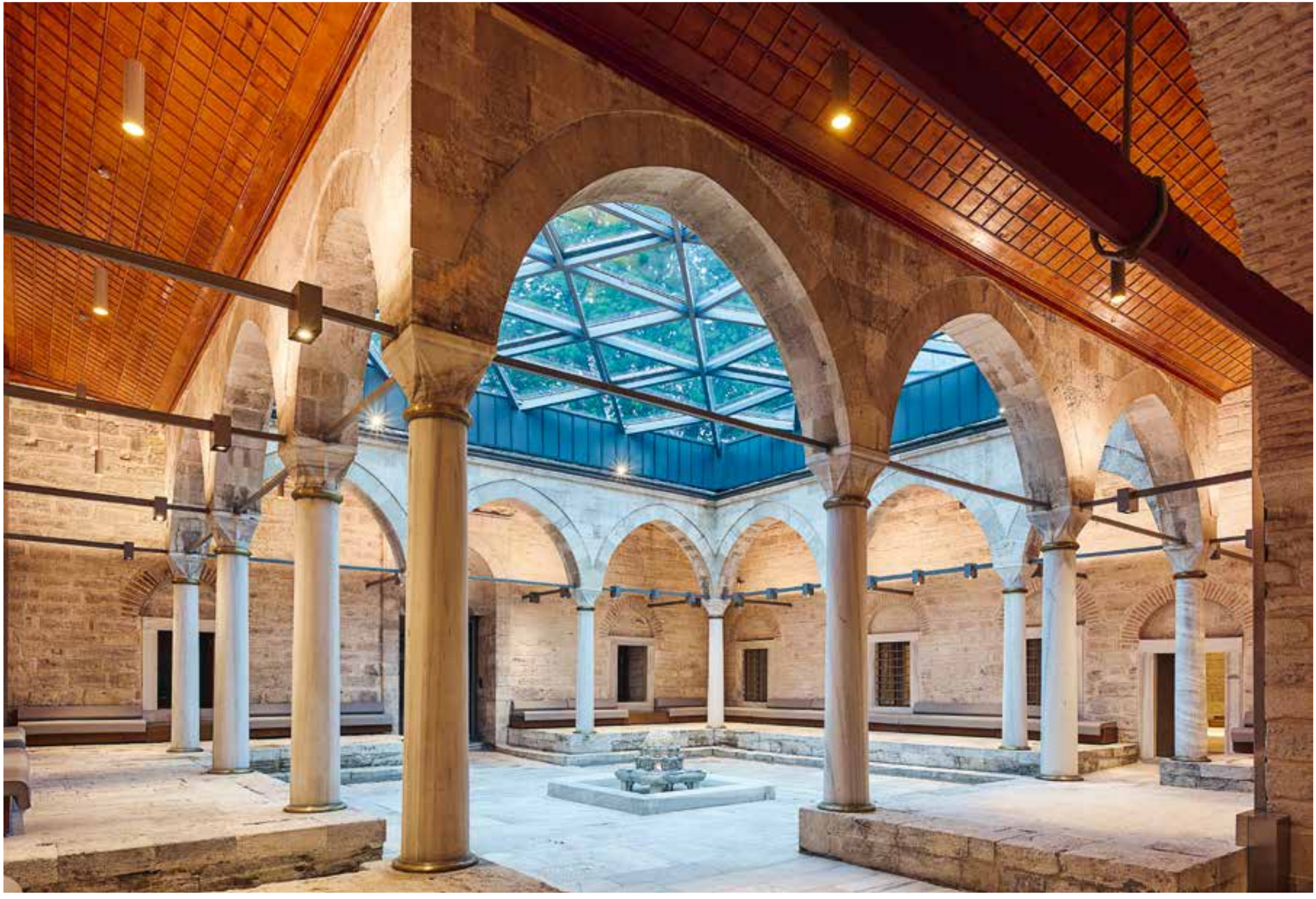
John McAslan + Partners
John McAslan + Partners is a leading international architectural practice based in London, with further offices in Edinburgh and Sydney. A portfolio of award-winning projects in the UK and overseas includes cultural, heritage, infrastructure, hospitality, commercial, residential, education, urban design and landscape sectors.

Current projects include the refurbishment of the Burrell Collection in Glasgow; a National Collections Facility for the National Galleries of Scotland, Edinburgh; the British Museum Archaeological Research Collection in Reading; and the Saïd Business School's new Global Leadership Centre for the University of Oxford.

The practice's international portfolio includes the Msheireb Museums and Mosque; the Cultural Forum and the Mandarin Oriental Hotel and Residences in Doha; the redevelopment of the historic Bolshevik and Stanislavsky factories in Moscow; the British Embassy in Algiers; the redevelopment of the British School in Rio de Janeiro; a cathedral west of Nairobi; the Kigali Memorial Centre in Rwanda; school projects in Malawi and Uganda; and the restoration of the Iron Market in Port-au-Prince, Haiti.

John McAslan + Partners has won over 170 international awards, including some 30 Royal Institute of British Architects (RIBA) Awards, three Europa Nostra Awards (the EU's Prize for Cultural Heritage), and the prestigious Queen's Award for Enterprise (International Trade).

Website
www.mcaslan.co.uk



BEYAZIT STATE LIBRARY RENOVATION

ISTANBUL, TURKEY

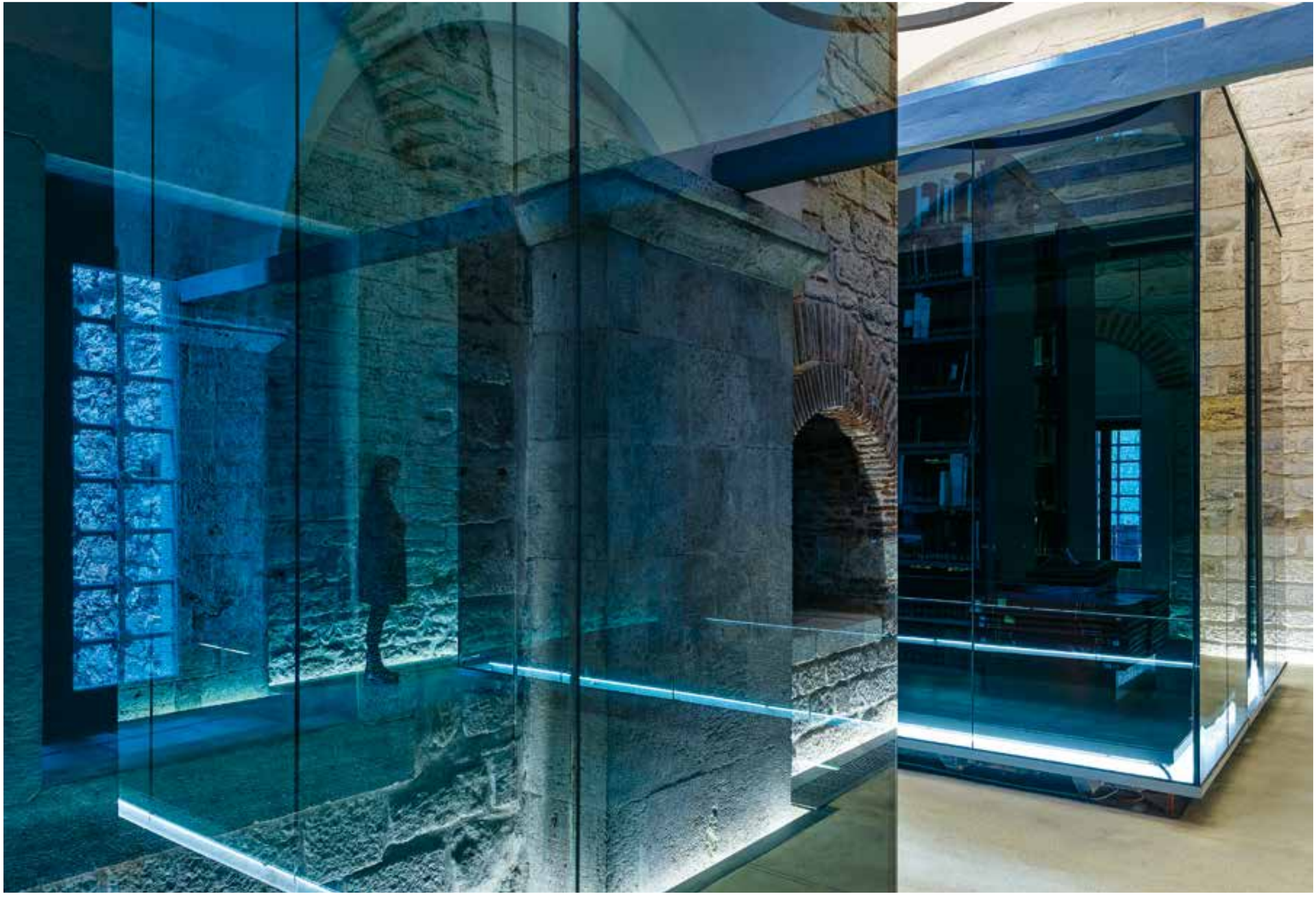
Istanbul's largest library, and the oldest state library in Turkey, was founded in 1884 in the former soup kitchen and caravanserai of an early-sixteenth-century mosque complex, and later spread into an adjacent annexe built as a Ministry of Defence guesthouse. A 1999 earthquake left cracks in some of the structures, which were then abandoned, and the library fell into disrepair.

Begun in 2005, the renovation was carried out fee-free by the architects. They adopted a minimum-intervention approach, maintaining the spirit of place through sensitive restoration while grafting on visibly modern facilities. It was they who reworked the programme, introducing a public flow through the reading rooms and courtyards, and inserting book stacks as showcases for the Rare Books Library, while keeping the administrative offices and general stacks in the annexe.

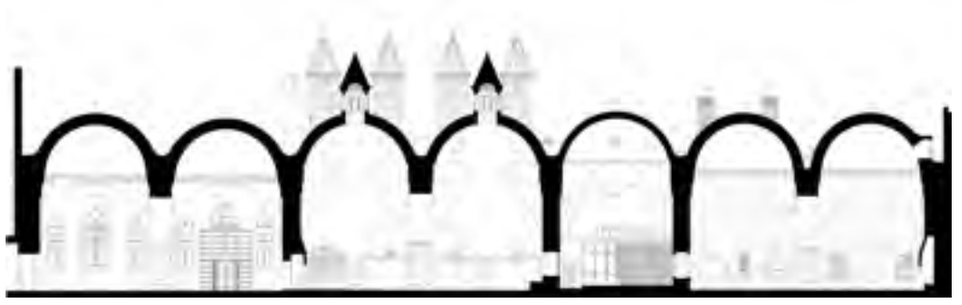
The materials used for the new interventions – mainly steel mesh, steel structure and glass, plus grey lacquered wood – strongly contrast with the originals. The stacks for some 25,000 rare books and manuscripts are housed in air-conditioned black-glass boxes with raised terrazzo flooring, that stand as monolithic objects within the spaces, contrasting boldly with their historic setting while reflecting its textures. The lighting design echoes the complex's spatial and historical qualities, including large circular iron pendant lights hanging from domes, reminiscent of Ottoman-style chandeliers. Floors are raised, with a gap at the edge to allow for soft floor-level lighting. All mechanical and electrical systems, including air-conditioning, are hidden beneath the floors.

To reinstate the main courtyard's sense of openness while keeping it useable for meetings and exhibitions in all weather conditions, its oppressive 1960s concrete canopy was replaced by an inflatable, transparent ETFE membrane, which echoed the domed forms elsewhere in the building. When this failed, a pyramidal steel and glass roof was erected instead.

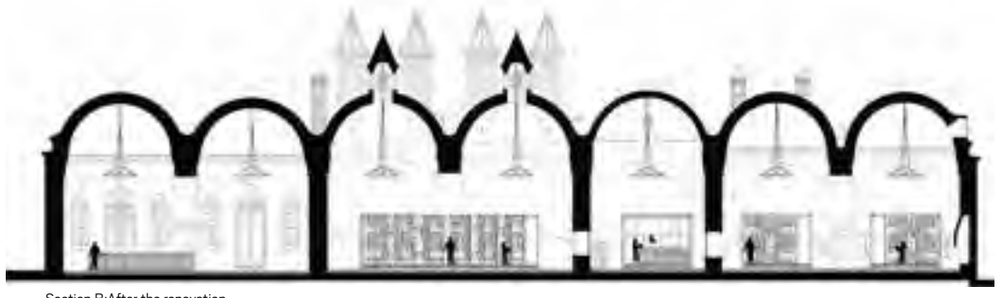
Original and restored elements are made distinguishable: for instance, remnants of the blue-toned, painted floral motifs on the main reading room's domed ceilings were left untouched, while missing parts were filled in. The remains of a fourth-century Byzantine basilica uncovered during the work were excavated and are displayed below a flat glass roof in the rear courtyard.



'A conservation scheme that successfully integrates high design concepts into a major historical building, transforming a major edifice into a thriving and accessible public library.' (MJ)



Section B:Before the renovation



Section B:After the renovation

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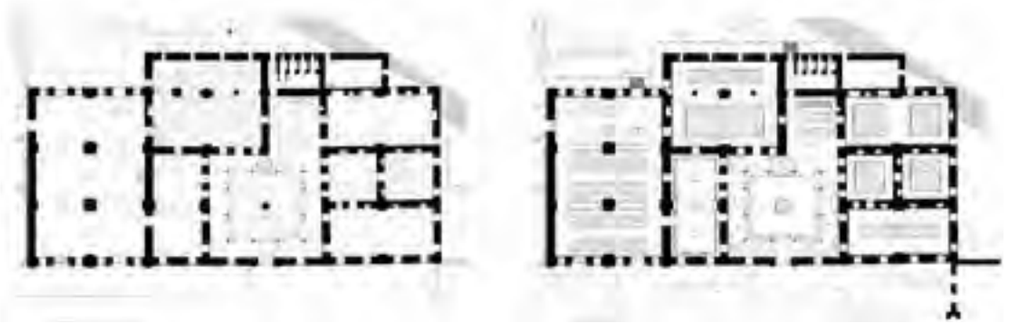


Before the renovation

After the renovation

0 500

Client
Ministry of Culture and Tourism, Istanbul, Turkey
Aydın Doğan Foundation, Istanbul, Turkey
Directorate of Surveying and Monuments, Istanbul, Turkey:
Olcay Aydemir, *director*
Regional Directorate for the Protection of Cultural Assets, Istanbul, Turkey:
Ercan Sezen, *member of the heritage council*

Architect
Tabanlioğlu Architects, Istanbul, Turkey:
Murat Tabanlıoğlu, Melkan Gürsel, *founders and partners*
Hande Pusat, *design director*
Derya Genç, *senior associate*
Selcen Tuncer Özer, *tenders and contracts director*
Sena Altundağ, *research, publication and communication director*
Irem Çatay, Kivanç Cucur, Nazli Tinaztepe, Deniz Manisali, *project team*

Contractor
General contractor:
Rena Construction Company, Istanbul, Turkey:
Sinan Mataraci, *director*
Courtyard roof contractor:
Arcen Mimarlık Mühendislik İnşaat, Istanbul, Turkey:
Halil Ubuz, *director*

Restoration Consultant
Rena Construction Company, Istanbul, Turkey:
Ayşe Nüvit Bayar, *master architect and restorer*
Budova Architects, Istanbul, Turkey:
Yaman İrepoğlu, *director*

Structural Consultant
CE Engineering Company, Istanbul, Turkey:
Celal Erdem, *director*

Mechanical Consultant
GN Engineering Company, Istanbul, Turkey:
Gürkan Görgün, *director*

Electrical Consultant
HB Technical Engineering Services, Istanbul, Turkey:
Hüseyin Gülsoy, *director*

Lighting Designer
Studio Dinnebier, Berlin, Germany:
Jan Dinnebier, *director*

Book Preservation Consultant
HB Protection Company, Istanbul, Turkey:
Nil Baydar, Paul Hepworth, *directors*

Project Data
Site area: 2,717 m^2
Built area: 1,430 m^2
Ground floor area: 1,430 m^2
Cost: 4,900,000 USD
Commission: March 2005
Design: 2006–March 2012
Construction: January 2009–December 2013
Occupancy: February 2014

Tabanlıoğlu Architects
İstanbul-based architecture firm TA_ was founded in 1990 by Murat Tabanlioğlu and his father Dr Hayati Tabanlioğlu, whose modernist architectural work (such as the Ataturk Cultural Center, and the İstanbul Ataturk Airport) stretches back to the 1950s. Melkan Gürsel joined as partner in 1995. Demonstrating a professionalism based on rigour and know-how, TA_ has a distinguished track record as designers of high-profile cultural buildings as well as megastructures, mixed-used complexes, masterplans, revitalisation of existing historical fabrics and urban regeneration projects. The practice currently has 150 employees and is engaged in major assignments worldwide with offices in Istanbul, Dubai, Doha and New York.

Tabanlıoğlu Architects develops innovative yet efficient and economically viable design alternatives that consider the uniqueness of 'place' and the individuality of 'requirements'. TA_ projects focus on environmental and urban issues, especially in big cities, protecting not only natural resources but also urban, local, social and cultural values and public memory, to both indicate the marks of the past and the layer of the modern.

Introducing state-of-the-art technologies alongside traditional materials and methods in a smart, local understanding, TA_ addresses a longer-term future, with culture and the arts involved as strong tools to describe 'time' and 'timelessness'.

Website
www.tabanlioglu.com

CIVIC SPACE / CIVIC INVOLVEMENT

BRIGITTE SHIM (SC)

For over four decades, the Aga Khan Architecture Award for Architecture has recognised participatory design and its vital role in shaping meaningful civic spaces in cities around the world. Projects celebrated by the Award, both today and in the past, have included those that promote participatory design, namely, the Kampung Improvement Programme in Jakarta, Indonesia (1978–80 Award Cycle); Kampung Kali Cho-de in Yogyakarta, Indonesia (1990–92 Award Cycle); Superkilen, Copenhagen, Denmark (2014–16 Award Cycle); and the Tatarstan Public Space Development Programme in the Russian Federation (2017–19 Award Cycle).

Each project redesigns the participatory design process to suit their local context and local community. For example, the Kampung Kali Cho-de transformed a refuse dump into a community. The 1992 Master Jury felt that, 'the scale is small, yet the achievement within the given constraints is immense and humane – a compelling model for the world at large.' Superkilen's multidisciplinary design team made sure that community members were both consulted and actively able to contribute to the park design, coining the term 'extreme civic involvement' for their project. In Tatarstan, the felling of a beloved ancient willow tree outraged a group of citizens. The resulting negative outcry prompted the Tatarstan Public Space Development Programme to add a robust participatory design process for all of their public space into their existing protocol.

It is clear that citizens around the world want to participate in shaping the public spaces that they inhabit. The winning projects of the Aga Khan Award for Architecture remind architects, landscape architects and urban designers that we need to actively design the participatory process that will enable us to realise meaningful public spaces. Citizens and designers alike need to work together to determine factors such as why we build, what we build and how we build, so that our civic spaces can accurately reflect our shared values and aspirations.

TOWARDS A PARTICIPATORY APPROACH FOR THE ARCHITECTURE OF THE FUTURE

MEISA BATAYNEH (MJ)

We currently live in times that have been impacted by expansive and sudden leaps in technological advancement. This has caused a tangible paradigm shift, not only in the way that we practise and realise architecture, but more profoundly, in the way we experience it, live it and use it. As such, our needs and expectations are not what they used to be. Our conventional definitions of space and time, indoor and outdoor and public and private no longer stand. Furthermore, the line between the real and the virtual has blurred and may not even exist in the foreseeable future.

We are witnessing the impact of those changes on our cities, buildings and spaces. Architects have a dominant – and indeed an enabling role – in responding to the shifting shape of how humans live today, as well as how they will live in the diverse, inclusive and boundless societies of tomorrow.

As communities all over the globe try to decipher the codes of their digitised realities, they too are faced with an array of pressing socioeconomic, political and environmental challenges. The symptoms of these unprecedented changes include the distrust of politicians and polarisation, the rise of populism, displacement of whole communities and perhaps most pressingly, climate change and global warming.

In a landscape such as this, fraught with unknowns, variables and paradoxes, two propositions are clearly evident. Firstly, it is essential for us to realise architecture of relevance and influence – a human-centric architecture that responds to people's hopes and aspirations; built environments that enrich everyday lives with experiences, elevating the quality of human living. Secondly, we must acknowledge the immensity and complexity of this task; one architect – even a group of architects – cannot even begin to unravel the true complexity of these issues, let alone neatly devise the relevant solutions.

All of us – architects, designers and professionals – who are engaged in shaping the built environment might agree on the first proposition, however it is only once we make our peace with the second that we will start to grasp that the answers we seek lie elsewhere: with the people living in a specific place, experiencing it, owning it and identifying with it.

Involving the public in developing solutions for civic initiatives or major architectural endeavours has been practised for many years, especially in developed and democratic societies, through conventional public hearings and delegated questioners. However, given the new realities of this ever-changing landscape, such an approach will increasingly face hurdles because of different interests colliding in today's socioeconomic decision making. Therefore, the focus needs to shift onto devising tools, frameworks and policies that allow the public to participate – not through providing demands or wish lists, and not through voting on a set of prepared alternatives, but through involving them in the entirety of the development process so that they *become* the narrative. As a result, not only would they be part of the will to synthesise and conceive ideas, they would even become the builders of the place.

Many agree, 'the creativity of the collective is far more powerful than that of the individual.' However I would rephrase this to ultimately emphasise: 'the creativity of the collective is far more relevant than that of the author.'

PUBLIC SPACES DEVELOPMENT PROGRAMME

REPUBLIC OF TATARSTAN, RUSSIAN FEDERATION

Tatarstan's Soviet period, beginning in the 1920's, saw much modernist construction and hierarchical centralised planning, with diverse urban locations made to look alike. Many mosques and churches were destroyed, leaving their associated public spaces functionless. The post-Soviet era, since the Republic of Tatarstan's foundation in 1992, brought freedom of movement and an exodus from rural towns. Also, a return to private real estate ownership enabled wealthy individuals and businesses to buy up large swathes of land, notably in scenic lakeside and forest areas, thus limiting the population's recreation options in most post-Soviet countries.

The ambitious Public Spaces Development Programme seeks to counter these trends and to offer an equal quality of environment to all Tatar citizens, regardless of settlement size – as well as reinstating a sense of individual place in each. From its inception by the President of Tatarstan in 2015 until the end of 2018, it had transformed 328 spaces across each of the Republic's 45 municipal districts, encompassing 33 villages, 42 towns and two major cities, and embracing both Soviet and longer-standing historical settings.

There are ten different project types: water bodies; ponds; embankments; beaches; parks; public gardens; boulevards; squares; streets; and walk-ways. Most include infrastructure for cultural activities. Unified way-finding signage, furniture and ornamental features reflect aspects of each place's culture or history, and are produced locally to a high standard, incentivising small businesses. The spaces are conceived for year-round enjoyment, including during dark winters and heavy snowfall, through eye-catching lighting and sometimes winter sports facilities. The snowfall provided a further challenge of limiting construction to the period from May to November.

Some projects are initiated by members of the community and others by the state. In all cases the design and implementation process is highly participatory, based on strong engagement with local citizens and extensive consultation of economists, anthropologists, dendrologists and other participants. An architectural bureau initiated by the Programme's curator has become a magnet for young local and national talent, with many of its recruits going on to set up their own practices to oversee one of the larger projects. The resulting positive changes effected are social, economic, cultural and ecological, as well as physical. The success of this initiative has led to the introduction in 2017 of a similar federal programme.

JURY CITATION

Impressive in its ambition to improve the quality of public space throughout the Republic of Tatarstan, the Programme's success lies in its inclusive approach to the implementation process. The projects, which are purposefully located in many communities, attempt to elevate the importance of communal space.

It is important to understand the role of the public in such projects – in reinforcing the sense of community, the identity of the villages, towns and cities, and the role it plays in the development of civil society and the quality of life.

The Programme is also designed to compensate for the badly conceived and often inappropriately scaled spaces wrought by central planning during the Soviet period. The initiative also promotes the importance of nature, even in locations defined by their industrial character, while working to protect the public good from the tendencies and interests of private ownership.

The scale and diversity of the 185 projects completed by the end of 2017 have required different types of responses and ideas. It is evident that the long-term success and sustainability of the project lies not only in its larger vision and political leadership, but also in the realisation process, which has emphasised engagement and dialogue, the involvement and encouragement of young architects and designers and the participation of users and the community.

Patron
Rustam Minnikhanov, *president of the Republic of Tatarstan*

Conception
Natalia Fishman-Bekmambetova, *curator*
Cabinet of Ministers of the Republic of Tatarstan:
Alexey Pesoshin, *prime minister*
Ildar Khalikov, *former prime minister*
Ministry of Construction, Architecture, Housing and Utilities of the Republic of Tatarstan:
Irek Faizullin, *minister*
Alexey Frolov, *deputy minister*

Implementation of the Programme
Institute for Urban Development of the Republic of Tatarstan, Kazan, Russian Federation:
Ksenia Rassman, *director*
Roman Karachev, *senior assistant director*
Ainaz Yarmiev, *head of architectural projects department*
Denis Dmitrienko, *art-director and head of visual communications department*
Maria Gorozhaninova, *head of external communications department*
Radmila Khakova, *former head of external communications department*
'Main Investment and Construction Administration of the Republic of Tatarstan' State Budget Institution:
Marat Aizatullin, *director*
Project Group 8 LLC, Kazan, Russian Federation:
Nadezhda Snigireva, *co-founder and partner*
Dmitry Smirnov, *general director*
Directorate of Parks and Squares, Kazan, Russian Federation:
Marat Zakirov, *director*
Executive Committee of Kazan:
Daria Tolovenkova, *deputy chief architect of Kazan, first head of Architecturny Desant LLC*
MOST Architectural Bureau, Kazan, Russian Federation:
Liliya Gizzyatova, *architect*

Project Data
Site area: 68,000 km^2
Cost: 173,500,000 USD
Commission: 2015
Design: February 2015–ongoing
Construction: May 2015–ongoing
185 of the total of 328 projects have been completed by the end of 2017 and therefore considered eligible for the 2019 Award Cycle.

Institute for Urban Development of the Republic of Tatarstan, Kazan, Russian Federation
The Institute for Urban Development of the Republic of Tatarstan implements the Public Spaces Development Programme. Within the framework of the Programme, 328 parks, squares, streets and embankments have been landscaped in Tatarstan by the end of 2018.

It includes the training of local specialists and officials, aiding the formation of a professional architectural community; participatory design, during which each project is discussed and coordinated with urban communities and other interested parties at all stages of its implementation; and the development of local industries and the local economy as an integral part of the project.

For construction work on the sites, local manufacturers are involved, which gives them the opportunity to develop their businesses and gain new competencies. At the design stage of the facility an infrastructure for business is created, which later allows the opening of a café, rental points, etc. After a project is completed, its well-appointed facilities are filled with activities such as festivals, concerts and sporting events.

Website
www.park.tatar


BANK MELLI IRAN
بانک ملی ایران

ENGHELAB AVENUE REHABILITATION

TEHRAN, IRAN

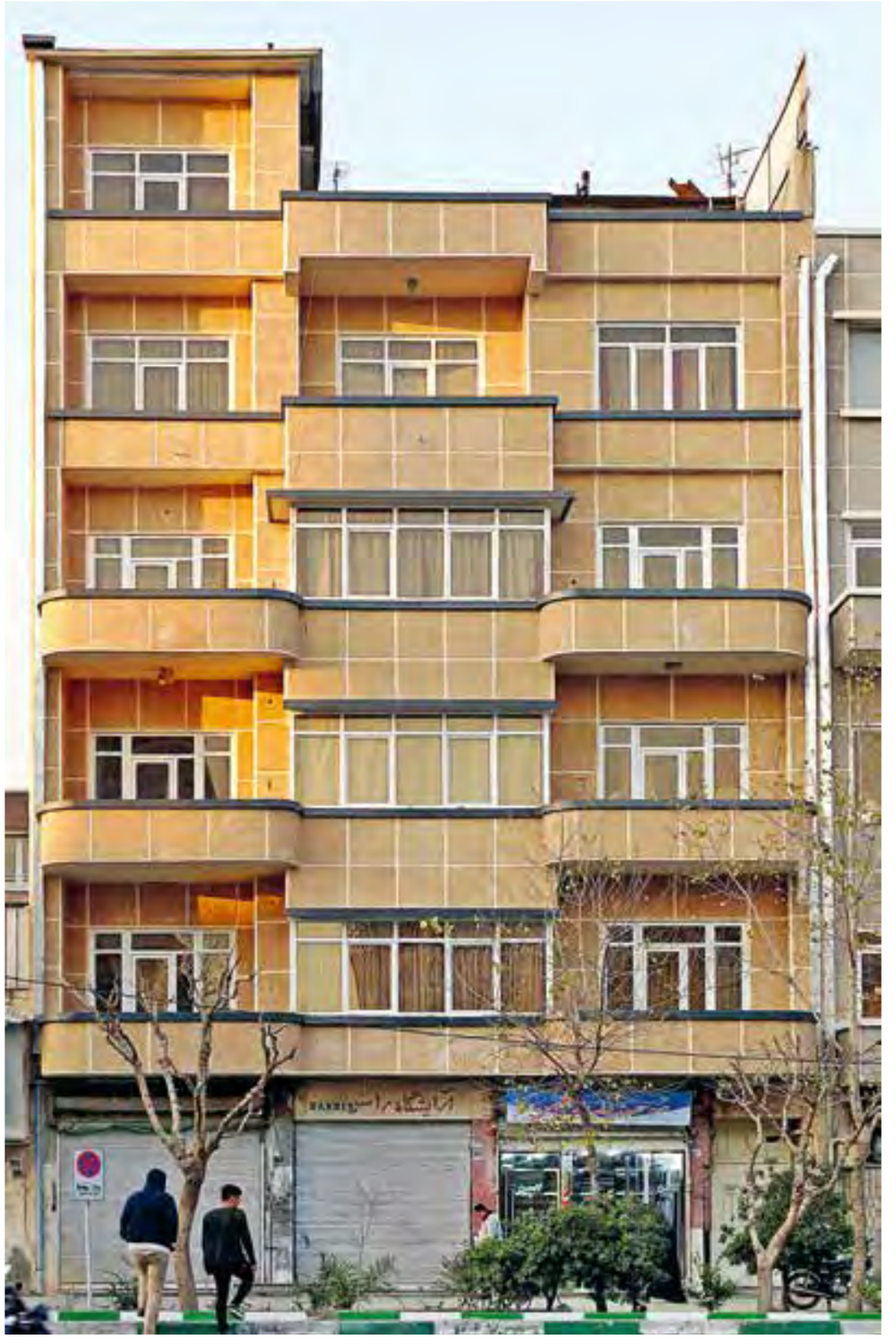
Running close to the heart of modern Tehran, this major thoroughfare was developed from the early 1930s onwards, along the line of the Iranian capital's historic northern boundary fortifications. As well as accommodating institutions such as a university, theatre and opera house, it quickly attracted building activity from both the aristocracy and minorities – Jews, Zoroastrians and Christians – who were given land and subsidies. Its architecture marked a break from the introverted styles of earlier eras, with the city's first high-rise buildings featuring flats with open balconies. Initially called Shahreza Avenue, it was renamed in honour of the Islamic Revolution of 1979. Thereafter, while remaining a favoured spot for celebrations and protests, its fabric and ambience gradually deteriorated as the urban elite abandoned it in favour of new developments to the north.

The rehabilitation project, based around a public-private funding model, involved a 1.2 km stretch incorporating 114 old buildings, 54 of which are considered to have particular historical value. The design team – led by an architect born and brought up in the vicinity – researched each building's ownership and carried out a thorough community consultation. This included 1,000 invitations, 300 hours of meetings, numerous plans and drawings and 200 negotiations that led to signed agreements.

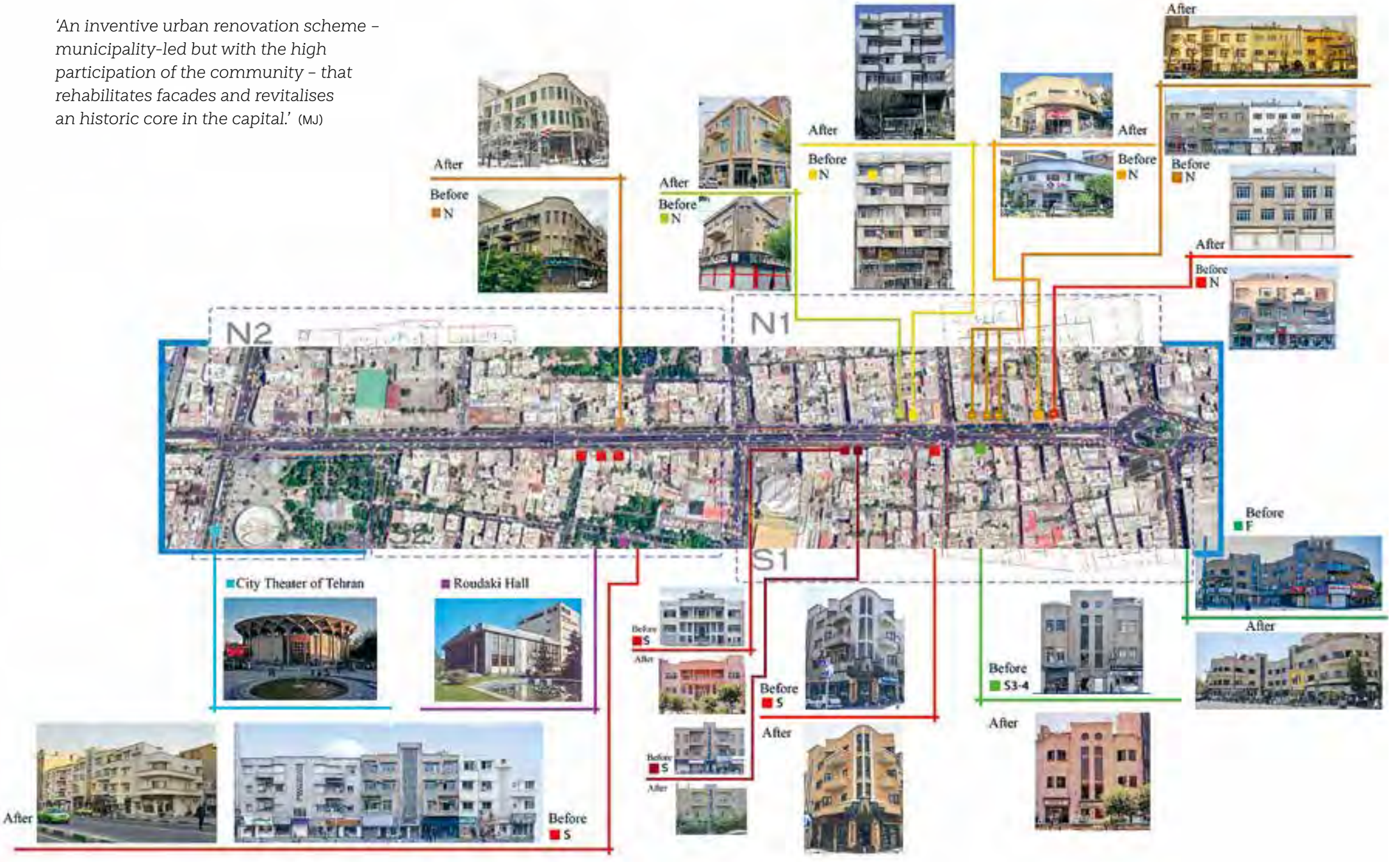
A key focus of the facade renovations was the removal of 'parasites' – incongruous signage, air-conditioning units, satellite dishes, stray cables, etc. – that damaged their architectural integrity. Solutions devised included concealed air-conditioning units in advertising boards. Shopfronts and signs that had historical or design interest were retained. For other cases, standard signage was designed bearing motifs derived from the buildings' architecture. Renovation of facade finishes favoured natural, eco-friendly materials that matched the original structure and employed nanotechnology to slow down absorption of Tehran's high pollution levels. The urban landscape was also improved, with new street furniture and lighting.

The transformation of the street's appearance has acted as a catalyst for more comprehensive building renovations and indeed broader regeneration of the district. The appearance of nine new cafés, six restaurants, a bakery, two theatres and a boutique hotel bear witness to the scheme's success in revitalising the area as a social and cultural hub.


رستوران شهیدی



'An inventive urban renovation scheme – municipality-led but with the high participation of the community – that rehabilitates facades and revitalises an historic core in the capital.' (MJ)



Client
Tehran Beautification Organization, Iran:
Yasser Jafari, *director, technical and urbanism affairs*
Hamed Rezaei, *former director, technical affairs and urbanism affairs*
Mohammad Ebrahimianfar, *manager, project office*

Architect
Iwan Group, Tehran, Iran:
Amir-Massoud Anoushfar, *director*
Abdolazim Bahmanyar, Mohadeseh Mirderikvandi, *conservation architects*

Contractors
Abnieh Part Boom, Saye Saze Foldadin, Bana Chideman Parsian, Rahgoshayan Toran, Banasazan Kajal companies

Project Data
Site length: 1.2 km road stretch
Cost: 1,800,000 USD
Commission: June 2015
Design: November 2015
Construction: January 2016–ongoing
Occupancy: January 2017–ongoing

Tehran Beautification Organization
The Tehran Beatification Organization is an independent body affiliated with the Tehran Municipality. It is in charge of 'the quality of the urban environment' of greater Tehran. Since commencing its mission in 1975, its responsibilities have covered a wide range of activities including: ameliorating the urbanscape, providing urban furniture, mural paintings and billboards; renovating streetscapes; the conservation and adaptive reuse of historic buildings into cultural centres; and commissioning artworks throughout the city. The Organization is also in charge of programming cultural and education activities, historical research on the city as well as technical assistance to various municipal entities.

Iwan Group
Iwan Group is a consulting company focusing on research and conservation established by Amir-Massoud Anoushfar. It is responsible for such projects as the renovation of the Naser-Khosrow area, one of the oldest thoroughfares of Tehran, and the Ameriha House, a boutique hotel in Kashan, both of which are pioneering projects in Iran in their genre. Anoushfar was born in 1952 in Tehran in the vicinity of Enghelab Avenue and earned his high school diploma from the Alborz School also situated there. After completing his degree in Architecture and Urban Design at Beheshti University (Daneshgahe Melli), Tehran, in 1977, he continued his studies in France and wrote his thesis, 'The Role of Art in Architecture', at the École Nationale Supérieure d'Architecture de Paris-Belleville. Thereafter he earned his DEA (master's degree) from Sorbonne Université.

Website
www.zibasazi.ir
www.iwanarchitects.com

DESIGNING ETHICALLY

AZIM NANJI (SC)

Among its observations, the 2019 Master Jury for the Aga Khan Architecture Awards noted that for the profession of architecture to remain relevant to its time, it would need to reposition itself in relation to contemporary human, societal and environmental challenges. Such an engagement implies that architects ought to see themselves not only as practitioners, but also as agents of change committed to improving the quality of lives of those who are impacted by their projects.

For instance, in confronting the effects of climate change, it is no longer sufficient to merely acknowledge its reality and existential threat. Projects must be designed on the foundational basis of a shared ethical responsibility to create physically cohesive environments, aiming to protect the planet and those who inhabit it – now and in the future.

Architectural education and practices should recognise, exemplify and foster contextual, moral reasoning as an integral part of design processes. A key example is the shortlisted Arcadia Education Project in South Kanarchor, Bangladesh. It illustrates one way of responding to rising water levels and flooding that regularly affect this region. By implementing such an initiative, the architects intervened with one of the most fragile areas and vulnerable communities in the world to reflect a concern for the educational well-being and economic future of its children. There are now a number of projects in the country that have built such floating schools, to take account of this threat, responding in ways that are effective and sustainable in the face of limited resources and changes in demography.

In the long run, such ethical interventions combine collaboration, reflective awareness and creative imagination. They also depend on institutional action and a semblance of good governance, all traits that are no longer the preserve of any one actor. Architects, however, can be leaders in this process, using their skills and agency to generate architectural interventions that emphasise the interconnectedness and pluralism of both our built and natural environment.

ETHICAL INTERVENTIONS

KAREEM IBRAHIM (MJ)

Bioethicist Larry Churchill understands ethics as two interrelated capacities: to think critically about moral values, and to direct our actions in terms of such values. More than ever, these are needed for architectural practice, which must become relevant to today's challenges. Climate change, growing inequalities, greater restrictions on liberties and waves of population displacement – whether resulting from wars or environmental issues – are all global threats amidst which today's architectural practice is taking place. Hence, in order for it to become relevant, this practice needs to be self-reflective and implement ethical interventions that respond to these threats. Indeed, this is much needed; an architect's work is not – and has never been – neutral or disconnected from its social, economic, or ecological context, even if architects have wished it so. It is the incremental accumulation of their collective work that can contribute to either exacerbating or mitigating such global threats, because our practice is not only about how we shape our built environment but, more importantly, how we continue shaping it.

Ethical interventions are not only about the final product, but also about the process through which this stage is achieved. For such a process to foster values of inclusiveness, pluralism and environmental and societal sensitivity, there is a need to critically question our practice and to take actions towards emphasising this process without overlooking the excellence of the ultimate results. Business-as-usual models and conventional architectural practice can no longer afford to ignore these socioeconomic, political and ecological questions.

During its deliberations, the Master Jury for the Aga Khan Award for Architecture 2019 observed two qualities that coloured the majority of the shortlisted projects in their pursuit to find answers to these questions. Firstly, we noticed how the architects of these projects capitalised on their expertise and skills to think critically about their context, finding innovative architectural solutions for local problems from a global perspective. These skills were not only limited to technical excellence, but also extended to engaging with local communities, helping people to develop meaningful and relevant interventions. Secondly, we observed how the project protagonists leading these actions had gone through long processes of negotiation on different societal, economic, political and ecological levels, reflecting the commitment to their values and sheer perseverance for long-term positive change.

In order to achieve a paradigm shift, architectural practice still faces a daunting task in its pursuit to improve people's quality of life. Although inspirational, engaging with local communities through much-needed volunteering and after-work-hours activities is not enough. To become relevant and impactful, such positive architecture practices must also institutionalise. Architects – especially those promising talents of the younger generation – need to question the fundamentals of the current practice and its seemingly inseparable connection with hot capital, a real estate industry that continuously commodifies our built environment and a political economy that increasingly privatises our built environment, eradicating an inclusive commons. To become agents of change, architects must meaningfully engage in a business of hope; they ought to face such critical realities by developing innovative institutional models, bringing such needed core values to the heart of their practice.

SOS CHILDREN'S VILLAGE

TADJOURAH, DJIBOUTI

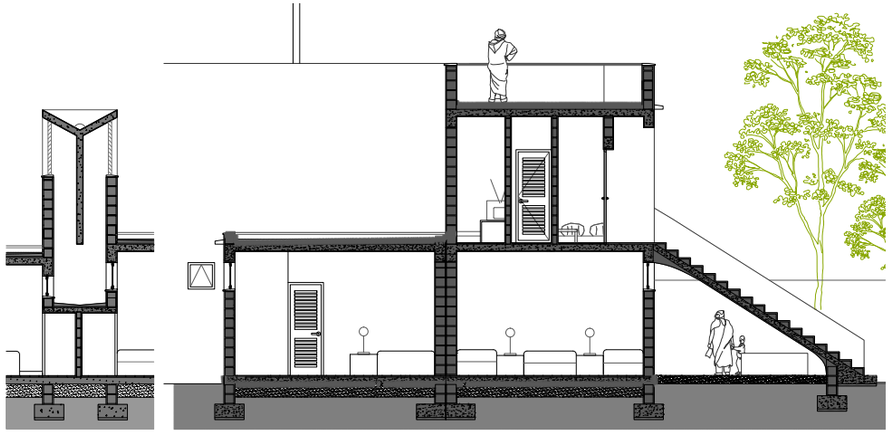
An Austrian NGO approached the architects to design a compound of houses for a family-strengthening programme in Tadjourah, one of Djibouti's oldest towns. A major challenge here is the desert climate: it is not far from where the world's hottest-ever temperature was recorded, with high humidity throughout the year. As a traditionally nomadic region, it lacks local architectural references; so the architects looked to traditional housing typologies in climatically and culturally similar areas elsewhere for inspiration. They settled on the model of a medina, which they specially adapted with the needs of the compound's young, orphaned or at-risk future residents in mind.

Ten single-storey houses each accommodate ten children with a full-time 'mother'. A further three houses, with upper storeys, are provided for the directors, aunts and guests, respectively. Each house is individually and uniquely designed, with its kitchen/living area opening out onto a courtyard. The courtyards interlink through narrow passages, serving as a scattered playground and as locations for communal activities to build social cohesion. Orientations, opening sizes and distances between buildings are carefully conceived for optimised ventilation. Wind towers further aid ventilation, as well as the decision to leave most doorways doorless: only the bedrooms can be closed. This permeability additionally helps the 'mothers' to keep watch over the children. Trees that stood on the site were carefully retained in the courtyards, and some new plantings added, for the residents to enjoy and tend.

Built according to a tight budget and therefore necessarily plain, the design does feature identifiable elements borrowed from other Muslim cultures, including the form of the arches over the passageways, and the large 'mashrabiya' lattice openings. As is usually the case in Djibouti, construction materials had to be imported: reinforced concrete, cement for producing blocks on site, and a Cemcrete finish. The pale sandy tones of the latter blend with the terrain and the colours of the pre-existing, adjacent mosque.

Small square openings in the boundary wall reduce the impression of enclosure, without compromising the children's security. Every effort is made to give these vulnerable youngsters the experience of a safe, happy, family-based life.

'A creative design for a cluster of houses based on a traditional medina, which maximises shade and ventilation and shelters the most vulnerable members of society.' (MJ)



Client
SOS Children's Villages International, Innsbruck, Austria

Architect
Urko Sánchez Architects, Nairobi, Kenya:
Urko Sánchez, *founder and principal*
Estrella de Andrés, *architect*
Borja Arellano, *architect*
Andrews Associates, Djibouti, Djibouti:
John Andrews, *director*

Contractor
Dji-Fu SARL Ltd, Djibouti:
Zhang Jian, *general manager*
Gang Feng, *site manager*

Structural Engineer
Interphase Consultants, Mombasa, Kenya:
Oliver Khabure, *founder and CEO*

Project Manager
Fritz Bachlechner, Austria

Quantity Surveyor
Mandhry Associates, Mombasa, Kenya
Ali Mandhry, *founder and CEO*

Project Data
Site area: 3,400 m^2
Ground floor area: 1,875 m^2
Cost: 1,965,000 USD
Commission: September 2011
Design: September 2011–January 2012
Construction: March 2012–November 2013
Occupancy: 2014

Urko Sánchez Architects
Urko Sánchez Architects is an award-winning architectural firm renowned for excellence in design and considered among the best practices in Africa. Based in Kenya and Spain, the firm has undertaken projects throughout Africa and the Middle East. The team at Urko Sánchez Architects is flexible, multicultural and boasts stellar local and international track records. Principal Urko Sánchez has a wealth of experience, having travelled extensively and accomplished projects in multiple contexts. He uses his broad experience to craft an innovative and versatile architectural outlook for every unique development.

Projects range in size, complexity and function. In all cases, however, the focus is on the client and the context, with a tailor-made approach to each unique project. Urko Sánchez Architects is also passionate about social impact, contributing as often as possible to assignments that target disadvantaged communities with original and transformative interventions. In addition, the firm is deeply committed to environmental stewardship, and for each project the team considers the cultural roots of the structure and how the building will be best integrated into its environment. Hallmarks of Urko Sánchez projects include contemporary twists on traditional architecture with a sustainable approach.

Website
www.urkosanchez.com


STARTED NOW

JARAHIEH SCHOOL

AL-MARJ, LEBANON

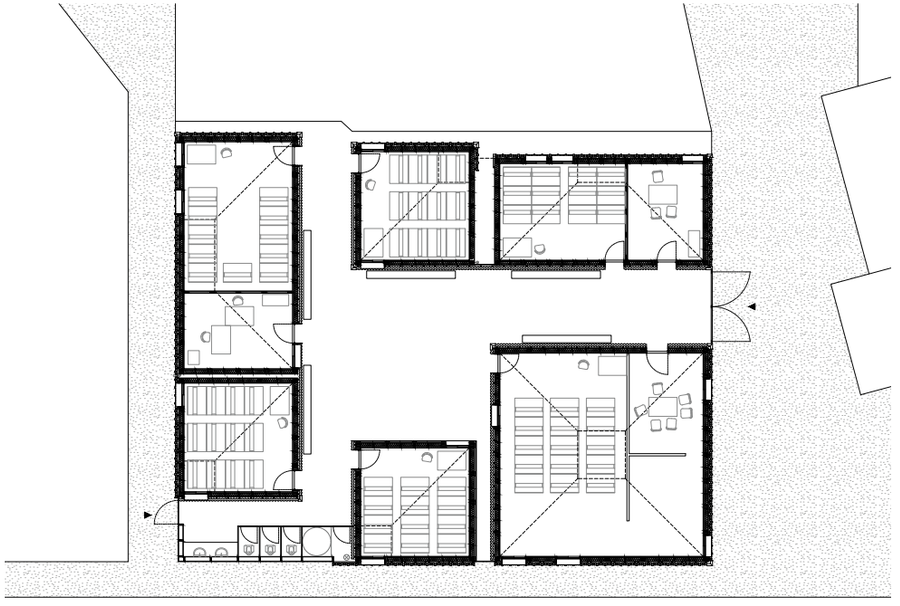
The influx of refugees from Syria since the civil war began in 2011 has increased Lebanon's population by almost a third. As the government has not allowed the construction of camps, displaced families have been living in informal tented settlements. Conditions are harsh and basic, and disruption to children's education is a major concern. In one such settlement, this concern has been met by the combined efforts of a UK-based charity and a Syrian NGO. The NGO was put in touch with Save the Children, who was seeking a way of reusing their pavilion after Milan Expo 2015. The original design by AOUMM was meant to be reused for a humanitarian project elsewhere after the expo.

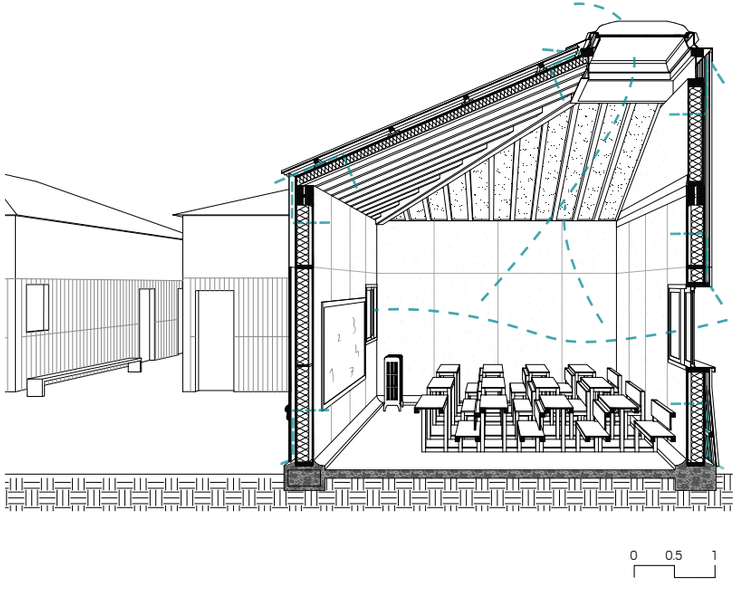
What began in Milan as an open-plan structure of free-standing columns supporting six roofs, has been transformed through a participatory process (led by CatalyticAction) into six small, colourful units around a courtyard. It caters to the education of over 300 children aged 3–13 and serves as a hub for community activities.

All the materials used for the transformation were locally sourced, including sheep's wool in walls and ceilings that regulate temperature and humidity, resist fire and provide sound insulation. Horizontal skylights in the corrugated-metal roofs help provide adequate daylight for most of the year and act as air vents in summer. Walls are of OSB panelling, left exposed inside and clad outside, with corrugated-metal sheeting that is angled at the base to provide a splash apron. A few small aluminium-framed windows are included, some incorporating chimney outlets for stoves. Several timber beams from the original structure have been repurposed as benches lining the courtyard, and playful elements such as climbing holds have been added on certain exterior walls.

The school is the only place within the settlement that offers secure shelter in the event of snowstorm or earthquake. It also benefits from a storm water management system, and is connected to the municipal electrical, water and sewerage grids. It is a source of safety, comfort and pride for the community who helped design it.

'A response to displacement and extreme distress – constructed with available materials – that tries to restore a sense of dignity and normalcy by operating as a hub for community activities in the settlement's only secure shelter.' (MJ)





Sponsor
Jusoor NGO, San Francisco, United States:
Maya Alkateb-Chami, *director*
Suha Tutunji, *director of Refugee Education Programme*
SAWA for Development & Aid NGO, Beirut, Lebanon:
Rouba Mhaissen, *director*
Mishaal Hammoud, *field officer*
Save the Children Italia Onlus, Rome, Italy:
Claudio Gatti, *head of logistics and partnerships*

Architect

Expo Milan Pavilion Design
AOUMM Argot ou La Maison Mobile, Milan, Italy:
Luca Astorri, Riccardo Balzarotti, Rossella Locatelli, Matteo Poli, *partners*

Jarahieh School
CatalyticAction Charity, London, United Kingdom:
Riccardo Luca Conti, *co-founder and director*
Joana Dabaj, *co-founder and principal coordinator*
Ronan Glynn, *health-and-safety supervisor*
Maria Javaloyes, Elena Brunete, Bahaa Ghassan, Claudia Munoz, Matteo Zerbi, Ramona Abdallah, *consultants*
Dima Masbout, Wael Itani, Whard Sleiman, Odysseas Mourtzouchos, Rouba Daham, Fatima Al-Qobbi, Ramy Hayek, Stephanie El Hourany, Claudia Spinelli, Edoardo Conti, *volunteers*

Consulting Engineer
ARUP, London, United Kingdom:
Sachin Bhoite, *associate*

Project Data
Site area: 422 m^2
Ground floor area: 284 m^2
Cost: 130,000 USD
Commission: December 2015
Design: February 2016–June 2016
Construction: June 2016–November 2016
Occupancy: September 2016

CatalyticAction
CatalyticAction is a charity that works to empower communities through strategic and innovative spatial interventions. It collaborates with communities to deliver projects that can go on to sustain themselves, therefore catalysing community resilience. A participatory approach is adopted throughout all the phases of a project, therefore focusing on the process as much as on the quality of the final product, and integrating design and architectural skills with experience in participatory engagement. Participative methods are used as a tool to assess needs, implement solutions and monitor their impact.

The charity's projects create valuable impacts in the fields of education, local economy, equal engagement and well-being. Its work focuses on developing educational projects (schools, playgrounds, public parks) as they have long-lasting impacts.

CatalyticAction follows six core values in the envisioning and implementation of each project: revealing and enhancing community knowledge, culture, needs, visions, aspirations and skills; transferring participatory tools for just decision-making processes; transferring context-appropriate technology, skills and innovative design solutions; generating livelihood opportunities; supporting local businesses by prioritising the use of local materials and labour; and enabling equal engagement in decision-making processes among all community members.

Website
www.catalyticaction.org
www.aoumm.com

CIVIC SPACE

NASSER RABBAT (SC)

Civic space is by definition a city space dedicated to encounters, exchanges, community togetherness and, when possible, democracy. The Greek agora represented its foundational model. In the early Islamic cities, the mosque became the premier civic space, equivalent to the agora. In fact, in many classical cities that later became Islamic – including Damascus, Antioch and Córdoba – the court of the congregational mosque consciously embodied the political function of the agora with the male, adult citizenry exercising their political rights, particularly on Fridays, by reconfirming their allegiance to their leader through an oath given during the day's sermon. Thus Islamic architecture inscribed the (imported) agora within the function and form of the (remembered) Mosque of the Prophet in Medina to create its primary civic space.

Contemporary architecture can, likewise, endow Islamic cities with pertinent civic spaces by facilitating a constructive dialogue between the spaces of tradition and the spaces of globalisation. These acts can come in different forms. They can be achieved through small, elegant gestures in dense, traditional urban fabric, like the Revitalisation of Muharraq in Bahrain, or large landscape interventions aimed at the total urban space across a country, like the audacious Tatarstan Public Spaces Development Programme. Both understand the importance of open space to alleviate the pressure of urban life and the urban pressure that makes open space a difficult commodity to obtain. The balancing acts of both, achieved through a mixture of design, political will and smart rhetoric, is to allow the two kinds of pressure to function in tandem, despite the history of mistrust between design nuances and real estate imperatives.

In our new world order, open space should shelter and nurture the expression of civic life. It should also address, on an urban level, the kind of synthesis that contemporary architecture (Islamic architecture included) has been searching for since the onset of globalisation; namely, how to reconcile a cultural heritage, overloaded with strong notions of identity and particularity, with the inevitable contemporaneity that must tackle the problems of today's crowded, unjust, real estate driven and technologically globalised urbanisation – which is often imported, sometimes imposed, and always manipulated for financial and political gain in ways that are potentially detrimental to civic life.

CIVIC SPACES: AN INFRASTRUCTURE OF HOPE

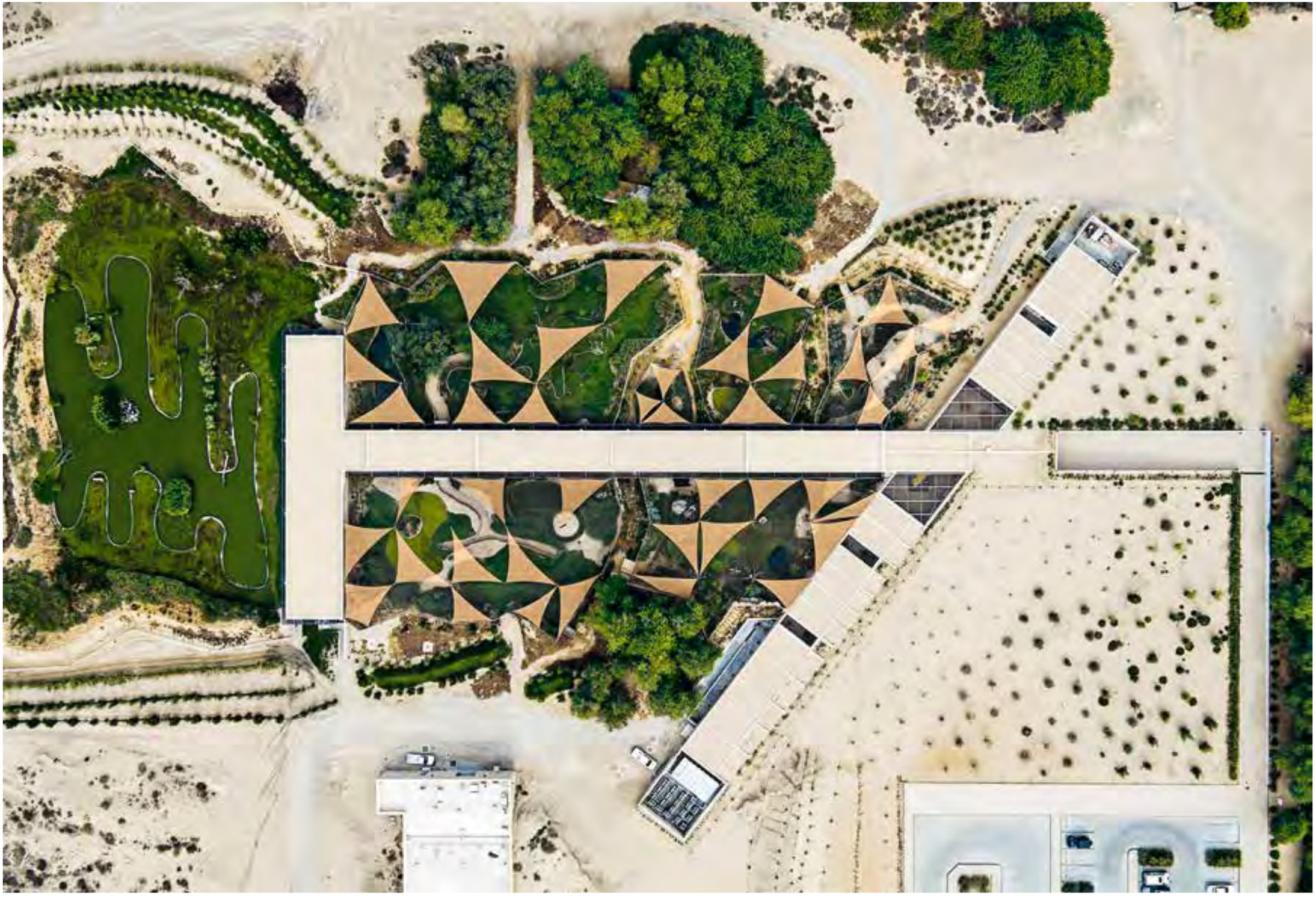
MONA FAWAZ (MJ)

As architects, planners and designers, we cannot think about civic spaces without addressing their physical presence in urban public spaces, whether in the form of parks, squares, community centres or religious buildings. We recognise these areas as the places where shared values are formed, and where protests are staged, with claims being formulated and demands articulated. They are a necessary – even if insufficient – means of collectivities being able to coalesce in the shared aspiration of uniting together, be it in communal support of positive visions or, as is more frequent in our times, collective opposition to the challenges posed by rising inequalities, the closure of the commons and authoritarian rule. Over the past decade, we have thus witnessed public spaces acting as the stage for numerous protests across the globe. These include New York's Occupy movement, which also spread to cities around the world such as London; the Gezi Park wave of demonstrations in Istanbul; Tahrir Square in Cairo, which led to the 2011 Egyptian revolution; and, more recently, the Place de l'Etoile in Paris, where the 'yellow vest' protesters are part of an ongoing grassroots citizens' movement that began over rising fuel prices and eco-taxes.

At the same time, however, the centrality that modernist designers ascribed to public space when nation states were being established has waned. Whether because of the threat of 'terrorism' or the spectre of delinquency, official responses to such public actions have sought to criminalise such practices, providing pseudo-moral justifications for the privatisation of public spaces and, sometimes, their infiltration by highly-visible mechanisms of control and securitisation. Tourists visiting Europe's most celebrated public spaces have become accustomed to the sight of men in army fatigues parading with big guns while, more insidiously, surveillance cameras, guards, barbed wire and regular closing hours have become the norm for most shared urban spaces. While urban designers once led the implementation of public commissions imagined by the civic community, they now typically count malls and corporations as their clients, whose 'privately owned public spaces' must respond to the imperative of a 'safe' and 'sanitised' environment that primarily serves the interests of their commissioners.

The revitalisation of public space as the inextricable manifestation of civic life was powerfully present in the minds of the Master Jury for the 2019 Aga Khan Award for Architecture, frequently resurfacing as a leading priority during our deliberations. As we undertook the challenging task of shortlisting 20 projects, we were heartened by the multiplicity of actors that have, over the past decade, championed public spaces across the Islamic World – which is where the selection was conducted. These included an array of public agencies but also civil groups, activists, religious organisations and architects who have all taken up the challenge of investing in multiple shared communal spaces – for example in streets, squares, parks, cultural centres, libraries and markets. More than mere designs, many of these invest in an infrastructure of hope. They believe in harnessing civic exchange, which is key to the positive development of their respective societies.

The range and scale of these 'spaces for encounter' varied considerably, from the Taman Bima Microlibrary in Bandung, Indonesia, which successfully invigorated an existing open space at the edge of a kampong and addressed Indonesia's low literacy rates, to the ambitious programme for improving public spaces undertaken by the Russian Federation's Republic of Tatarstan in partnership with residents and local authorities, which covers each of the Republic's 45 municipal districts, including major cities and small villages. The programmes of these civic spaces, the encounters they seek to foster and the values to which they aspire both invigorate and reflect the concerns of our times. Connectivity, ecological responsibility, social diversity and cultural continuity are duly represented across the shortlist, as well as the six award recipients. They instill an encouraging sense of hope that architecture, planning and design can continue to play a meaningful role during these challenging times – vital bricks in the project of building a better tomorrow.



WASIT WETLAND CENTRE

SHARJAH, UNITED ARAB EMIRATES

Part of a much larger initiative by Sharjah's Environment and Protected Areas Authority to clean up and rehabilitate this ancient chain of wetlands along the Persian Gulf coast, the Wasit Wetland Centre aims to supply information and education about this unique environment and to encourage its preservation.

In designing the visitor centre, the architects took advantage of the site's natural topography to minimise its visual impact by making it appear submerged into the ground. Visitors descend a ramp to arrive at an angled intersection between two linear elements of the building: one, to the sides, containing services and administrative offices; the other, ahead, a long viewing gallery flanked by aviaries where birds can be seen in their natural habitat. At the far end of the viewing gallery, a third linear element, running perpendicular, houses a café and multi-purpose space with views out over the open wetlands.

A cantilevered steel truss roof over the viewing gallery eliminates the need for peripheral columns, allowing for seamless, glazed facades. The interior is deliberately minimalistic throughout, placing the full focus on the surrounding nature: informative displays are the only adornment on the supporting central wall. The facade glazing is slightly tilted, to enhance reflections of the landscape for the birds while minimising reflections for people looking out. The floor is set lower than the ground outside, providing a continuous concrete sill as a place to sit and contemplate birds at their level. To counter the very hot desert climate, the roof is well insulated and the glass shaded by its overhang. Some fabric shading is also set over the aviaries. Rain-water harvested from the roof is discreetly directed to specific areas of the landscape via carefully placed spouts that are camouflaged by landscape elements.

Six bird hides scattered around a lake created in the middle of a 200,000 m^2 site follow a unified aesthetic but are each individually designed for their context and employ some recycled wood and plastic in their construction, reinforcing the ecological message.

What had become a waste dumping ground has had its indigenous ecosystem restored, and is proving a popular place for visitors to appreciate and learn about their natural environment.


قطقاط رمادي
Grey Plover
Pluvialis squatarola

JURY CITATION

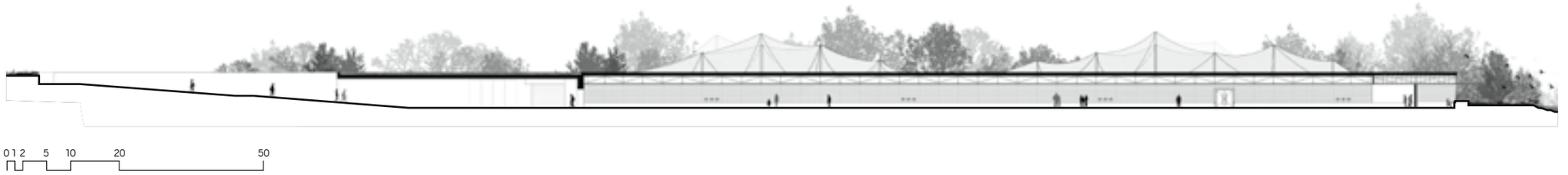
The Wasit Wetland Centre stands out as a remarkable, indeed unique, collaborative project combining architectural excellence with a deep commitment to ecological imperatives.

It also achieves highly commendable educational and recreational purposes. Less than four years after its completion, a large number of local visitors, especially school children, attests to the project's overall success and its positive impact in a broader social context.

Perhaps some of the most striking and exemplary aspects of the project are to be found in its most unconventional virtues. Architecturally speaking, it is intent on disappearing from sight. It merges into the natural environment in ways that respect the site's integrity – a wonderful way of reminding us that architectural merit resides more and more on a structure's capacity to blend into an environment rather than challenge it.

Likewise, the project's major contribution to its urban environment is in its reclamation of close to 20 acres of former wasteland by diverting it from the temptations of real estate development and valorising it as a form of natural capital.

In doing so, the project sets a powerful precedent that encourages low-impact and environmentally conscious development in a region known for its propensity to go in the opposite direction.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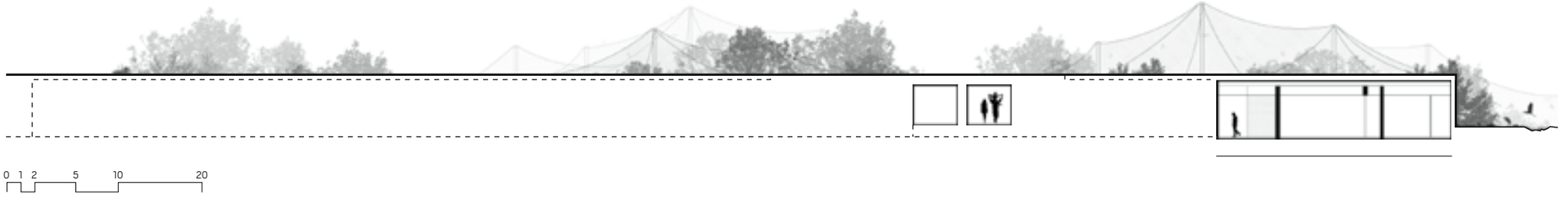
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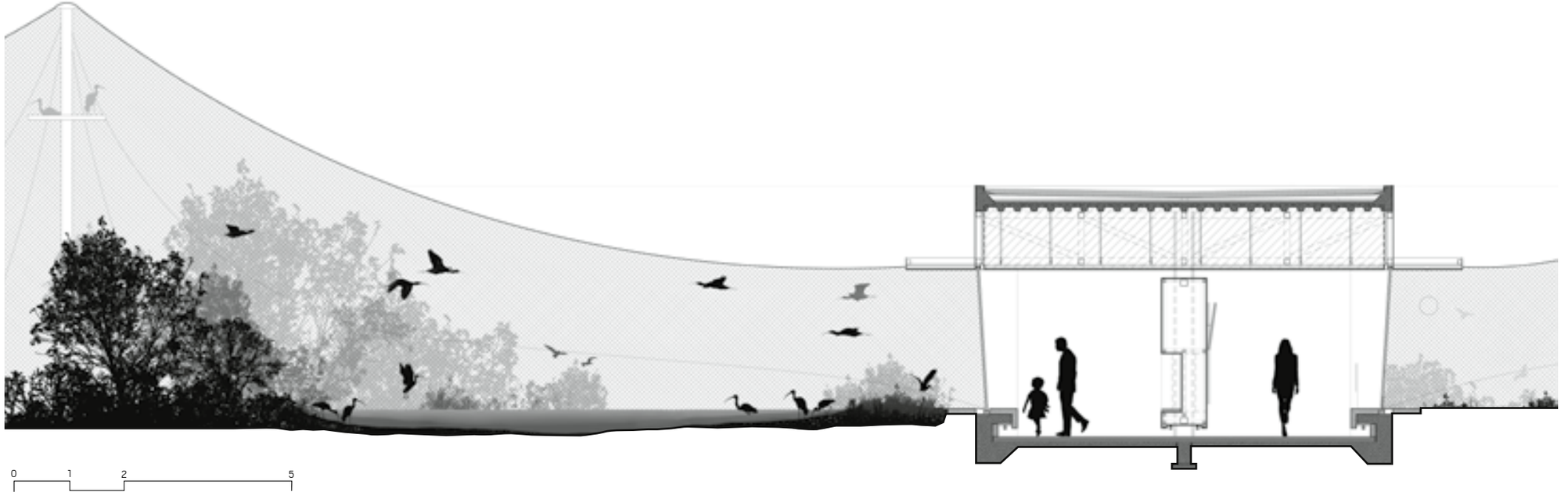
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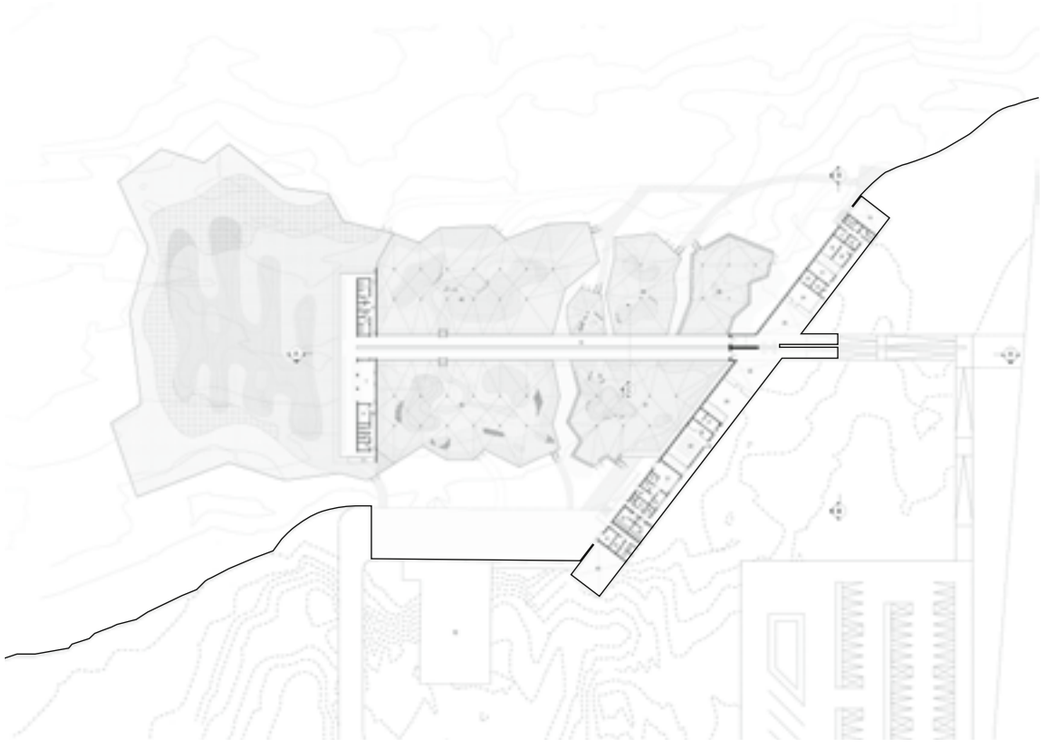
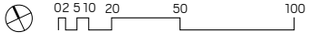




Client
EPAA (Environmental and Protected Areas Authority), Sharjah, United Arab Emirates:
Hana Saif Al Suwaidi, *chairman*

Architect
X-Architects, Dubai, United Arab Emirates:
Farid Esmaeil, Ahmed Al Ali, *founding partners*
Brian Walter Abarintos, Christian Geronimo, Mirco Urban, Dana Sheikh, Pariya Manafi, *design development*
Haider Al Kalamchi, *mechanical engineer*
Eyad Zarafeh, *structural engineer*

Contractor
Darwish Engineering Emirates, Sharjah, United Arab Emirates

Landscaping and Zoology
Breeding Centre for Endangered Arabian Wildlife:
Paul Vercammen, *operations manager*

Project Data
Site area: 200,000 m^2
Ground floor area: 2,534 m^2
Cost: 7,600,000 USD
Commission: 2012
Design: 2012
Construction: 2014–2015
Occupancy: 2015

X-Architects
X-Architects is a critical architectural studio founded in 2003 by principal architects Ahmed Al Ali and Farid Esmaeil.

Ahmed Al Ali graduated from the American University of Sharjah with a degree in Architecture. He contributes to various research projects and has collaborated on Abu Dhabi's Urban Planning Council building and neighbourhood guidelines. He is a board member of the Canadian University of Dubai, the UAE University of Al Ain and the Al Hosn University in Abu Dhabi. He is actively involved in academic spheres and is a recurring critic and lecturer at various educational institutions and associations. Al Ali recently lectured and joined a panel discussion called 'Housing the Spring' at the Graduate School of Design of Harvard University.

Farid Esmaeil studied architecture at the American University of Sharjah School of Design. He has lectured in various universities and institutions worldwide and is a regular guest critic. He was a speaker at TEDx in Abu Dhabi, Harvard University, the University of Toronto and Doha Architecture Forum. He exhibited and contributed to the Venice Biennale in 2008, 2014 and 2016.

Since 2003, X-Architects has developed an international reputation with a significant and diverse portfolio of work ranging from masterplans, civic and cultural buildings, offices and residential buildings to private houses. X-Architects believes in design as a process. The studio conducts research into creating a built environment that is adaptive and contextual. The sensible yet critical design approach recognises the inherent complexity in modern-day building and harnesses this complexity to produce projects that are culturally robust, place sensitive and environmentally friendly.

X-Architects projects have gained continuous recognition and have been exhibited in international venues like the Royal Institute of British Architects (RIBA) in London in 2011 and the Louisiana Museum of Modern Art in Copenhagen 2014. In 2010, Al Ali was honoured with the Mohammed Bin Rashid Award for Young Business Leaders.

Website
www.x-architects.com

ALIOUNE DIOP UNIVERSITY TEACHING AND RESEARCH UNIT

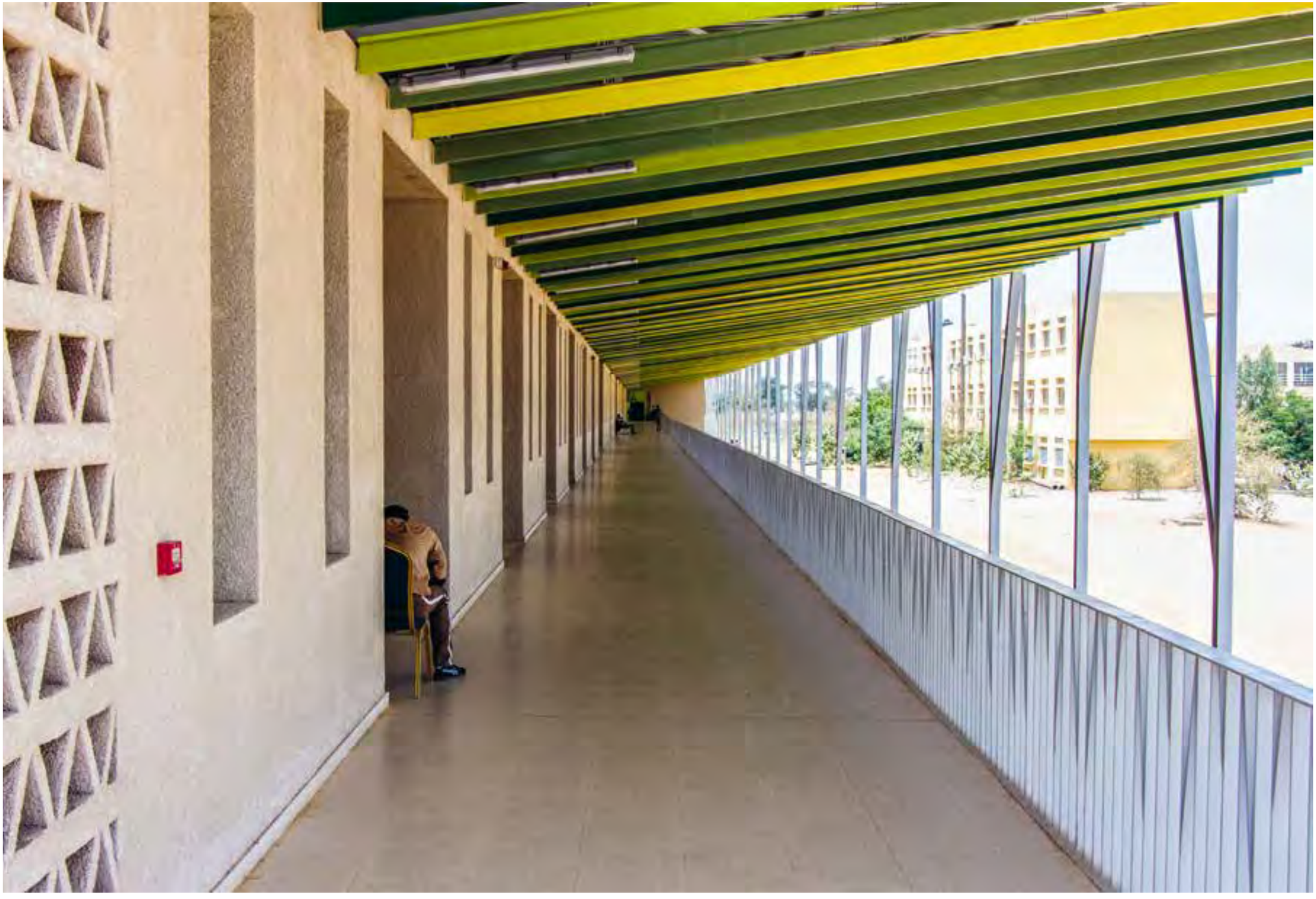
BAMBEY, SENEGAL

Alioune Diop University was founded in 2007 as part of the Senegalese government's efforts to decentralise higher-education provision, seeking both to encourage youth to stay in rural areas and to provide educational programmes appropriate to these contexts. By 2012 it was functioning beyond capacity leading to the launch of an extension project, of which this building formed the major part.

The structure comprises a 500-seat lecture hall, five 50-student classrooms, eight 100-student classrooms, three laboratories, ten lecturers' offices and two meeting rooms. It was the architects' choice to combine all of these into a single mass with an identity and presence worthy of its university status – unlike the campus's pre-existing small, scattered blocks. Although single-storey, its slanting roof soars to almost 10 m on the north side. Its south side is distinguished by a lattice screen running the full 203 m of its length, made of perforated breezeblocks manufactured on site by local masons. At the east end, a sweeping entrance ramp and outdoor stair create a connection with the rest of the campus.

The lattice wall – echoing similar, smaller features on local buildings – is one of the strategies for passive cooling in a location where temperatures can exceed 40°C. A broad corridor separates this from the accommodation behind, which is arranged into five sub-units with staircases in the voids existing between them. Their standard post-and-beam concrete construction is organised on a 3.6 m structural grid, facilitating on-site prefabrication. Each sub-unit has an insulated roof; while the heat-reflective metal outer roof runs the whole length of the building mass and extends out to form a giant loggia to the north, drawing hot air up and away. This loggia is supported by thin metal columns of a varying three-branched form, recalling the solitary trees in whose shade locals commonly gather. Other ecologically-minded measures include a series of stone-lined basins filled with gravel and vegetation, where both rainwater from the roof and filtered wastewater are directed.

By employing locally familiar construction techniques and following sustainability principles, the project succeeded in keeping costs and maintenance demands to a minimum, while still making a bold architectural statement.



JURY CITATION

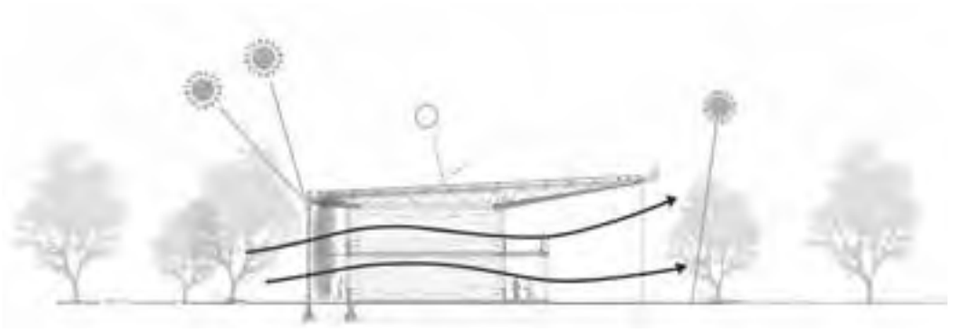
As buildings have a direct impact on climate change and the environment, the Alioune Diop University Teaching and Research Unit represents a commendable example of how fundamental principles of sustainability and energy efficiency are translated into a well-integrated and elegant design that also has a low impact on its surroundings.

These principles, which were utilised early in the concept's development, were guided by information about specific climate data needed to optimise the skin of the building. They also included energy use, material depletion and water pollution. Layering, water management and the use of construction technology and materials were also incorporated in the design.

The organisation of the building is structured around a generous shaded space on the north side of the building, allowing for social interaction and a well-organised linear circulation. Building elements have multiple functions. For example, the breezeblocks allow ventilation and reflect direct sunlight.

Comfort, energy use and the building's overall environmental legacy are well represented in this project. The building demonstrated how good design that integrates environmental principles can result in quality spaces that allow a building to be bound by local environmental and site-specific conditions.

The construction technology also allowed for repetition and possible use in other buildings. The sustainability principles and processes utilised have the potential to serve as a model for implementing environmentally conscious design.



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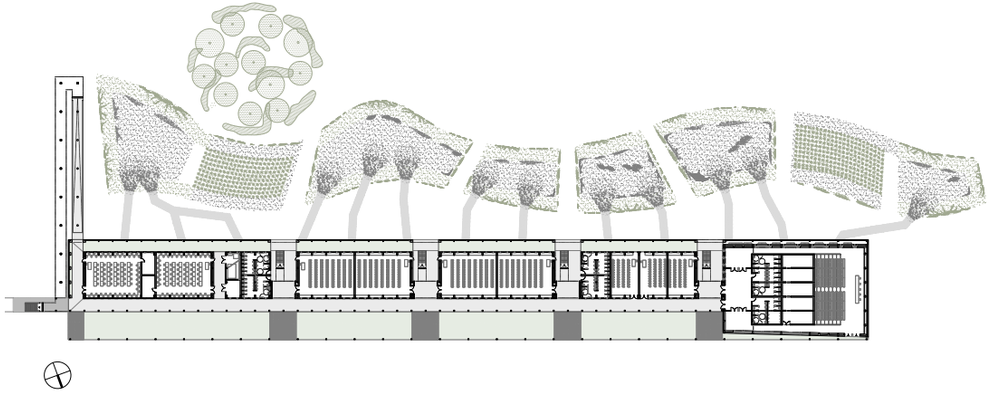


Client
Ministry of Urbanism, Senegal
Ministry of Higher Education, Senegal

Agence de Construction des Bâtiments et Édifices Publics (ACBEP), Dakar, Senegal:
Socé Diop Dione, *director*
Moussa Sarr, *project manager*
Gorgui Gueye, *secretary-general*

Ministère de l'Enseignement Supérieur et de la Recherche (MESR), Dakar, Senegal:
Mary Teuw Niane, *former Minister of Higher Education*
Maguette Kebe Doumbouya, *project director*

Université Alioune Diop de Bambey (UADB), Bambey, Senegal:
Lamine Gueye, *rector*
Mour Seck, Abdoullah Cissé, *former rectors*
Papa Ibrahima Faye, Senghane Mbodji, *vice-rectors*
Sidy Camara, *environmental manager*
Omar Diouf, *domain manager*
Abdoulaye Mbow, *former domain manager*

Banque Mondiale (BM) / World Bank (WB), Dakar, Senegal:
Atou Seck, *resident representative in Djibouti*
Sémou Diouf, *architect*
Mbaye Faye Mbengue, *environmental expert*

Architect
IDOM, Bilbao, Spain:
Federico Pardos Auber, *partner, project director and director of IDOM Senegal*
Javier Pérez Uribarri, *partner and project director*
Beatriz San Salvador, *partner and project architect*
Blas Beristain, *sustainability architect manager*
Ana Robles, *main cost engineer*
Iñaki Zabala, *draughtsman manager*
Joseba Andoni, *cost engineer*
Arturo Cabo, *services engineer*
Francisco José Sanchez, *services engineer manager*
Fernando Lopez, Miguel Angel Corcuera, *structural engineers*
Mario Torices, *acoustic engineer*
Ignacio Olague, *geologist*
Juan-Carlos Gomez, *planning engineer*
Roberto Fernandez, Alfonso Alvarez Diaz, *3D designers*
Clarisse-Manuela Guiraud, *administration management*

IDOM SENEGAL SA, Dakar, Senegal:
Fally Diop, Papa Djibril Kane, *engineers and project supervisors*

Consultant
Cabinet d'Architecture Alioune Sow (CAAS), Dakar, Senegal:
Alioune Sow, *architect*

Optima Ingénierie, Dakar, Senegal:
Tandakha Ndiaye, *services engineer*

Building Inspector
Alpages, Dakar, Senegal:
Bruno d'Erneville, Charles Antoine Sambou, *technical inspectors and managers*
Nourou Gueye, Sylla Mansour, *technical inspectors and on-site supervisors*
Mounirou Fall, Baye Faye Sam, *technical inspectors and engineers*
Jean François Faye, Boubacar Keita, *geologists*
Ndéné Ndiaye, *head of the supervision of technical construction*
Maley Han, Lamine Diouf, *technicians*

Contractor
Compagnie Sahélienne d'Entreprises (CSE), Dakar, Senegal:
Samba Diop, *technical construction director*
Mamadou Gaye, *construction manager*
Moustapha Keindé, Abdoulaye Kane, Abdou Ndiaye, *builders*
Abdoulaye Kane, *construction site overall director*
Abdou Ndiaye, *construction work lead*

Project Data
Site area: 11,500 m^2
Built area: 6,895 m^2
Outdoor landscape (basins and rainwater canals): 4,316 m^2
Cost: 6,700,000 USD
Commission: November 2012
Design: February 2013–September 2013
Construction: May 2015–December 2017
Occupancy: December 2017

IDOM
IDOM is an independent professional services company providing solutions in a wide range of sectors, including architecture, civil engineering, industrial engineering, project management, consultancy, environment, energy and tele-communications. It was founded in 1957 in Spain. Today more than 3,500 professionals carry out their activity from 39 offices in four continents.

A multidisciplinary team allows IDOM to cover all the specialisms that the practice of architecture entails today. They are able to take on all work – whether big or small, and no matter how complex the situation – in a truly holistic manner, providing solutions suited to the reality of the context in which they are building. The team spirit is enriching and sets new challenges every day, while at the same time inviting each member to find their own place and to develop a true personal trajectory.

IDOM seeks a new sensibility, a new methodological approach and a different view to more freely confront a divergent balance between praxis and theory, creative and executive process as well as urgent daily decisions and those transcendent motivations that everyone faces in their professional and personal development.

Website
www.idom.com

ARCHITECTURE AS RESISTANCE

DAVID ADJAYE (SC)

I believe that architecture in the twenty-first century is about resistance. As the planet addresses major climate, social, economic and political issues, we have to reimagine a new future and resist the typical ways of doing things. As architects, we are very much part of this struggle. This is the century in which to explore the key issues impacting a burgeoning global population; a moment in which we are living ever closer and in evermore complicated structures.

The impact of unprecedented population growth brings with it new patterns of migration, an increased demand for accommodation and much higher levels of urban density. As more people are compelled to live closer together, it can have a disruptive impact. Indeed, it can cause a sense of dislocation from the world. And while we can get caught up in the statistics of migration, the need to belong is a profoundly important human experience. Therefore, we need to have empathy for humanity as a means of engaging with these extraordinary cataclysmic moments.

Personally, I remain deeply interested in the idea of making public space. It is the mediator of how we interact with and tolerate one another – but the grounds for what public space can be, beyond constant commodification, is still being discovered. The more we make spaces in which people can act collectively with one another, the more we are able to deal with displacement.

My dear friend, the late Okwui Enwezor, told me, 'to answer the urgency in our world, architects need a moral imagination.' In this respect, it is fundamentally important for us to understand our role as form makers – embracing the consciousness of form, the nature of form and the implications of form.

THE RELEVANCE OF ARCHITECTURE IN 2019

EDHEM ELDEM (MJ)

Viewed from the perspective of its scope and intent, what makes the Aga Khan Award for Architecture so particular and, indeed, exceptional, is its holistic approach to architecture as a complex, multifaceted, and multilayered process involving a whole range of actors, stakeholders, users and audiences. It would be fair to suggest that this particular feature of the Award has been more pronounced in recent cycles, denoting a growing concern for what I would like to call the relevance of architecture in a rapidly changing world.

This is both challenging and reassuring. The challenge is that it reduces the more conventional way in which architecture is perceived as an essentially aesthetic performance and judged on the beauty of its realisation; the reassurance lies in the fact that it gives architecture a sense of purpose that brings in a most welcome human dimension to the process. Of course, this should not be an either/or situation, whereby the notions of architectural beauty and relevance are in a perpetual tug of war. Excellence of design, a phrase often used to justify the awards, is probably the best way of balancing these two aspects.

However, one cannot deny the substantial shift in our expectations and appreciation of architecture – perhaps even more stringently when it comes to the Islamic world and Muslim societies. The past decade has been witness to dramatic events that have devastated many such parts of the world, if not destroyed them. Under these circumstances, it is only normal that the pendulum should have swung further in the direction of the political meaning and social impact of architecture projects.

The Aga Khan Award for Architecture is the embodiment of a four-decade-long commitment to recognising the social, artistic, political, environmental and historical importance of architecture in regions and countries deeply in need of such guidance. As such, it is the responsibility of each Master Jury to move the cursor to acknowledge the priorities, urgencies and goals of their time, which directly reflect their immediate circumstances. The relevance of these choices will determine whether they have truly met the challenge of their mission.

PALESTINIAN MUSEUM

BIRZEIT, PALESTINE

Built to celebrate Palestinian heritage and with a stated aim to 'foster a culture of dialogue and tolerance', the museum is a flagship project of Palestine's largest NGO, with support from nearby Birzeit University.

The site is defined by agricultural terraces formed of dry-stone walls (*sanasil*) erected by local villagers to adapt the terrain for cultivation. Selected through an international competition, the design takes its cues from this setting and is embedded firmly within it. An access road leads to the top of the hill where approaching visitors glimpse views out of the other side of the building, across this characteristic landscape and to the Mediterranean, 40 km to the west. The building's plan is double-wedge-shaped. The main visitor spaces – lobby, exhibition area, glass gallery, shop, café and cloakroom – are at entrance level, limiting the need for vertical circulation. The café, in the north wing, opens onto a paved open-air terrace with further views. A pre-existing hollow in the topography is exploited to provide additional accommodation underneath the south wing, including stores and an education/research centre, leading to a sheltered outdoor amphitheatre.

The zigzagging forms of the museum's architecture and hillside gardens are inspired by the surrounding agricultural terraces, stressing the link with the land and symbolising resistance to the West Bank's military occupation. Palestinian limestone, quarried locally near Bethlehem, is used for both facade cladding and exterior paving, unifying the scheme. The west facade's masonry is cranked upwards in two places, exposing triangular curtain walls with metal fins whose sizes and locations are carefully calculated to protect the interior from solar glare and heat gain while maximising natural light – one of a number of measures that have earned the building its LEED Gold certification. Internally the museum's concrete structure is rough-rendered and white-painted.

The garden is themed to range from agricultural crops at the outer confines to more refined plantings nearer to the buildings, and is intended to supply the café with typical Palestinian produce. Rainwater from the terrace and amphitheatre is harvested for use in the irrigation and flush systems, and wastewater is treated also for use in irrigation.

JURY CITATION

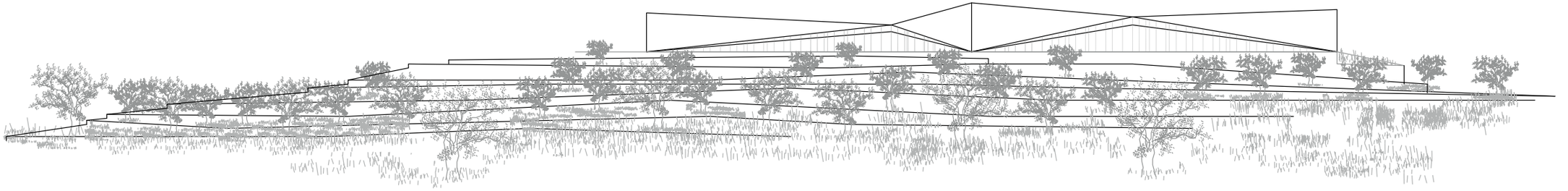
The Palestinian Museum stands as the powerful embodiment of a cultural identity under duress at the intersection of land and architecture, nature and people. By placing the traditional agricultural terracing of the region at the centre of its conception, the project locates land at the core of its curatorial mission.

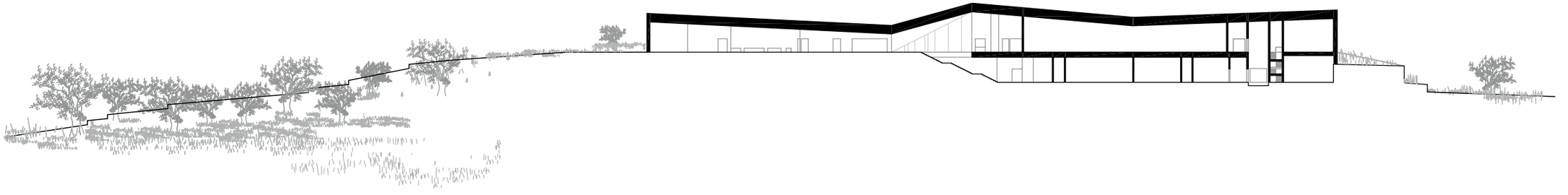
This concept is carried throughout the design of the building, which stands on top of a hill overlooking a rich botanical garden of indigenous species, and faces the inaccessible distant sea and cities of historic Palestine.

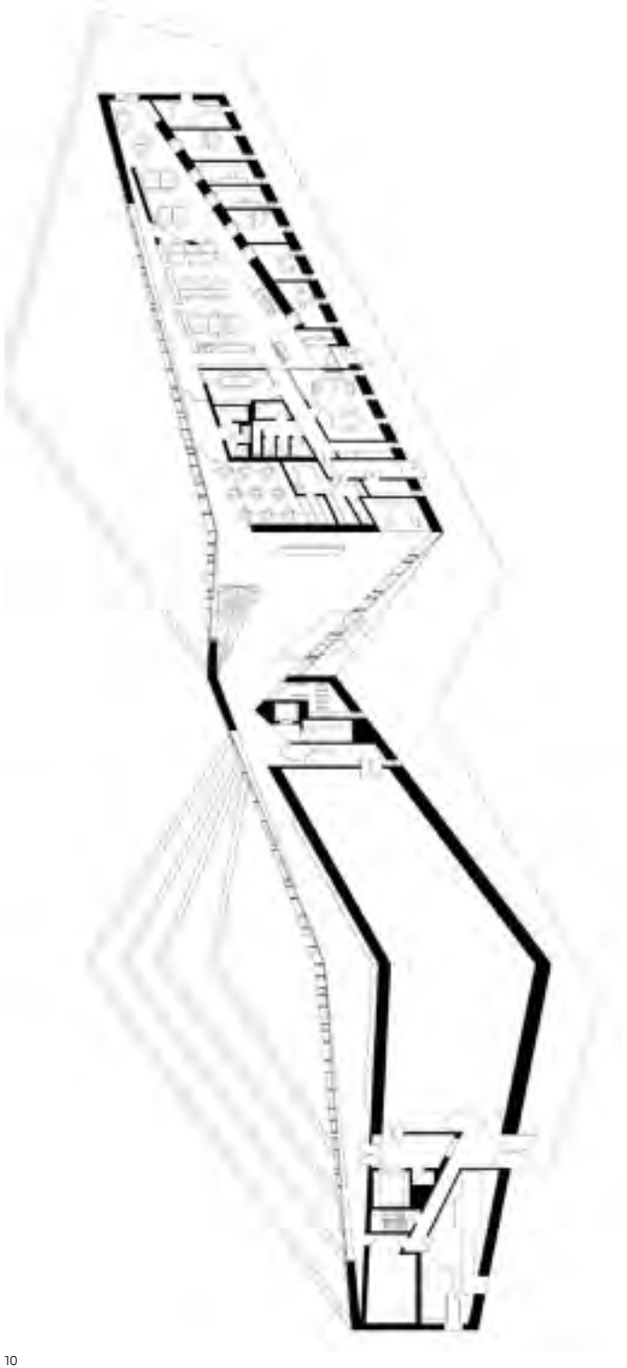
In its integration into the natural topography, the building adopts the age-old architectural language of the region, but does so using a modern, geometric language. It balances a reliance on local materials with the introduction of innovative detailing techniques.

Programmatically, the building displays regular exhibitions that document the history, cultures and ambitions of the peoples of Palestine. Its activities are intertwined with the vibrant educational environment of the nearby Birzeit University.

The building's very existence, its level of detailing and the perfection of its design and specifications – built despite a condition of occupation and siege – can be understood as nothing less than an act of hope for current and future generations.







Client
Taawon Welfare Association, Ramallah, Palestine:
Zina Jardaneh, *chairperson*
Adila Laïdi-Hanieh, *director general*

Architect
heneghan peng architects, Dublin, Ireland:
Róisín Heneghan, Shih-Fu Peng, *directors*
Conor Sreenan, *project architect*
Elizabeth Gaynor, Catherine Opdebeeck, Dominic Lavelle, *architects*

Landscape Architect
Lara Zureikat, Amman, Jordan

Local Partner (Structures, Civil, MEP, Cost)
Arabtech Jardaneh, Ramallah, Palestine:
Hassan Abu Shalbak, *AJP Palestine lead*
Suzan Abdel Ghani, *administrator*

Main Contractor
Consolidated Contractors Company, Athens, Greece:
Haitham Jaber, *EPC manager*

Building Contractor
Tubaila Team Workshop, Amman, Jordan:
Feras Tubaila, *founder*

Integrated Engineering and Fire
ARUP, London, United Kingdom:
Francis Archer, *associate director*

Lighting
Bartenbach GmbH, Aldrans, Austria:
Robert Mueller, *creative art director*

Facade Design
T/E/S/S atelier d'ingénierie, Paris, France:
Tom Gray, *director*

Project Manager
Projacs International, Dubai, United Arab Emirates:
Nasser Kanaan, *deputy CEO, country manager and business development director*
Emad Shaar, *senior project manager*

Strategic Development
Cultural Innovations, London, United Kingdom

Quantity Surveyor
Davis Langdon/AECOM, London

Project Data
Site area: 40,000 m^2
Built area: 3,085 m^2
Garden area: 26,000 m^2
Cost: 24,300,000 USD
Commission: December 2011
Design: March 2012–April 2013
Construction: April 2013–April 2016
Occupancy: May 2016

heneghan peng architects
heneghan peng architects is a design partnership practicing architecture, landscape and urban design, founded by Shih-Fu Peng and Róisín Heneghan in New York in 1999. In 2001 it was relocated to Dublin, Ireland, and in 2011 opened an office in Berlin, Germany.

Shih-Fu Peng studied architecture at Cornell University and received his master's degree in architecture from Harvard Graduate School of Design in 1992. Peng is a frequent lecturer and visiting critic at prominent schools of architecture in the United States and Europe.

Róisín Heneghan received a Bachelor of Arts from University College Dublin and holds a Master of Architecture from Harvard University. Heneghan has retained an academic discourse as a lecturer, tutor, visiting critic and reviewer at several universities including Yale University, Harvard University, MIT, University College Dublin and Cornell University.

A multidisciplinary approach drives the office to collaborate with many leading designers and engineers on a range of projects which include larger-scale urban masterplans, bridges, landscapes and buildings.

Projects include the Canadian Canoe Museum, the National Gallery of Ireland, the Grand Egyptian Museum at the Pyramids, the Giant's Causeway Visitor Centre, Airbnb EMEA headquarters in Dublin and the Diamond Bridges at the 2012 London Olympic Park.

Website
www.hparc.com

CONCRETE AT ALSERKAL AVENUE

DUBAI, UNITED ARAB EMIRATES

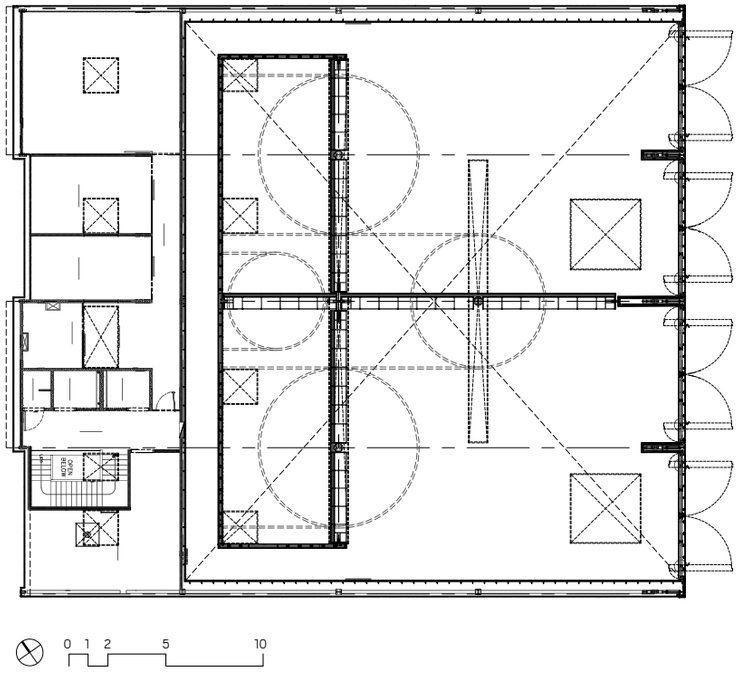
Once an extensive marble factory, the Alserkal Avenue area has evolved over the past decade to become a vibrant cultural district. The 46,500 m^2-site consists of 101 warehouse units turned into innovative businesses and galleries. Amid the innovative businesses and galleries already established, Concrete was programmed as a multi-purpose space for exhibitions and events of international standing to complement the complex. Rather than demolish and build new, the client wanted an existing structure of four warehouses in the middle of the complex to be repurposed – an unusual approach for Dubai.

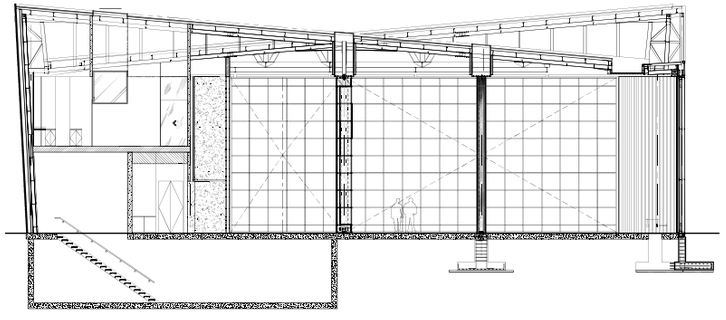
The architects were chosen through an invited competition for a design that achieved maximum functionality with minimum intervention. Fixed partitions were removed and steel strengthening added where necessary to combine the four warehouses into a single space, 8 m tall and 1,250 m^2 in area, with services consolidated across the rear. The space can now be reconfigured multiple ways by four full-height pivoting and sliding walls, the equipment for which is integrated into the ceiling to leave the floor unencumbered. Almost a metre thick, they have permanent panels on one side but on the other side can be loaded with soundproofing material once in place if needed. Additionally, an integrated mechanism can push an acoustic strip out along their edge and into a recess in the fixed walls. These measures were necessary so that several events are able to take place simultaneously. In some configurations the walls can be positioned along linear skylights, producing a thin blade of light on each side.

The entrance facade was replaced by full-height translucent polycarbonate doors in order to be able to open up completely to the Yard, the district's principal outdoor public space, engagement with which was one of the brief's requirements. When closed, their translucency floods the interior with diffuse light and affords softened views outside. The skin to the other facades was removed and insulation added for acoustic and thermal reasons. A new finish of gunite mixed with broken mirror fragments was applied, adding a rough yet sparkling texture.

Now a leading art space for the region, Concrete has stretched local architectural and engineering capacities while embracing principles of adaptive reuse and satisfying the client's wish for an event space that does not compete with those events held within it.

'An excellent solution to the recycling of an industrial structure, creating a flexible architecture that expands the interior into exterior spaces and allows for various cultural and artistic activities.' (MJ)





Client
Alserkal Avenue, Dubai, United Arab Emirates:
Abdelmonem Bin Eisa Alserkal, *founder*
Vilma Jurkute, *director*
Sabine Forzy, *design and planning director*

Architect
Office for Metropolitan Architecture (OMA), Rotterdam, the Netherlands:
Rem Koolhaas, *founding partner*
Iyad Alsaka, *partner, principal designer*
Kaveh Dabiri, *associate-in-charge, project lead*
Yoonhee Bae, Aras Burak, Shabnam Hosseini, Mohammed Jabri, Alejandro Noe, Guerrero Ortega, Christin Simonian, Mayar Soliman, *project team*

CVTEC Consulting Engineers, Dubai, United Arab Emirates

Contractor
Blue Camel Design LLC, Dubai, United Arab Emirates:
Hisham Zaher, *general manager*
Bruno Nakad, Patrick Daniel, *managing partners and founders*

Structural Engineer
Mohammad Sobeh, *engineer*

Acoustic Consultant
Acoustic Logic Consultancy Pty Ltd (Dubai office), Dubai, United Arab Emirates:
Matthew Carter, *acoustic logic director*

Lighting Consultant
Lichtkompetenz GmbH, Zürich, Switzerland:
Paul Elhert, *lighting design director*

Steelwork
Metal Forms LLC, Dubai, United Arab Emirates:
Fadi Baroud, *managing director*

Polycarbonate and Steel Pull-Slide Doors
Italy Glass, Capocroce, Italy:
Aser Razi

Project Data
Site area: 978 m^2
Commission: November 2015
Design: November 2015–December 2015
Construction: January 2016–March 2017
Occupancy: March 2017

Office for Metropolitan Architecture (OMA)
Rem Koolhaas founded OMA in 1975 together with Elia and Zoe Zenghelis and Madelon Vriesendorp. He graduated from the Architectural Association in London and published *Delirious New York: A Retroactive Manifesto for Manhattan* in 1978. In 1995, his book *S,M,L,XL* summarised the work of OMA in 'a novel about architecture'. He co-heads the work of both OMA and AMO, the research branch of OMA, operating in areas beyond the realm of architecture. Koolhaas directed the 2014 Venice Architecture Biennale and is a professor at Harvard University.

OMA, an international practice operating within the traditional boundaries of architecture and urbanism, is led by nine partners – Rem Koolhaas, Ellen van Loon, Reinier de Graaf, Shohei Shigematsu, Iyad Alsaka, Chris van Duijn, Ippolito Pestellini Laparelli, Jason Long and Managing Partner-Architect David Gianotten – and maintains offices in Rotterdam, New York, Hong Kong, Beijing, Doha, Dubai and Perth.

OMA-designed buildings currently under construction include Taipei Performing Arts Centre, the Axel Springer Campus and the renovation of Kaufhaus des Westens (KaDeWe) in Berlin, the RAI NHow Hotel in Amsterdam, the New Museum for Western Australia in Perth, a new building for Brighton College, The Factory Manchester and Prince Plaza in Shenzhen.

Website
www.oma.eu
www.alserkalavenue.ae

AMBER DENIM LOOM SHED

GAZIPUR, BANGLADESH

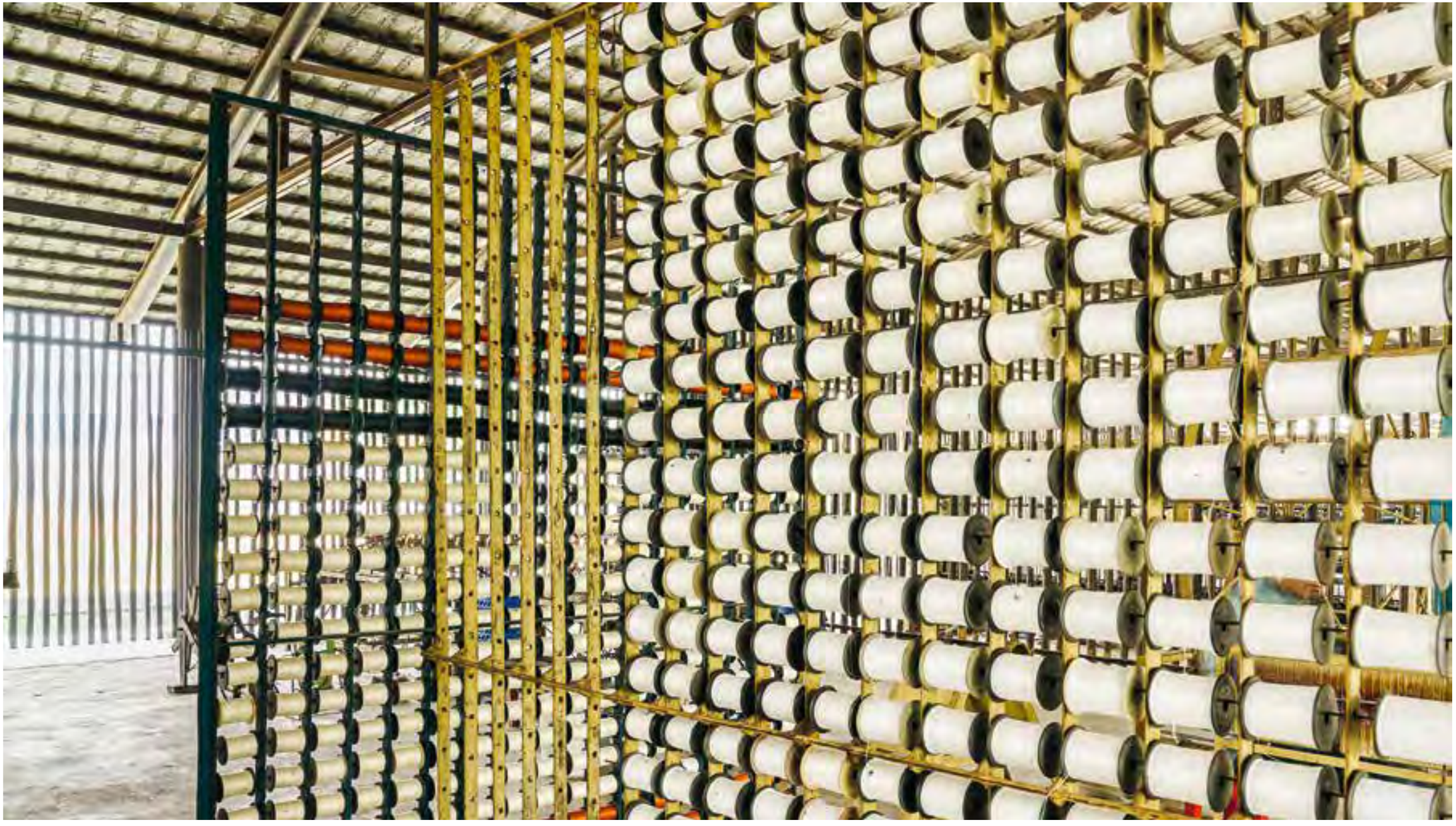
Bangladesh's climate and riverine nature make it ideal for textile production. Well known for high-quality fabrics since before the Industrial Revolution, over the last two decades it has become one of the world's biggest textile producers. Faced with increasing interest from European buyers, the Amber Denim company wanted a new space for their factory outside Dhaka.

Design inspiration came from traditional Bangladeshi pavilions – simple, semi-open, post-and-beam structures with pitched roofs – the construction know-how for which is disappearing as rural populations migrate to cities. Working with contractors and labourers from the factory's workforce, the Bangladeshi architect engaged in a participatory process drawing on local vernacular knowledge and skills. He also found a purpose for unused steel pipes that the client had purchased for an abortive gas installation project at another factory, employing them as columns and girders.

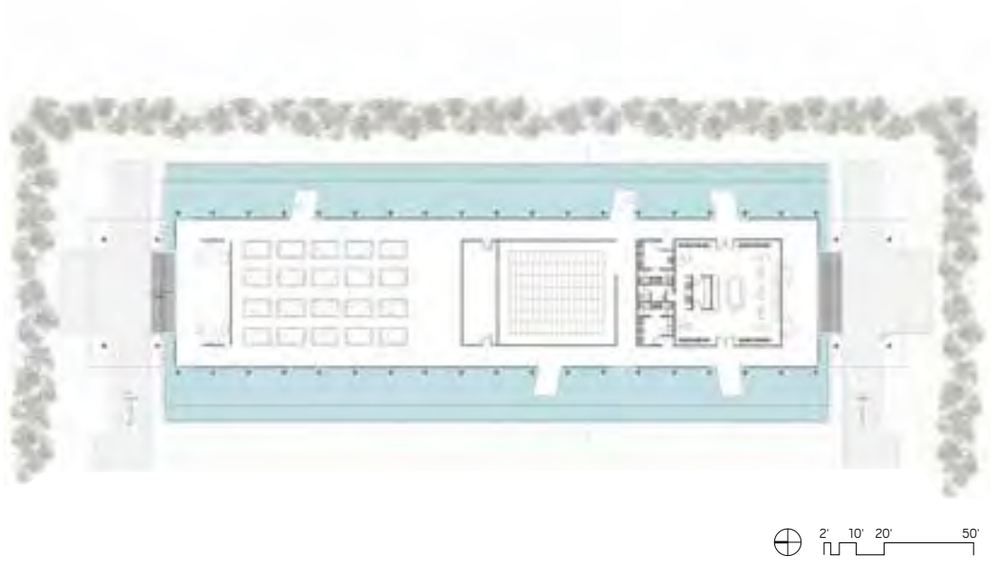
Locally grown bamboo is used for all outer walls and inner partitions, except those of the toilet block and storage areas, which are made of breezeblock. The extensive use of bamboo permits natural ventilation and plentiful daylighting, and bamboo has been planted within the factory complex in case any elements should need to be replaced. The concrete roof tiles were produced on site. Six sections of the roof along the ridge are raised to evacuate hot air.

Appropriately for Bangladesh's topography, the building appears to be floating on water, with a long rectangular pond incorporated to each side. These help maintain the humidity levels needed to keep yarns flexible so that the looms function effectively. They also cast delicate reflections onto the ceiling inside, while sunlight penetrating the bamboo walls adds further atmospheric interest to the unornamented interior.

The structure was conceived to be flexible and has proved such. It began as a lounge zone with kitchenette, an area showcasing the company's loom machines and a prayer space, but changed after three years to an activity area for the company's employees, where workshops and classes are held. Visitors are still brought here for explanations of the company's activities, and the former prayer room is now a gallery displaying traditional and modern looms.



'An elegant reinterpretation of vernacular architecture that accommodates loom machines, workers and potential denim buyers in an attempt to combine aesthetic concerns with the demands of industry.' (MJ)



Client
Amber Denim Ltd, Dhaka, Bangladesh:
Showkat Aziz Russell, *chairman and managing director*

Architect
Archeground Ltd, Dhaka, Bangladesh:
Jubair Hasan, *principal*
Nabi Newaz Khan, Lutfullahil Majid, Tahmida Afroze, Ahmed Faisal, *architects*

Project Manager
Shahidul Hasan, *director, Amber Denim Ltd*

Structural Consultant
Saiful Bari, Dhaka, Bangladesh

Steel Structure
Mojibur Rahman Mostafa, Gazipur, Bangladesh, *master craftsman, Amber Denim Ltd*

Engineering, Utility and Maintenance
Amber Denim Ltd, Gazipur, Bangladesh:
Thowai Mogh Mong, *chief engineer*

Contractor
Abdul Manan, Gazipur, Bangladesh

Landscape
Jubair Hasan, Jafar Ali Khan, Gazipur, Bangladesh

Project Data
Site area: 10,000 m^2
Ground floor area: 1,068 m^2
Cost: 90,000 USD
Commission: February 2013
Design: March 2013–August 2013
Construction: September 2013–January 2015
Occupancy: February 2015

Jubair Hasan/Archeground
Jubair Hasan is a practising architect who graduated from Bangladesh University of Engineering and Technology in 2008, then worked as a project architect for Vitti Sthapati Brindo Ltd until 2010. Thereafter, together with Nabi Newaz Khan and Lutfullahil Majid, he founded along a design-studio-based platform, Archeground Ltd. He is continuously in search of a language through his work, which can complement the context, climate and culture of his country.

Every project is a pursuit of his vision to develop an architectural vocabulary that truly represents the specific sociocultural attributes and contextual demands of the situation. He was shortlisted for several awards and competitions while working with Ehsan Khan Architects and later with 'Team Archeground' (TAG). He is a founding member of Mongolbarer Shabha Lecture Forum, a platform that promotes dialogue between architecture students, professionals and individuals from different disciplines and different generations. The ideology of master architect Muzharul Islam is an inspiration for him.

Website
www.archeground.com

ARCHITECTURE BEYOND ARCHITECTURE

MARINA TABASSUM (SC)

As a child I was amazed by the respect that my father received being a doctor. As he entered the waiting room full of patients, everyone's face lit up with a glimmer of hope. A doctor is envisioned as a saviour. The profession has a primary duty towards humanity.

After becoming an architect, I realised that my role as a professional in terms of my relationship to the needs of the social chain is not a primary one – and not even secondary or tertiary. The service-giving profession of which I'm trained to be a part is only available to a handful of people who can afford the luxury to dream. In a world of 7.53 billion people we are trained to render service to one percent of the population. Not only is this insignificant in terms of contribution, it also poses a threat to the sustenance of the profession.

Architecture as a profession has become marginalised and architects are envisioned as 'expert technical problem solvers and artistic form generators.' Looking back through history, it is evident that the profession sought intellectual superiority, distinguishing practice from process and thus defining the role of the architect over the master builder. The last two decades of the twentieth century saw architecture decline from a practice concerned with ethics to one of aesthetics and, ultimately, commodity. We have witnessed the rise of corporate practices and the fast production of buildings, reducing the architect's potential for engagement by relegating them as a desk-bound problem-solving expert seeking retreat in the visual realm – and thereby putting the profession under threat.

At the same time, this planet has seen mass migration; an inevitable result of economic disparity and climate change posing a major threat to the living environment. Lack of opportunity and the basic necessities for a decent life compel people to uproot themselves from their homes, thus ever increasing the 'placeless' population and creating informal settlements in urban areas.

Does architecture have a responsibility? Irrespective of their professional affiliation, everyone has a duty to act on behalf of society. Giving back to society is an ethical practice and every small action that helps to better the lives of others is a responsible act in service of communal living. It is born out of humanitarian and social values, awareness of one's surroundings and an urge that compels people to act compassionately regarding the improvement of other people's lives. This applies equally to architects as social beings: an architect, as a member of the society, can choose to be socially committed. However, is architecture a social act? Can architecture expand agency beyond built form? At this moment in time, and more than ever before in the history of mankind, this question is justified, pressing and needs an answer. If architecture has an agenda of being socially responsible, how does it satisfy or fulfil this goal?

Being on the right side of history requires the spontaneous and intelligent action of architects to take a stand for the rights of humanity in resistance against the narcissistic megalomaniac ambitions of capitalist thinking. Architecture discipline should critically review and redefine the position of architects to look beyond pure design and the material object, instead expanding social agency to meaningfully contribute to our built environment. The discipline of architecture will undergo a major transformation, both in the nature of production, and in its theoretical and ethical orientation – that is, in the way it thinks about itself.

Since the financial crisis of 2007–08, many architects around the globe have sought out new and innovative ways of practising differently, looking beyond building. 'Other ways of doing architecture' is gaining momentum: architects are engaging with allied disciplines to question the potential of design intelligence in a politically progressive environment. Instead of waiting to be engaged by a client, some practices are engaging with communities to co-create projects through collective collaboration. We see architects rejecting desk-bound practices for hands-on building methods. Architects are trying to source building materials responsibly and are investigating new materiality to reduce the pressure on the environment. Architects are forming coalitions around the world, pledging housing rights for all humans. Belief in the rights to education is driving architects out of their comfort zone to remote villages building schools for underprivileged children. The urgency for a new kind of unity and cooperation is upon us. These small steps are making huge leaps towards a more informed and time-appropriate architecture practice. Therefore, they need to be acknowledged and critically acclaimed for such humanistic and ethical practice.

EXPANDING THE AGENCY OF ARCHITECTURE

DAVID CHIPPERFIELD (MJ)

As architects we can no longer turn away from the major challenges that confront society today, whether it is the growing environmental crisis or unsustainable financial and social inequality. Even those of us who are established professionals and exist in the relatively protected conditions of the West find ourselves sitting in a hotter seat than we would like. As such, we can no longer pretend that these are problems that belong to others, elsewhere.

If we are responsible for the built environment, for designing buildings that could contribute positively or negatively to our current situation, and if planning our cities and the resources that they require all comes under our watch, then we are in a very responsible position indeed. We are complicit in processes that give shape to our built environment and, in turn, to our relationship with nature itself.

Despite this sense of purpose, we often regard ourselves as helpless, continuously claiming that the responsibility is in the hands of those who make the laws or set the political and commercial frameworks within which we must operate. As architects, we must define a more legitimate position, a role of resistance that sets an example within a world driven by the principles of growth and economic development. The realm of architecture can too often be disappointingly transactional, and the results too often unwittingly contribute to unsustainable development and our insatiable consumption of resources.

Even in the so-called developed world, we cannot confidently say that we have collectively engaged with these challenges. Beyond the gradual development of emission targets, reduced energy consumption, and increasingly responsible attitudes towards recycling, we remain confused about how to respond in a coordinated manner. While in recent years we have established a solid understanding of the issues at hand, and have made meaningful attempts to respond, we are also guilty of developing narratives to deal with our discomfort.

Our hope is that a growing awareness within society means that the wider profession of architecture will be expected to take more substantial and profound measures. As architects and planners, we will be required to adjust our concerns and recognise our responsibilities, seeing these issues not as specific regional emergencies, but as being at the core of our professional duties and our relevance.

The Aga Khan Award for Architecture is making a profound contribution to our understanding of these societal and, therefore, professional issues. Through the rigorous evaluation of projects against detailed environmental, societal, and design criteria, the Award reminds us not of the helplessness of architecture, but of its power.

REVITALISATION OF MUHARRAQ

MUHARRAQ, BAHRAIN

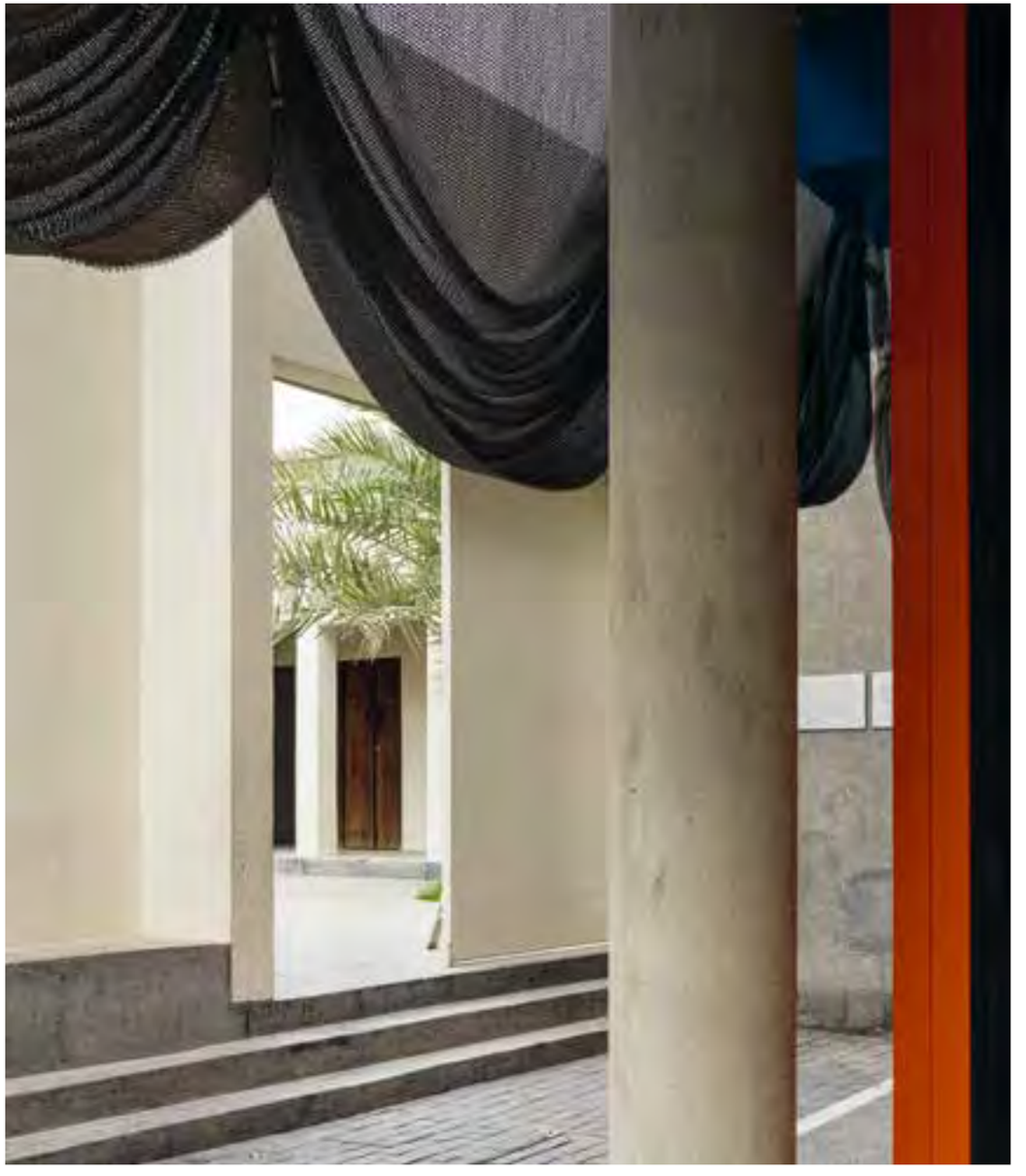
The pearling industry was historically crucial to Bahrain's economy, with the former capital Muharraq as its global centre. Following the development of cultured pearls in the 1930s, the town went into decline and Manama rose to become the capital through oil wealth. Muharraq's indigenous population were largely replaced by migrant workers, mostly single males sharing rented accommodation.

Initiated as a series of restoration and adaptive reuse of a number of edifices under the Sheikh Ebrahim Centre for Culture and Research, the project evolved into a comprehensive programme titled Pearling Path, Testimony of an Island Economy, involving various architects, planners and researchers. The project both highlights the town's pearling history and aims to re-balance its demographic makeup, enticing local families back through improvements to the environment and the provision of community and cultural venues. Facilitated by private-public partnerships, it involves the preservation of a number of sites and numerous buildings, from humble divers' houses to prestigious courtyard residences to commercial warehouses; plus the upgrading of other facades, and the construction of four new buildings. All of these are connected through a visitor pathway, with vacant plots left by demolitions landscaped as public spaces.

The preservation/restoration of the traditional buildings included reinstating lost wind towers for natural climate control. The materials employed match the originals – notably coral stone reused from demolished structures and wood. Terrazzo, which became popular in the area in the 1940s for flooring, is utilised extensively for street furniture, and contains flecks of oyster shell. Spherical white streetlamps atop terrazzo posts bring further pearl-related symbolism and assist in wayfinding.

The new buildings respect the historic environment's scale and street lines while making bold contemporary architectural statements. The Pearling Path Visitor and Experience Centre and the House of Architectural Heritage adopt a brutalist aesthetic, the former's forms echoing the wind towers and coral blocks of traditional neighbouring structures; the Archaeologies of Green Pavilion features a series of interlinking gardens containing indigenous plants; and the Dar Al Jinaa Centre for Traditional Music is inventively cloaked in chain mail, shielding against solar glare while allowing a constant breeze. Music events here and elsewhere in the programme include performances of pearl-fishers' songs.

Now a UNESCO World Heritage Site, all new planning applications are reviewed by the project team to ensure further developments are in keeping with the overarching objectives of the scheme.



JURY CITATION

The Revitalisation of Muharraq responds creatively to the challenges of neglected urban cultural heritage and social life. Drawing on Bahrain's heritage of a pearl economy, it has reawakened a local sense of pride while infusing new cultural life in a deteriorated urban area

It is important to note that the revitalisation is based on an audacious array of public and private interventions using a contemporary and dynamic – yet discreet – architectural language.

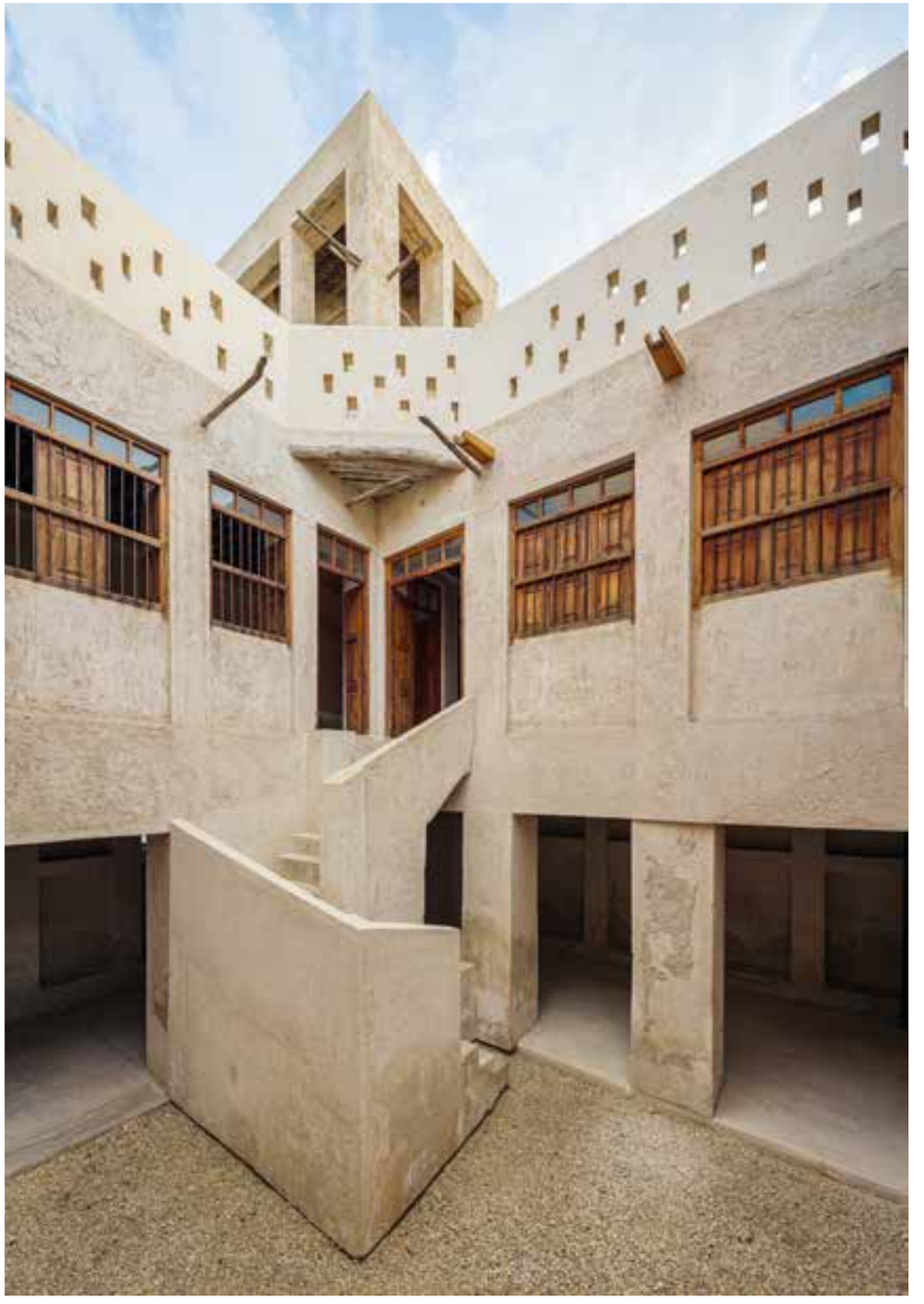
The restoration of existing buildings and the introduction of well-designed contemporary ones provide a vessel for curated cultural activities. Using an elegant way-finding lighting network, the 'Pearl Route' guides visitors through the area's heritage in a socially sensitive manner.

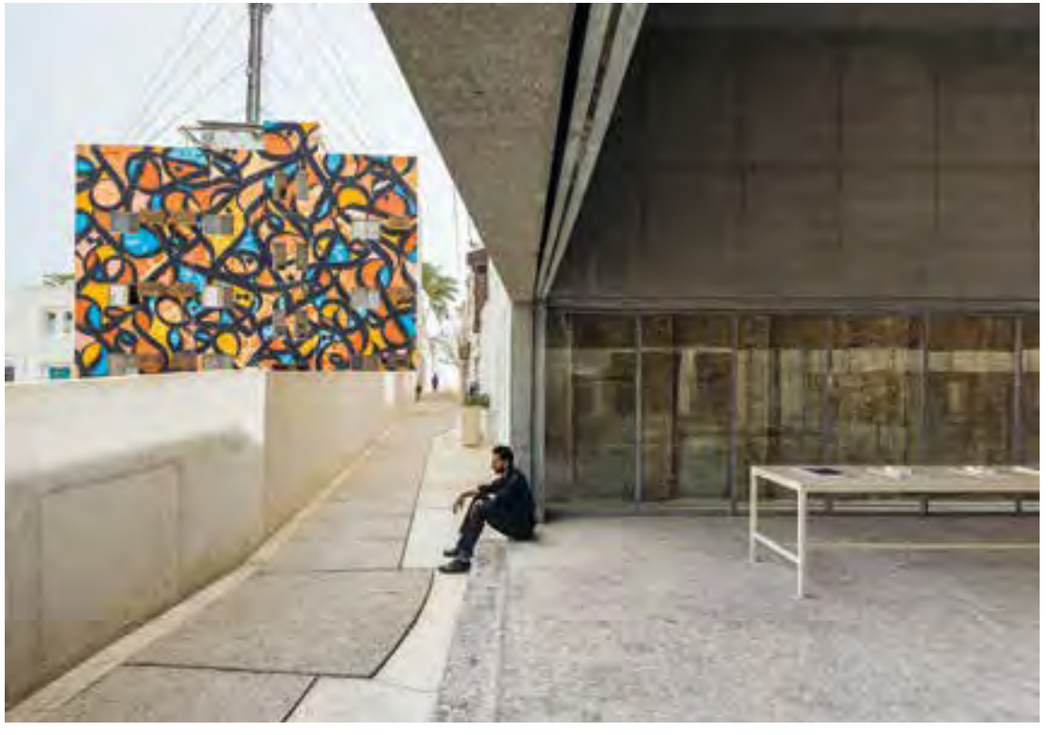
The excellent, yet affordable, upgrading of public spaces provides the local community with opportunities for social interaction. The project successfully establishes an open platform where citizens can actively engage. Professionals of different backgrounds can interact and collaborate. Public-private partnerships and local businesses can thrive.

The programme thereby achieves an urban revitalisation process that strikes a balance between improving the residents' quality of life and enhancing visitor experience.

These integrated, incremental, evolving, open-ended and process-based interventions – extending over almost two decades – demonstrate the perseverance and long-term vision of the project's instigators. They are a reminder that institutionalisation, the building of local capacities and seeking the best possible rather than the perfect are all keys to achieving sustainable impact.


BUKHAMMAS EST.





Patron
Sheikha Mai Bint Mohammed Al Khalifa, Manama, Bahrain

SHAIKH EBRAHIM CENTRE FOR CULTURE AND RESEARCH

Nuzul Guest House, Kurar House for Traditional Embroidery:

Architect
Gulf House Engineering, Manama, Bahrain

Interior Design
Habib Associates, Manama, Bahrain

Contractor
Ewan Al Bahrain, Manama, Bahrain

Memory of the House:

Architect
Habib Associates, Manama, Bahrain

Contractor
Ewan Al Bahrain, Manama, Bahrain

Search Library:

Architect
Atelier Bow-Wow, Tokyo, Japan

Contractor
General Contracting & Trading, Manama, Bahrain

House for Architectural Heritage:

Architect
Noura Al Sayeh, Manama, Bahrain
Leopold Banchini Architects, Geneva, Switzerland

Contractor
Ewan Al Bahrain, Manama, Bahrain

PEARLING PATH, TESTIMONY OF AN ISLAND ECONOMY

Noura Al Sayeh, *project director*
Ghassan Chemali, *head of urban conservation*
Alaa Al Habashi, *head of urban conservation strategies*
Britta Rudolff, *coordinator of the Nomination Dossier to the UNESCO World Heritage List*

Shatha Abu El Fath, Ahmad Abd El Nabi, Mario Affaki, Fatema Al Hayki, Ahmad Al Jishi, Amal Al Saffar, Batool Al Shaikh, Lulwa Al Malood, Mustafa Al Zurki, Ronan Dayot, Wissam Fadlalah, Lucia Gomez, Yehya Hassan, Ali Marzooq, Marwa Nabeel, Tamer Nassar, Faisal Soudaga, Shadi Taha

Pearling Path Visitor Centre:

Architect
Valerio Olgiati, Flims, Switzerland
Emaar Engineering, Gudaibiya, Bahrain

Contractor
Almoayyed Contracting Group, Al Musalla, Bahrain

Pearling Path Squares:

Architect
Bureau Bas Smets, Brussels, Belgium
OFFICE Kersten Geers David Van Severen, Brussels, Belgium
Gulf House Engineering, Manama, Bahrain

Contractor
Aradous Contracting, Al Hidd, Bahrain

Archaeologies of Green Pavilion:

Architect
Studio Anne Holtrop, Muharraq, Bahrain

Landscape
Anouk Vogel Landscape Architecture, Amsterdam, the Netherlands

Structural Engineering
Mario Monotti, Locarno, Switzerland
Gilbert Van der Lee, Amsterdam, the Netherlands

Contractor
Restaura Srl, Vimercate, Italy
General Contracting & Trading, Manama, Bahrain

Dar Jinaa:

Architect
OFFICE Kersten Geers David Van Severen, Brussels, Belgium
Emaar Engineering, Gudaibiya, Bahrain

Contractor
Almoayyed Contracting Group, Al Musalla, Bahrain

Bu Maher Fort Visitor Centre:

Architect
PAD architects, Manama, Bahrain

Contractor
General Contracting & Trading, Manama, Bahrain

Suq Al Qaysariyyah Rehabilitation and Conservation, Rehabilitation of Siyadi and Murad Clusters, Shaikh Isa Bin Ali House:

Architect
Studio Anne Holtrop, Muharraq, Bahrain

Structural Engineering
Mario Monotti, Locarno, Switzerland

Conservation
Gaetano Arricobene, Milan, Italy

Landscape
Madison Cox Landscape Architects, New York, USA

Contractor
Almoayyed Contracting Group, Al Musalla, Bahrain

Muharraq Conservation Plan:
Jean-Bernard Cremnitzer, Paris, France

Muharraq Mobility Study:
Systematica, Milan, Italy

Project Data
Site area: 330,000 m^2
Cost: 110,000,000 USD
Commission: 2010
Design: 2010–2018
Construction: 2002–ongoing
Occupancy: ongoing

Sheikha Mai Bint Mohammed Al Khalifa
President of the Bahrain Authority for Culture and Antiquities, Sheikha Mai Bint Mohammed Al Khalifa previously served as Minister of Culture from 2010 to 2014, Minister of Culture and Information from 2008 to 2010 and Assistant Undersecretary for Culture and National Heritage at the Ministry of Information. With a MA in Political History from Sheffield University, UK, she was listed as one of the 50 most influential women in the Arab world by *Forbes* magazine in 2008. She was awarded the Watch Award by the World Monument Fund in 2015 – the first Arab personality to receive the award – in recognition of the singular role she has played in the preservation and protection of culture and heritage in Bahrain. In 2017 she became Special Ambassador of the International Year of Sustainable Tourism for Development by the United Nations World Tourism Organization (UNWTO).

Sheikha Mai has published a number of books and articles including *Charles Belgrave: Biography and Diary* (The Arab Publication Establishment, 2000), *100 Years of Education in Bahrain: The Early Years of Establishment* (The Arab Publication Establishment, 1999), *Mohammed Bin Khalifa 1813–1890: The Legend and the Parallel History* (Shaikh Ebrahim Center for Culture & Research, 2014) and *The Qarmations: From Concept to State* (Shaikh Ebrahim Center for Culture & Research, 2019), among others.

Sheikha Mai is the founder of the Shaikh Ebrahim bin Mohammed Al Khalifa Center for Culture and Research and President of its Board of Directors. Established as an NGO in Muharraq in 2002, the Center has since hosted over 500 speakers, philosophers, poets and thinkers who have presented their thoughts in its weekly lecture programme. It has conserved and rehabilitated over 25 traditional Bahraini houses and spearheaded the urban regeneration of the historic city of Muharraq.

Under the leadership of Sheikha Mai, the Bahrain Authority for Culture and Antiquities has significantly expanded the number of cultural institutions and programming in Bahrain, including the establishment of the Bahrain National Theatre, the Khalefeyah Library, the Dar Al Muharraq and Dar Al Riffa for traditional music, the Qal'at Al Bahrain site museum and the Al Khamees Mosque visitor centre, as well as the creation of a number of cultural festivals and the inscription of three sites on the UNESCO World Heritage List. She was the commissioner of Reclaim, Bahrain's contribution to the 2010 Venice Biennale, which was awarded the Golden Lion for best national participation in that year, as well as the commissioner of the Bahrain Pavilion at Expo 2015 in Milan, which was awarded the silver medal for Best Architecture and Landscape.

Website
www.shaikhebrahimcenter.org
www.pearlingpath.bh

COURTYARD HOUSE PLUGIN

BEIJING, CHINA

Over 70 per cent of Beijing's hutongs – narrow alleys lined with traditional courtyard houses – have been demolished in the past two decades to make way for new developments. Many of those that remain are inhabited by an ageing or low-income population, or by in-migrants from the countryside. Their cramped accommodation lacks basic modern infrastructure such as private toilets and showers and often faces complicated ownership issues.

The Plugin system was designed in response to a government invitation for proposals for the regeneration of Dashilar, a traditionally Muslim district and the most central of Beijing's now-protected 'historical cultural neighbourhoods', which dates back over 600 years. The system's low-cost, prefabricated modular units increase comfort levels while enabling expanding families and mobility-challenged older residents to stay put.

The units consist of a composite panel system that incorporates insulation, wiring and interior and exterior finishes. Male-female edge detailing prevents thermal bridges. Adjustable moulds make customisation possible without significant cost increases. Panels are lightweight and easy to carry into these restricted sites. Assembly is via integrated panel locks activated by simple hex keys, requiring just a few people with no specialist skills and taking less than a day – whereas a typical renovation would take months, at least. Dismantling is as straightforward as assembly, making the units easily transferable to new sites.

Plugins have so far ranged in size from under 6 m^2 to over 100 m^2, with mezzanines and roof terraces able to double their useable floor area. They offer ten times the energy efficiency of traditional courtyard houses, can be inserted without any impact on historical fabric and cost less than half of what a renovation would. Being integrated with composting toilets or septic tanks, they can even save lives: some hutong residents have died of heart attacks when trekking to public toilets in winter. The success of a first, government-funded prototype, for a family that had lived here for 21 generations, was followed by a second phase of 11 government-subsidised Plugins partially funded by local residents. Further examples of Plugins have since been commissioned by private individuals and similar projects are being initiated elsewhere in China and beyond.

'An innovative response to the risks of gentrification in an historic district by creating affordable modular add-ons tailored to the needs of dense and endangered neighbourhoods and their original residents.' (MJ)

Client
Dashilar Platform, Beijing, China:
Jia Rong, *director and chief curator*
Beijing Dashilar Investment Ltd, Beijing, China:
Shao Wei, *manager*
Various Plugin owners, Beijing, China

Architect
People's Architecture Office, Beijing, China:
James Shen, Zang Feng, He Zhe, *founding partners*

Dashilar Strategic Planning and Co-Curator
SANS Practice, Shenzhen, China:
Xu Yijing, Neill Gaddes, *founding partners*

Project Data
Ground floor area: ranging from 5.6 m^2 to 48.7 m^2
Cost per m^2: 370–390 USD
Commission: 2013
Design of Plugin system: 2013–ongoing
Construction: 2014–ongoing
Occupancy: 2014–ongoing

People's Architecture Office
People's Architecture Office (PAO) is an international practice with offices based in Beijing and Boston. The multidisciplinary studio was founded in 2010 by James Shen, He Zhe and Zang Feng. With the belief that design is for the masses, the practice is focused on social impact through design, particularly in the areas of housing, education and urban regeneration.

People's Architecture Office is the first architecture firm certified as a B-Corporation in Asia and serves as a model social enterprise. *Domus* magazine named PAO as one of the world's best architecture firms of 2019 and *Fast Company* listed PAO as one of the world's ten most innovative architecture companies in 2018. The studio's award-winning works have been exhibited at the Venice Architecture Biennale, Harvard Graduate School of Design and the London Design Museum.

Website
www.peoples-architecture.com

SOCIETAL VALUES

EMRE AROLAT (SC)

The history of architecture has sprouted up in the eras in which it flourished, sometimes exalted to the skies and sometimes damned to hell, whether by societies watching from afar or those in the thick of it, but has always been filled with heroes taking centre stage. The social, cultural and economic context within which we live at present continues to produce new *auteurs*. Perhaps the most important difference today is just how visible they are internationally and the speed and scale at which a reputation can be formed. For example, every viewing community in the world can now follow the activities of star architects day-to-day. These new-age icons capitalise on the digital world; in mere seconds a small village in India can view a vast structure designed in Arizona because of the Internet. One can fly through documentary films about architecture – watched by millions of people online – like Superman. The twenty-first century is becoming an era when *Starchitects* themselves – not only their creations – transform into *objets du désir*.

Our era is one of hyper-communication. Neoliberalism permeates life's every facet and dictates the new world's values. It can be taken as a rule that it is the elites that can afford the most high-end production of almost every medium. The field of architecture is no exception, today or historically. Quality architecture can now be purchased almost exclusively by the upper classes. The relationship between an architect and their select clients is a closed circuit. The overwhelming majority of projects designed by well-known architects, widely discussed in public and shared via social media millions of times, have high-rent concerns to bring millions to their investors, but their public value is never seriously questioned.

It is this world-weary climate that the Aga Khan Award for Architecture addresses in its priorities and values. Over the years the Award has become an institution that has constructed its own culture, which makes its agenda perhaps more meaningful than ever. Viewed through the framework of these tendencies, which currently dominate the world, it is critically important for our efforts to redress the course of architecture, like turning a ship away from the sharp boulders it faces and setting it onto a more meaningful course.

Within this paradigm, societal value is an issue that deserves special attention, and in line with the Award's more than forty-year tradition, most of the projects on the 2019 shortlist are aligned with this idea. Such a quality, which must be considered with the utmost importance if the current deadlock in the field of architecture is to be overcome, is also a mighty weapon for unlocking the closed circuit between the talented architect's quality product and its last user.

ARCHITECTURE FOR SOCIETY

NONDITA CORREA MEHROTRA (MJ)

The values of our society are revealed in the buildings that we choose to build. They reflect the way we live and project what is important to us. This is the agency of architecture. We see this more easily in older buildings, reading them as palimpsests, understanding layers of historical context, and attempting to glean from them an understanding of the people who built them and the events that surrounded their production. Most importantly, we see the culture that architects and their patrons embodied, as well as the context in which they existed.

Today, in the contemporary here and now, what are our collective values? What does our architecture reveal about our values? If social equity were truly precious to us, our buildings would inherently reflect this in the programme – with questions asked such as how are areas allotted and how easily is the public allowed access to the commons. In other words, a building that strives for equity should give the poor or less privileged a substantial share of space. Similarly, as architects, our response to climate change should be underpinned by a societal attitude, considering the amount of energy that a building consumes, the choice of materials, and its ecological footprint during construction.

Not always does society have such a clear, positive, or unified attitude. If people are indifferent, or are clearly without certain values, then this absence is not something about which architects should remain silent. Rather, architecture can catalyse society to bring about a change in priorities. Architects must take a moral position and embed in our buildings the values to which we think our society should aspire. We must actively help to construct the values of society in the same way that we construct the built environment, not just acting as autonomous agents, but being committed to understanding the context in which we work. As architects, our mandate is to create something that reflects the principles that we want in our society, and most importantly, the values that our society needs in order for equity, justice and sustainability to be realised.

Over the past 40 years, the Aga Khan Award for Architecture has elevated projects that speak to societal values. The winning projects have been ones that have benefitted from a rich building process: the patron, builders and architect each play an important role. In many of these projects, the patron is a community-based organisation seeking a space that embodies the community's needs and values. The builders bring their skills and resourcefulness, and are often members of the community as well, directly voicing their neighbour's needs. The architect plays the essential role of interpreting competing needs and resources to produce an elegant and resolved synchrony. All three players contribute by communicating their understanding of what is important for the building, therein voicing shared values. This is precisely what the Aga Khan Award for Architecture recognises – projects that are not only beautiful, but demonstrate the agency of architecture by reflecting and promoting society's values.

ASHINAGA UGANDA DORMITORY

NANSANA, UGANDA

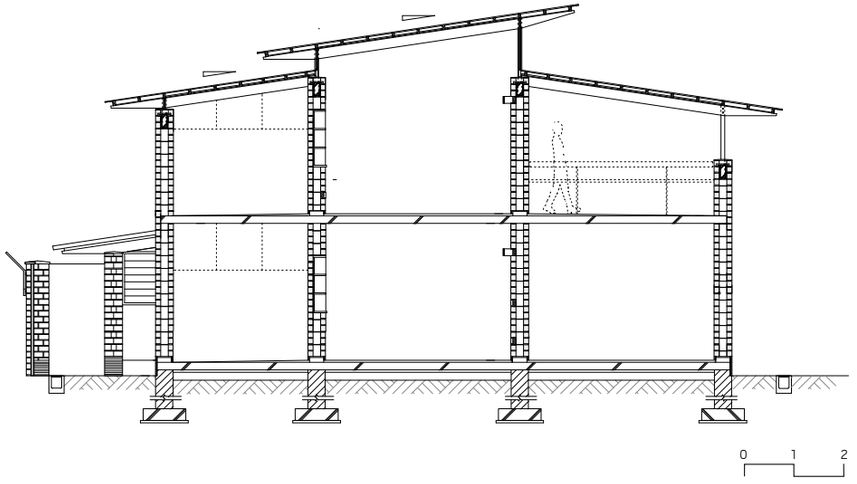
Ashinaga Uganda is a Japanese organisation that offers primary educational care to orphans. Realising the need for students to be prepared for higher education in universities abroad, it established this school, bringing together highly intelligent individuals from across sub-Saharan Africa and helping them learn how to live with others from different cultures. The clients suggested a 'quad' as ideal for community life, but otherwise had no preconceived ideas for the design.

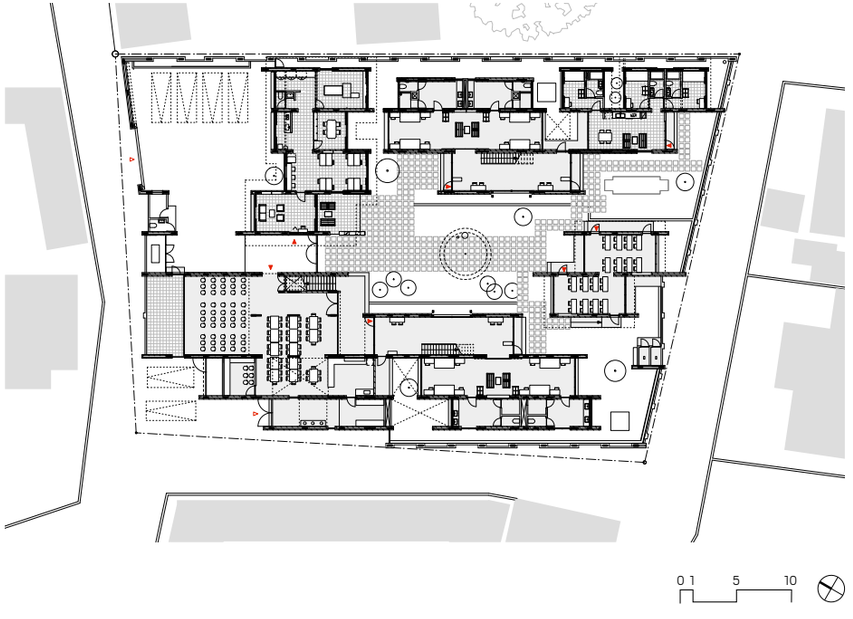
The architects – who included a former Ashinaga gap-year volunteer – wanted to source all the materials and labour locally. Brick manufacture is one of the vicinity's main occupations, but their roughness and inconsistent size means they are usually covered in mortar. Surrounding buildings also use reinforced concrete, timber for roof trusses (concealed behind ceilings), corrugated metal for roofs, and steel-framed windows (kept small for burglar-proofing). By establishing a dialogue with local builders and communicating closely with them throughout construction, the architects enabled these undervalued materials and components to be used to their full potential and become a source of pride.

Within the boundary walls, ten offset, parallel, north-south walls are divided into 3–4 m bays. Cutting across the gaps between these bays are six flexibly planned 'clusters', respectively housing the girls' dormitory, boys' dormitory, staff quarters, classrooms, canteen and office. The construction comprises reinforced concrete frames within exposed brick cavity walls, the cavities accommodating cables, pipes and shelving. The bricks were specially selected for uniform size and carefully laid for a harmony of variegated colour and texture, with recessed glazing strips along the top. Facing north and south are thin-steel-framed window-walls, or large openings for airflow. Electrical switches and wall-bracket covers were fabricated on site in timber. The timber roof rafters and purlins are left exposed and the corrugated-iron pentroofs on steel hollow sections blend visually with nearby pitched roofs.

Given its position near the East African Rift, the complex is designed to be earthquake-proof. Also, in a neighbourhood lacking rainwater management, the structures are slightly raised above ground level and surrounded by small gardens to absorb water, with stone slate skirting to protect the exposed brick base.

'A residential school for orphans successfully combines brick wall subdivisions on one axis and glass walls on the other, resulting in a continuous commons interspersed with private quarters.' (MJ)





Client
Ashinaga Foundation, Tokyo, Japan:
Yoshiomi Tamai, *founder and president*
Ashinaga Uganda, Uganda:
Yukichi Okazaki, *member of the board*
Yuka Yamada, *chair of the board*
Yoshihiro Imamura, *director*
Christine Nalubowa, *administrative manager*
Local community, Nansana, Uganda:
Fred Kabanda, *local leader of Nansana 7/8 zone*

Architect
TERRAIN architects, Tokyo, Japan:
Ikko Kobayashi, Fumi Kashimura, *founders and head architects*

Consultant
Plantek Ltd, Kampala, Uganda:
Enock Kibbamu, *architect*
Amon Habumugisha, *site supervisor*
Ndozireho Ronnie Mulindwa, *structural engineer*

Contractor
Aswangah Construction Services, Kampala, Uganda:
Francis Kwehengana, *managing director*
Ambrose Kato, *site manager*
Christopher Oyet, *site engineer*
Augustus Kagoda, *site engineer*
Simon Ocwe, *mechanical engineer*
Deo Byabashaija, *electrical engineer*

Artwork
Mari Minato, *artist*
Baptiste François, *assistant*

Project Data
Site area: 2,140 m^2
Ground floor area: 809 m^2
Cost: 998,855 USD
Commission: January 2011
Design: January 2011–October 2014
Construction: November 2012–December 2013 (1st phase); October 2014–July 2015 (2nd phase)
Occupancy: July 2015

TERRAIN architects
Ikko Kobayashi and Fumi Kashimura co-founded TERRAIN architects, a Tokyo-based architecture office with projects in Indonesia, Japan and Uganda. Their first project was Endang Library, a small library located in a remote village in Cirebon, Java, Indonesia. TERRAIN architects has successfully collaborated with several local architects on projects in their respective regions, including Tanda Mata Kita in Indonesia and Plantek Limited and Dream Architects in Uganda. These collaborative efforts were crucial and tremendously helped form a better understanding of the local culture, history, climate and important surroundings. As a result, TERRAIN architects and its collaborators have produced architectural designs that celebrate the local culture and showcase local materials and building skills.

Fumi Kashimura graduated from Tokyo University of the Arts with a master's degree in 2006. After a period employed by Boyd Cody Architects Ireland, she began working as a research associate at Tokyo University of the Arts, where she is currently a senior lecturer.

Ikko Kobayashi graduated from Tokyo City University, after which he received a master's degree from Tokyo University of the Arts in 2008. During his studies, he participated in many grant-funded trips to several regions such as the Dogon villages in Mali and Kampala in Uganda.

The two co-founders have engaged in many educational and research activities. They have organised and joined several international workshops and have presented their works in many venues such as the Asia Pacific Architecture Forum of 2016 in Brisbane, Australia and Columbia University Graduate School of Architecture, Planning and Preservation in New York in 2017.

Website
www.terrain-arch.com


MICROLIBRARY

TAMAN BIMA MICROLIBRARY

BANDUNG, INDONESIA

In an effort to boost literacy rates in their native Indonesia and beyond, the architects initiated a project for a series of low-cost, eco-conscious reading facilities in kampung (urban village) and park locations. This example was the pilot. It stands on a plaza bordered on three sides by low-rise, middle-class neighbourhoods and on the fourth by a dense informal kampung.

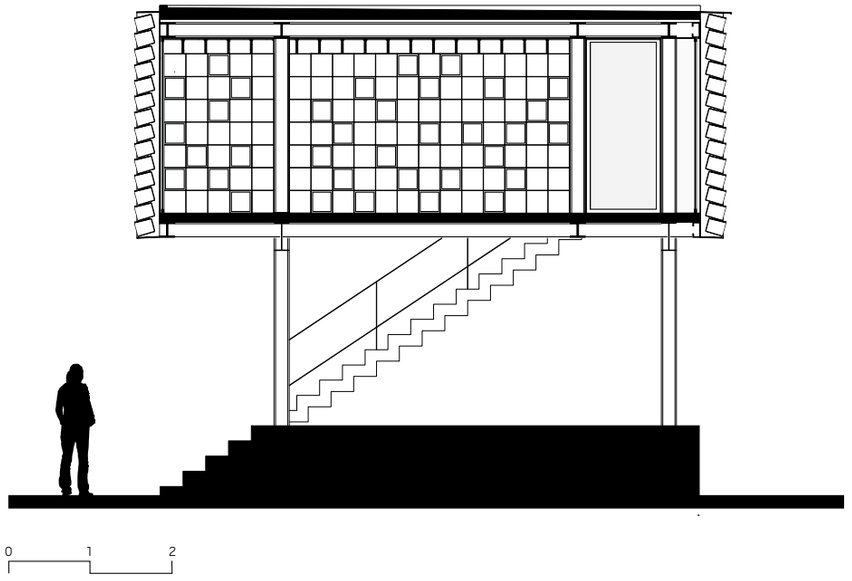
Being the area's only public space, with a makeshift football pitch and benches, it was already well-used, though rundown. The project enhanced a pre-existing stage structure by cladding it in concrete and incorporating full-width stairs, which continue up on one side to the added library that is supported on stilts above. The stage itself now offers a valuable all-weather sheltered space for gatherings and events, the function of the stairs doubling as seating.

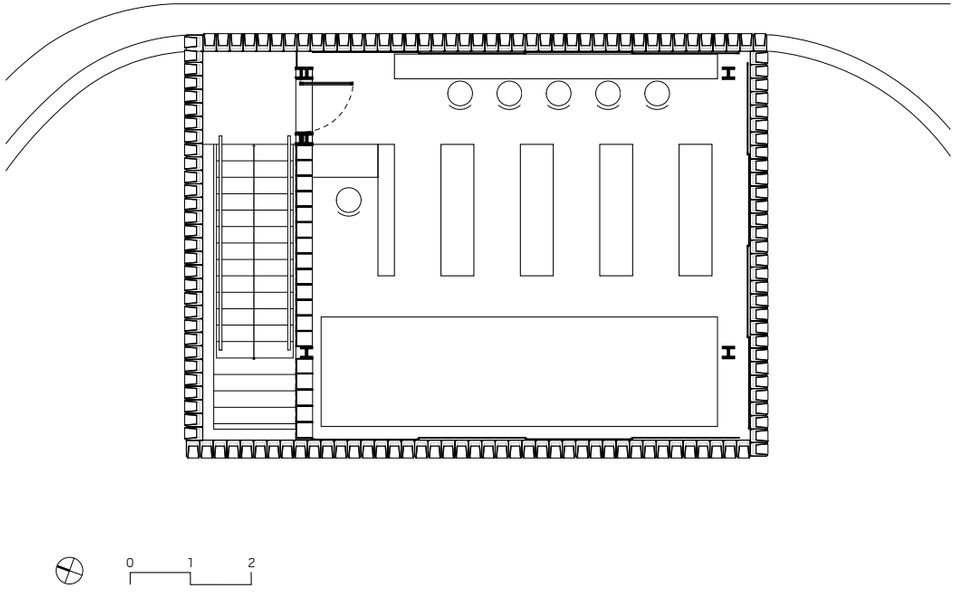
The local trade in steel and used materials is reflected in the library's structure. Held within its steel and concrete frame, its main innovation is its eye-catching facades, composed of over 1,800 repurposed, anti-UV-coated, translucent white ice cream buckets. These prove an effective material for daylighting and cross-ventilation – some being closed, while the bottoms of others are cut out. The pattern of open (0) and closed (1) buckets presents a binary coding of a statement proposed by a former Bandung mayor that translates to 'Books are the windows to the world'. The open buckets frame views out from the inside, and the closed buckets allow further diffused light to penetrate, obviating any need for artificial lighting during the day; while at night, when the lighting is switched on, the structure glows. The facades are deep enough to resist light rain, but sliding inner polycarbonate doors are installed to protect against tropical storms. The interior is flexibly furnished, with a reception desk, shelving for the donated books, a reading desk, stools, and space to store carpets that can be unrolled for floor-based group activities.

Supported by the municipality and several charitable organisations, the project has been enthusiastically received by the community and is regularly used by school children and youth groups. The success of the approach to this prototype has led to building several more microlibraries in Indonesia by the same architects.


TERAJANA

'An excellent example of an architect-driven initiative to create a welcoming and hybrid space of learning and socialisation, based on a strikingly creative use of upcycled ice cream buckets.' (MJ)





Client
City of Bandung, Indonesia:
Ridwan Kamil, *former mayor*
Dompet Dhuafa, Jakarta, Indonesia

Supporting Partner
Indonesian Diaspora Foundation, Washington DC, United States
Urbane Community, Bandung, Indonesia
Karang Taruna RW02 Bima, Bandung, Indonesia

Architect
SHAU (Indonesian office), Bandung, Indonesia:
Daliana Suryawinata, Florian Heinzelmann, *founders and partners*
Yogi Ferdinand, Rizki Supratman, Roland Tejo Prayitno, Angga Rosiawan, Aistyara Charmita, Aditya Kusuma, Octavia Tunggal, Timmy Haryanto, Telesilla Bristogianni, Margaret Jo, *architects*
Diah Paramita Samudda, *office manager*

Contractor
Yogi Pribadi, Pramesti Sudjati, Dicky Lesmana, Bandung, Indonesia

Signage Graphic Designer
NUSAE, Bandung, Indonesia

Project Data
Site area: 821 m^2
Ground floor area: 85 m^2
Cost: 42,000 USD
Commission: June 2014
Design: 2014–2015
Construction: June 2015–September 2015
Occupancy: January 2016

SHAU
SHAU was established in 2009 by Florian Heinzelmann, Daliana Suryawinata and Tobias Hofmann with offices in Rotterdam (the Netherlands), Bandung (Indonesia), run by Florian and Daliana, and Passau (Germany), run by Tobias. The practice offers a comprehensive approach to projects from architecture design to urban planning and regional strategy. Together with clients and collaborators SHAU aims to create socially and environmentally responsible and innovative projects with outstanding design. The partners' multicultural background and architectural upbringing in various countries, at architectural schools like the Berlage Institute and TU Delft and in offices like UNStudio, OMA, MVRDV and West8, adds to a unique architectural blend.

Key projects by SHAU include Muara Angke Fishing Village housing and masterplan in Jakarta, Jakarta Jaya masterplan for a 58 km^2 island city extension in the bay of Jakarta and Film Park, Alun-alun Cicendo square and Microlibraries in Bandung. SHAU is also actively involved in various cultural and creative events worldwide. Either as curator or contributor, the practice has participated in international exhibitions, most notably the International Architecture Biennale Rotterdam, masterclasses, lectures and workshops. Among the events initiated and led by SHAU have been the Kota Tua Creative Festival in Jakarta and the Jakarta Vertical Kampung masterclass.

Website
www.shau.nl
www.miclib.com

WARKA WATER

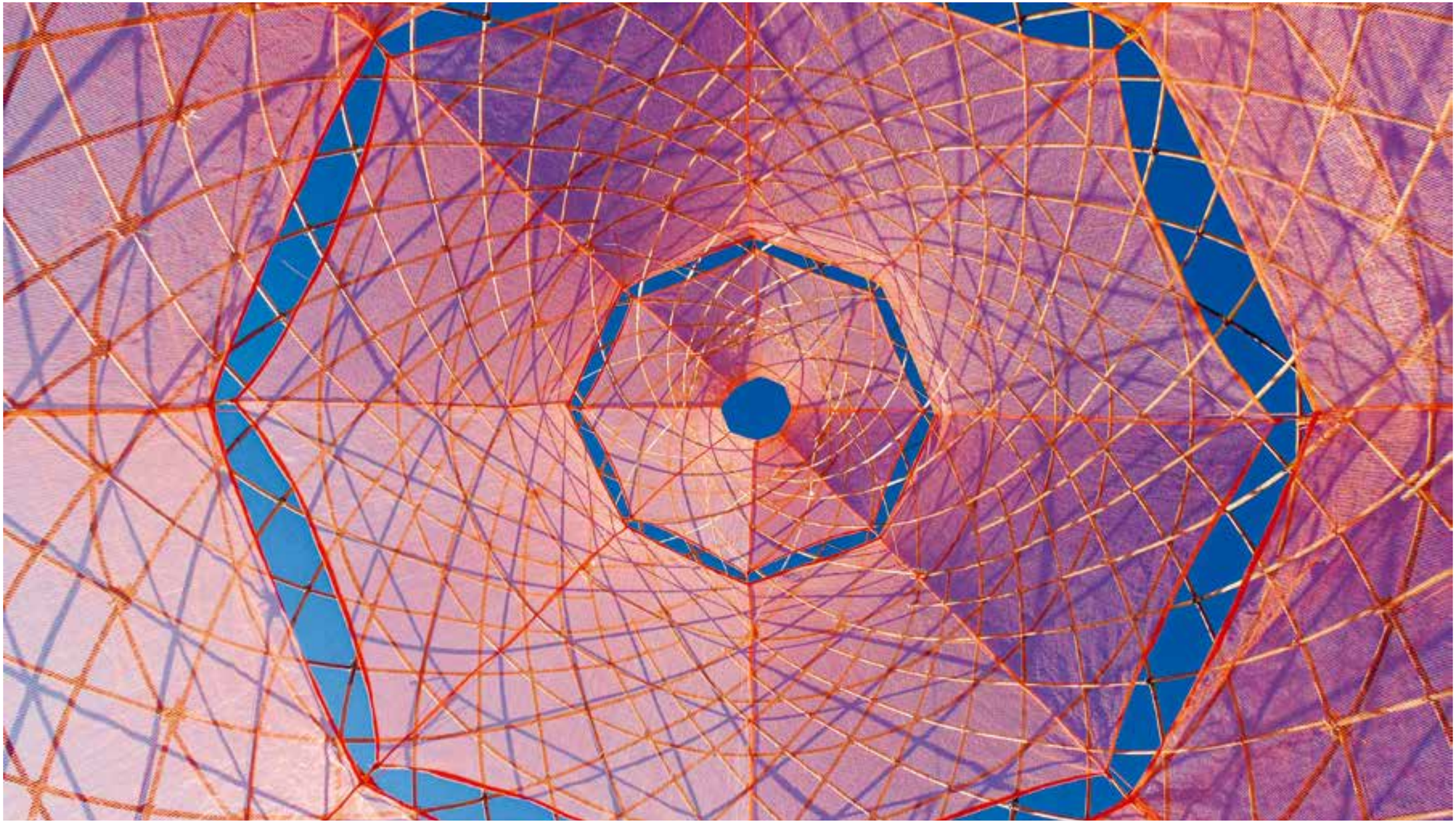
DORZE, ETHIOPIA

Some 38 per cent of Ethiopia's population do not have easy access to potable water. While travelling in the Ethiopian highlands in 2012, the architect was struck by the daily challenge locals faced as they trekked for 2–3 hours to fetch it from unpolluted wells and streams. Determined to ease this burden, he set about devising a way of collecting water from the atmosphere. Back home in Italy, condensation on olive-gathering nets left out overnight during the harvest gave him the idea of employing similar netting in his design. Three years of research and experiment came to fruition when he and his collaborators in Ethiopia designed this prototype.

The structure is based on vernacular huts in nearby villages, made of split bamboo woven together. Standing 9.5 m tall and weighing only 80 kg, it is composed of five bamboo lattice modules, optimised for lightness and stability, that can be quickly assembled on site using natural fibre ropes for fixing. The form recalls a type of clay pot used by local women to carry water. The bamboo frame supports the polyester netting that was estimated to collect up to 100 L of water per day from dew, atmospheric humidity and rain, channelling it into a 3,000 L plastic tank. The whole structure stands on a circular footing of local stones and is anchored with triangulated ropes. It took four weeks to manufacture and less than a day for a ten-person team to erect this prototype, without scaffolding; and was planned to be easily dismantled and moved elsewhere.

The tower's name is taken from the enormous fig trees in whose shade locals like to gather for social activities. A surrounding, affixed textile canopy allowed it to perform a similar function and limit evaporation.

The experimental prototype in Dorze did not sustain for a long period and was eventually abandoned by the community. A number of alternative designs were later developed by the architect for various exhibitions around the world. Although this prototype did not prove to provide a viable solution due to shortcomings in its research stage however, it makes it evident that there is a necessity for good design for the dire situation of water shortage in zones where it is so desperately needed.



'A strikingly-designed modular prototype that attempts to answer one of the most severe problems facing humankind: the collection of water. However, it has not yet met the prerequisites of solid research and testing.' (MJ)

Client
Italian Agency for Development Cooperation, Addis Ababa, Ethiopia:
Alessandra Testoni, *emergency and migration coordinator*

Architect
Architecture and Vision, Bomarzo, Italy:
Arturo Vittori, *founder and director*

Advisor
Gianni Massironi, Rome, Italy

Textile Designer
Esosa Precious Desperts, Bomarzo, Italy

Product Designer
Raffi Tchakerian, Dubai, United Arab Emirates

Local Collaborator
Ethiopian Institute of Architecture, Building Construction and City Development (EiABC), Addis Ababa, Ethiopia:
Tadesse Girmay Gebreegziabher, *country representative, assistant professor and chair of conservation and urban architectural heritage*

Agriculture Water Specialist
Food and Agriculture Organization of the United Nations (UN FAO), Djibouti, Djibouti:
Leone Magliocchetti Lombi, *land and water officer*

Water Expert
Shubham Acqualink Pvt Ltd, Thane, Maharashtra, India:
Sunil Uplap, *founder and managing director*

Project Data
Site area: 315 m^2
Cost: 1,500 USD
Design: March 2012–February 2015
Construction: May 2015
Occupancy: May 2015

Architecture and Vision – Arturo Vittori
Arturo Vittori is an Italian architect, designer and artist. He is co-founder and director of the research and design studio Architecture and Vision, CEO of the non-profit Warka Water Inc. and founder of the ethical fashion brand Culture à Porter. After graduating from the Faculty of Architecture at the University of Florence, he gained experience collaborating with architects such as Santiago Calatrava and Jean Nouvel. From 2002 he was Manager of Cabin Design at Airbus in Toulouse, taking part in the cabin design for the first A380 aircraft. From 2004 he worked with Future Systems, collaborating with Anish Kapoor in the design of the Monte Sant'Angelo metro station in Naples, while in 2006 he practised yacht design at the London-based studio Francis Design. He has spoken at numerous international conferences on the topics of aerospace architecture, technology transfer and sustainability and has also taught and led workshops on a variety of related themes. Vittori has taught Industrial Design at the First Faculty of Architecture 'L. Quaroni', University of Rome La Sapienza; Product Design at the Faculty of Arts and Design at the University Iuav of Venice; and Architecture at the Illinois Institute of Technology in Chicago.

Website
www.architectureandvision.com
www.warkawater.org

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Rahel Shawl
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Danny Wicaksono
Architect and Curator; Founder, Studio Dasar, Jakarta, Indonesia













Among
collaboration
CULTURAL PLURALITY






Recipients of the Aga Khan Award for Architecture 1980–2019

Austria
2013 Islamic Cemetery, Altach

Bahrain
2019 Revitalisation of Muharraq, Muharraq

Bangladesh
1989 Grameen Bank Housing Programme, various locations
1989 National Assembly Building, Sher-e-Bangla Nagar, Dhaka
2007 School in Rudrapur, Dinajpur
2016 Bait ur Rouf Mosque, Dhaka
2016 Friendship Centre, Gaibandha
2019 Arcadia Education Project, South Kanarchor

Bosnia-Herzgovina
1983 Sherefudin's White Mosque, Visoko
1986 Mostar Old Town, Mostar

Burkina Faso
1992 Panafrican Institute of Development, Ouagadougou
2004 Primary School, Gando
2007 Central Market, Koudougou

China
2010 Bridge School, Xiashi, Fujian Province
2016 Micro Yuan'er Children's Library and Art Centre, Beijing

Cyprus
2007 Rehabilitation of the Walled City of Nicosia, Nicosia

Denmark
2016 Superkilen, Copenhagen

Egypt
1980 Halawa House, Agamy
1983 Darb Qirmiz Quarter, Cairo
1983 Ramses Wissa Wassef Arts Centre, Giza
1986 Ismaïlliya Development Projects, Ismaïlliya
1992 Cultural Park for Children, Cairo
2001 Nubian Museum, Aswan
2004 Bibliotheca Alexandrina, Alexandria

Ethiopia
2007 Royal Netherlands Embassy, Addis Ababa

France
1989 Institut du Monde Arabe, Paris

Guinea
2001 Kahere Eila Poultry Farming School, Koliagbe

India
1980 Mughal Sheraton Hotel, Agra
1992 Entrepreneurship Development Institute of India, Ahmedabad
1995 Aranya Community Housing, Indore
1998 Lepers Hospital, Chopda Taluka
1998 Slum Networking of Indore, Indore
1998 Vidhan Bhavan, Bhopal

Indonesia
1980 Pondok Pesantren Pabelan, Central Java
1980 Kampung Improvement Programme, Jakarta
1986 Saïd Naum Mosque, Jakarta
1986 Kampung Kebalen Improvement, Surabaya
1989 Citra Niaga Urban Development, Samarinda
1992 Kampung Kali Cho-de, Yogyakarta
1995 Landscaping Integration of the Soekarno-Hatta Airport, Cengkareng

Iran
1980 Ali Qapu, Chehel Sutun and Hasht Behesht, Isfahan
1986 Shushtar New Town, Shushtar
2001 Bagh-e-Ferdowsi, Tehran
2001 New Life for Old Structures, various locations
2013 Rehabilitation of Tabriz Bazaar, Tabriz
2016 Tabiat Pedestrian Bridge, Teheran

Jerusalem
1986 Al-Aqsa Mosque, al-Haram al-Sharif
2004 Old City of Jerusalem Revitalisation Programme, Jerusalem

Jordan
1992 East Wahdat Upgrading Programme, Amman
2001 SOS Children's Village, Aqaba

Kuwait
1980 Water Towers, Kuwait City

Lebanon
1989 Great Omari Mosque, Sidon
2007 Samir Kassir Square, Beirut
2016 Issam Fares Institute, Beirut

Malaysia
1983 Tanjong Jara Beach Hotel and Rantau Abang Visitors' Centre, Kuala Terranganu
1995 Menara Mesiniaga, Kuala Lumpur
1998 Salinger Residence, Selangor
2001 Datai Hotel, Pulau Langkawi
2004 Petronas Towers, Kuala Lumpur
2007 University of Technology Petronas, Bandar Seri Iskandar

Mali
1980 Medical Centre, Mopti
1983 Great Mosque of Niono, Niono

Mauritania
1995 Kaedi Regional Hospital, Kaedi

Morocco
1980 Courtyard Houses, Agadir
1986 Dar Lamane Housing, Casablanca
1989 Rehabilitation of Asilah
2001 Aït Iktel, Abadou
2013 Rabat-Salé Urban Infrastructure Project, Rabat

Niger
1986 Yaama Mosque, Yaama, Tahoua

Pakistan
1983 Tomb of Shah Rukn-i-'Alam, Multan
1986 Bhong Mosque, Rahim-Yar Khan
1995 Khuda-ki-Basti Incremental Development Scheme, Hyderabad
1998 Alhamra Arts Council, Lahore

Palestine
1998 Rehabilitation of Hebron Old Town, Hebron
2013 Revitalisation of Birzeit Historic Centre, Birzeit
2019 Palestinian Museum, Birzeit

Qatar
1980 National Museum, Doha

Russian Federation
2019 Public Spaces Development Programme, Republic of Tatarstan

Saudi Arabia
1980 Inter-Continental Hotel and Conference Centre, Mecca
1983 Hajj Terminal, King Abdul Aziz International Airport, Jeddah
1989 Al-Kindi Plaza, Riyadh
1989 Corniche Mosque, Jeddah
1989 Hayy Assafarat Landscaping, Riyadh
1989 Ministry of Foreign Affairs, Riyadh
1995 Great Mosque and Redevelopment of the Old City Centre, Riyadh
1998 Tuwaiq Palace, Riyadh
2010 Wadi Hanifa Wetlands, Riyadh

Senegal
1980 Agricultural Training Centre, Nianing
1995 Alliance Franco-Sénégalaise, Kaolack
2019 Alioune Diop University Teaching and Research Unit, Bambey

Singapore
2007 Moulmein Rise Residential Tower, Singapore

Spain
2010 Madinat al-Zahra Museum, Cordoba

Sudan
2013 Salam Centre for Cardiac Surgery, Khartoum

Syria
1983 Azem Palace, Damascus
1992 Stone Building System, Dar'a Province

Tunisia
1980 Conservation of Sidi Bou Saïd, Tunis
1983 Hafsia Quarter I, Tunis
1983 Résidence Andalous, Sousse
1989 Sidi el-Aloui Primary School, Tunis
1992 Kairouan Conservation Programme, Kairouan
1995 Hafsia Quarter II, Tunis
2010 Revitalisation of the Hypercentre of Tunis, Tunis

Turkey
1980 Ertegün House, Bodrum
1980 Rüstem Pasha Caravenserai, Edirne
1980 Turkish Historical Society, Ankara
1983 Nail Çakirhan House, Akyaka Village
1986 Historic Sites Development, Istanbul
1986 Social Security Complex, Istanbul
1989 Gürel Family Summer Residence, Çanakkale
1992 Demir Holiday Village, Bodrum
1992 Palace Parks Programme, Istanbul
1995 Mosque of the Grand National Assembly, Ankara
1995 Re-Forestation Programme of the Middle East Technical University, Ankara
2001 Olbia Social Centre, Antalya
2004 B2 House, Bükhüsun Village, Ayvacik
2010 Ipekyol Textile Factory, Edirne

United Arab Emirates
2019 Wasit Wetland Centre, Sharjah

Uzbekistan
1995 Restoration of Bukhara Old City, Bukhara

Yemen
1995 Conservation of Old Sana'a, Sana'a
2004 Restoration of Al-Abbas Mosque, Asnaf
2007 Restoration of Amiriya Complex, Rada
2007 Rehabilitation of the City of Shibam, Wadi Hadhramaut

Worldwide
2004 Sandbag Shelter Prototypes, various locations worldwide

Chairman's Award
1980 Hassan Fathy
1986 Rifat Chadirji
2001 Geoffrey Bawa
2010 Oleg Grabar

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Additional illustrations, videos and information about the 2019 projects and other background material is available at www.akdn.org/architecture

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Mohsen Mostafavi
Khalil Pirani
Eike Roswag
Kristin Sellefyan
Jean-Charles Tall
Han Tümertekin

As well as the 753 nominators and 447 architects who submitted projects.

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This book is about the shortlisted projects and the six final recipients of the Aga Khan Award for Architecture. The mission of the Award is to promote global excellence in the field of architecture and the built environment. It encourages and supports all those who strive to improve environmental, cultural, and social sustainability and, thereby, the quality of life through architecture. In addition to detailed descriptions of all the projects, this book gathers a series of personal statements from members of the Award's Steering Committee and Master Jury on key issues that were crucial in the discussions for the final selection of the recipients. Assembled together, the project information and the statements present views of outstanding examples of sustainable and socially relevant architecture in the world today. At the same time, the book offers perspectives from leading architects, academics and thinkers on designing for the future.

With contributions by David Adjaye, Mohammad al-Asad, Anthony Kwamé Appiah, Emre Arolat, Francesco Bandarin, Meisa Batayneh, David Chipperfield, Nondita Correa Mehrotra, Farrokh Derakhshani, Elizabeth Diller, Edhem Eldem, Mona Fawaz, Kareem Ibrahim, Hanif Kara, Andres Lepik, Ali M. Malkawi, Azim Nanji, Nasser Rabbat, Brigitte Shim, and Marina Tabassum.

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