EDITORIAL
OUTLOOK FOR
THE MID-EIGHTIES

Contemporary environment created by prestigious firms from all over the world is a break in the continuing history of the Arab-Islamic Civilisation. The environment created has been unworthy, building designs, good in themselves, have been exported without consideration of local requirements. The architects concerned have performed to the best of their ability but have proved not to be equal to the task because of the limitations imposed by their own background and education. These handicaps can only be overcome by additional research towards a clearer understanding of the context. Consequently, opportunities, unique in history, have been missed for three decades. We are now in a transitional phase where a new intellectual approach is evident, and the traditional quality of space and architectural form is being reassessed. This approach is very different from western modernism. It is now a question of creating a better situation for designing, and of being equipped with far broader studies and research into the particular setting. We can hope that the second half of the eighties will surpass this to a higher and more developed sense of Architecture and community life. Hopefully it will lead to a period of integration that supercedes the fragmented look of individual excellence and will concentrate much more on the framework and totality of the urban context. On the educational level, greater interest has resulted in many symposia, seminars and the publication of local and international periodicals. During my period on the Aga Khan Award for Architecture Steering Committee, I have witnessed a growing awareness of the Arab built-up environment. Indeed the foundation of the Aga Khan Award has acted as a stimulus to further this aim. Decision making institutions are slowly being influenced from the local to the national and international levels.

Everyone has to be involved in the role of custodian of the cultural heritage and contribute towards perpetuating the best and rejecting that which is mediocre. Only more research and knowledge can help in this endeavour. This is not just a local or professional responsibility but a concern for all of us who share this global village. The local status of architecture should become part of an international vision so that the future is characterised by a unity with diversity. We can look forward to the rest of the decade in the hope that a better environment will result.

Mohamed Makiya.
ARAB ARCHITECTURE PAST AND PRESENT BUILDING IN THE ARAB WORLD

In conjunction with the Exhibition on Arab Architecture Past and Present held by The Arab-British Chamber of Commerce at The RIBA (it was also the occasion of the 150 years since the foundation of The RIBA) Dr. Makiya was invited to give a lecture in The Jarvis Hall of The RIBA on January 31st. The subject was: Arab Architecture Past and Present, Building in the Arab World. It was illustrated by slides and some of the subjects covered are listed below:

1. How does one unify traditional urbanism with modern urbanism?
2. How does one envisage the status of the Mosque in urban city planning?
3. With relation to new urban design and its relevance to traditional continuity, how can an airport or a street have an Islamic or Arab character?
4. How can a high-rise building of contemporary practice acquire local character?
5. How can new technological building materials acquire a specific local character?
6. How to interpret the attitude of traditional continuity relevant to Islamic traditional form and its place in the design rationale of the aesthetic of contemporary practice in the Arab world?

John Wells-Thorpe, Vice-President of the RIBA chaired the lecture and among his concluding remarks I quote: "I think it must be perfectly evident to everyone here that you have been listening to not only a practitioner and teacher of considerable reputation but you've also been listening to a man of humanity and immense warmth. This was brought home to me long time ago when I was crossing from West to East... I arrived in Bahrain at some unearthly hour of the morning and there was Mohamed and Margaret waiting to meet me. It was the measure of the man and his attitude toward the plight of others that caused him and his wife to be there to meet me... I think we have had a privilege tonight in hearing someone who has had that breadth of scholarship and wide-range of experience."

The lecture hall was very well attended and there was participation from the floor. It was a thoroughly memorable occasion for all of us from the Office to see such an event.
The Baghdad School of Architecture Jubilee Year

This year commemorates the Silver Jubilee of The Baghdad School of Architecture. The School was founded by Dr. Makiya in 1959 and he was its Principal for over a decade.

From its very beginning, the School expounded a pioneering view on Architecture and the environment. Its curriculum encompassed a wide range of subjects such as Urban Geography, Social Studies, History of Technology, Calligraphy and Photography. The curriculum was then and is even now contrary to the prevailing tradition of Architectural Education and offered a new challenge and direction.

The School, although under the jurisdiction of the Engineering College, formed an independent faculty. An atmosphere of creativity existed and sensitivity to design was emphasized. There was direct dialogue between the staff and the students and many hours a week were spent on crit. sessions. Continual assessment played an important part in the curriculum.

The past 25 years of the School should be critically evaluated within the context of the rapid urban growth of the Arab World and particularly within the development of Baghdad.

We take this opportunity to convey our warmest wishes to past, present and future members of The Baghdad School of architecture and may God bless your work.

A special message was read by Dr. Makiya in honour of The School's Jubilee to the audience at a seminar he gave in Amman, Jordan on December 15th. Dr. Makiya also sent a telex message direct to Baghdad. At our Office Open Day on February 1st 1985, we too are celebrating in its honour and we hope to follow this up by putting on an Exhibition on The Baghdad School with the help of the Iraqi graduates from the School in our office some time in 1985, and in collaboration with The School itself and the Iraqi Cultural Centre.

Dr. Makiya has made a proposal to the Baghdad School of Architecture for a competition to design a mural panel to commemorate the 25 years in the life and effort of the work of the School.

"His students, many from the period of his professorship in Baghdad, represent almost as impressive a legacy as his buildings."  
Neil Parkyn in an interview he did on Dr. Makiya. MEC November 1983.

"Architectural education was intensely changed by the founding of the School of Architecture at Baghdad University in 1959. It was one of the earliest educational centres in The Middle East and has had a strong impact beyond the borders of the country. Together with the Schools of Architecture in Cairo, Beirut, Damascus and Amman, it soon became one of the most important institutions of higher learning in the field of architecture in the region.

The importance of this school, as well as the changes in the Iraqi attitude toward architecture in general, can be attributed to the activities of the teacher, author and architect Mohamed Saleh Makiya."

Professor Udo Kultermann, Washington University Mimar 5/82

Dr. Makiya during his days at the Baghdad School of Architecture with Professor Cresswell and Kathan al-Midfa'i
**Islamic Architecture has “Principals of Faith”**

A professional architect is a trustee — like an archbishop. He is not a salesman or a builder, or a developer who must please the client. Architecture is not a craft, it is art. The architect is the representative of God on earth when he is designing because he is supposed to provide that extra dimension, those things which are called values — human values, ethical values, cultural values, time values. It is a depth of feeling which you must cultivate yourself, by training your vision to see more.

Born in Iraq, Dr. Mohamed Makiya is well known for his unique approach to architecture. Drawing strongly on Islamic tradition, he combines it with the modern techniques he encountered during his years of study in the United Kingdom. Concerned that Arab architects studying in the West were losing touch with their own cultural richness, he began the Department of Architecture in Baghdad University in 1959, serving as its principal for more than ten years.

The state mosque in Kuwait, the Khuilfa Mosque in Baghdad, the proposed state mosque in Islamabad, the Ministry of Justice and Foreign Affairs in Abu Dhabi, the Federal High Court in Abu Dhabi, the Arab League headquarters in Tunis, the mosque and cultural centre in Rome and the College of Theology and mosque in Baghdad are among the accomplishments of this much respected architect.

Dr. Makiya’s firm, Makiya Associates, has offices in several countries in the Middle East as well as in London, where he was interviewed by *Middle East Times* correspondent Sara Towe.

**Q:** Dr. Makiya, you began practising as an architect in Baghdad in 1946, just after university in Britain. Did you have a clear direction for your work at that time?

**A:** I did architecture in Liverpool — city planning — and an extra three or four years at Cambridge for a doctorate, on the theme of architecture in the Mediterranean. Working on my Ph.D. provided me with an indulgent time to see something more than architecture, and that helped me to appreciate other disciplines. So when I returned to Baghdad I already had 11 years of academic life. But seeing that my practice would be in Iraq and the Middle East, I was more concerned to try to study aspects of modernism, and how it affected our culture. Those years in Cambridge put me in touch with Western cultural heritage and art and background which had a great influence during my training and my teaching as well.

**Q:** Then your philosophy developed from your schooling?

**A:** What I was faced with was greater technology — modernism. I understood it, practised it. I learned a lot from it. But you know, it did not teach me everything. It is a phase of architecture, an epoch in history during which I lived. For those who studied it, or those who came with it selling the goods, and those who practised it in the Middle East, it was the only thing they knew. But modernism was a reaction, and a challenge to the era before it. It was basically an expression of European culture.

**Q:** So it was really quite divorced from the Middle Eastern atmosphere where it was often practised?

**A:** It had lots of things to give in technological terms. But it emphasized technology, rather than culture. It became alien when it was exported. It spoke in a language of its own culture and not of Islam. Modern architecture did not study Islamic architecture and its environment. It was only concerned with the industrial revolution. So it wasn’t universal.

**Q:** Has Western modernism had a detrimental effect on architecture and buildings in the Middle East?

**A:** Oh, it has. It has reshaped everything. We had our own traditional architecture which had been continuous until modernism came. Then there was a break.

**Q:** What date would you put on the break?

**A:** It was gradual. At its worst it came when large development came in — this epoch of oil, the wealth of oil which brought about the complete transfer of the environment by what money can buy.

You can’t just design in Bedford Square, in the hazy climate of London, and exclaim to find the right formula for the Middle East. I’m not anti-modern. In fact I’m against copying tradition. But I cannot do without it. I have not had time to learn enough from it. I have to be inspired daily — maybe by your talk, or by a preacher, or by a building. If I see something, it’s added to me. But funnily enough, when I see all the modern experiments, it annoys me. I wish I could shut my eyes. Because it hurts me. They are insults. Yet I don’t seem to be insulted when I go to see something in Libya, or Casablanca or in our villages. I find I’m nourished, fertilized more.

**Q:** Are you saying that modernism is devoid of spiritual principles?

**A:** Modernism was a healthy reaction to what was before. But there was something missing, and that was the identity — identity of regionalism, identity of humanity. I feel that modernism should have accepted the indigenous human identity, the variety of it, and let it be integrated into a wholeness. So the new modernism will be a diverse one. Its universality will not be in oneness but in its diversity. Post-modernism today is trying to develop it, to cultivate it so that it is not so aggressive, so boxlike, to give it more subtlety, sensitivity and variety so that it suits human aspirations. I’m all for preserving the local character with modernism rather than impose modernism as an international language of appreciation.

**Q:** What was the response to your approach from British architects?

**A:** I learned from English architects the way to do measured work. The idea at the time was to measure something classical, like a Georgian house, or a Greek column as an exercise in design and craftsmanship. I did something different. I went to a village in the Cotswolds and made a measured work for it. I stayed for 10 days, to measure and participate with the people. Why not be in the laboratory of nature and God? All the schooling in the university was based in the laboratory. We didn’t have any school of architecture in the Middle East. So the best thing to do was to start one.

**Q:** Which is why you started the Department of Architecture in the University of Baghdad?

**A:** Yes, with the idea that through this school you could convey more, and bridge the gap between past and present. I was the principal there for more than ten years and tried to orient the education to include the environmental aspect.

You see, the past will always be present in the present. Modernism reacted to the past. It did not take the past as a way of life you can ignore. I tried to inject a new quality derived from the cultural aspirations of the area. It’s an extension of your vision beyond the rational. When you are designing a project the framework is important, because the object only has the right to exist within the framework. You should not try to please the immediate client, but the client of the past, and the present and the future. Otherwise, I am just satisfying my ego, and his ego, and trying to compromise.

**Q:** Do you really think of your client’s ancestors and descendants when designing a building?

**A:** I have to. If you are a professional, you are a trustee. You are an arch-technique — like an archbishop. You are not a salesman or a builder, or a developer that you must please the client. Otherwise, it becomes a work of craft. But you must make it a work of art. You are more or less a representative of God on earth when you are designing, because you are supposed to provide
that extra dimension, those things which are called values —
human values, ethical values, cultural values, time values. They
are not tangible. How could you add them by brushing on top of
the building? It’s a depth of feeling and you must cultivate
yourself, train your vision to see more.
I’m not talking religion, I’m talking about practising architects.

Q: Was there resistance when you first developed the idea
that architecture should draw on the Islamic past?
A: On the contrary, people were looking for something new.
But they did not know what they were for. They were in a sort of
ignorance, and looked for something to move forward. So they
thought that going to tradition was going backward. Even now it’s
not clear enough that tradition can translate into something modern
did not do. I’m looking for that expression which is worthy of
society, its aspirations, the cultural traditions.

Traditional Islamic architecture is based on the human scale.
It has principles of faith, and it has a different approach to space
making. The climate and the building materials provide so much
variation. But yet they have a very powerful unity as well. In our
tradition sometimes the sky is the roof and the earth is the floor.
This is ridiculous when you say it in the drippy climate of London.
Take the idea of a house with a courtyard, with all its charm and
life. Within the small area you have God there, you have a tree
there, you have water there, you have an open, or semi-open
space. The sky, moon, everything, is inside your room. And when
you wake up in the morning you’re not shut up inside a box. You
come out and see your daughter across the veranda.

You are taught here to have the living room, dining room, etc.,
each separate. Such harshness. Often I dine on the veranda, or
sleep in the sitting room, or on the roof. Where is the discipline of
modernism which tells you everything should be in its place? We
have multi-use, multifunction, rather than unfuction.

The city today has been destroyed. You have the recreational
centre, the educational centre, the civic centre, the children’s
centre, each separate. It is as if you were to chop up the body and
say — here is my heart, and here is my lung, but they all work as
one body. I can’t say to the lung, which is a breathing space like a
park, get out. All these things were instinctive in the past. They
didn’t talk about it. They did it. The did it from intuition.

Q: Your design for the state mosque in Baghdad was very
large, with a minaret nearly 250 metres high. Can you
explain why you designed such a complex?
A: My treatment of it was completely different from anybody
else’s. To everybody else my design is out of scale. I think my
design is the only one true to scale.

I’ll tell you why it’s large. I took it as a response to a site which
exists now, but belongs to a past, and should have a future. So
symbolism is required, as well as function. It should represent
the status of Baghdad and its legacy as the city of the Islamic
world, as the city of the Khalifas, the Rome that it was. Its
influence went up to China. It had the heritage of Babylon. It is
also the city of the legend of the Thousand and One Nights. I had
to express all that. The competition programme asked for
aspiration. I translated the word aspiration.

The site around the mosque is in a very low income area,
residential. I had to treat the mosque in the horizon of the greater
expansion of Baghdad. And as a symbol of unity to the people,
Baghdad is deprived of any monument. I had to treat the frame as
well as the building. So my minaret is almost the height of the
Eiffel Tower. Baghdad deserves that. So if you are in the Hilton or
Sheraton Hotel ten miles away, when you open your window you
know that that Hilton is not in Paris, not in New York or
Philadelphia, it is in Baghdad.

Someone may ask, what does this have to do with a mosque.
You were asked to design a mosque for 30,000 people, a prayer
hall. That statement itself immediately dictates the environment.
If 30,000 people are to be sheltered under one roof, how much
open space must be outside to balance it? Because the enclosed
and the open space are both godly spaces.

Q: Do you ever design modern buildings?
A: It doesn’t frighten me to design even highrise buildings. But
how to integrate them, that is the question. I’m the same one
who would never put a building in Muscat more than two or three
stories high. Yet I would build a 250 metre high minaret, and a
dome. This depends on the code of ethical practice of proportion.
In the old city a rich man may have two courtyards but he should
not overpower his neighbour. In the heart of towns like
Damascus and Jeddah you find huge beautiful towers. They call
them beautiful. And it is beautiful when you see it by itself. But it
is almost hedonism, because you have destroyed the fabric of
that city. You have imposed something upon it, with what
purpose? It’s not a minaret — it’s not for God’s sake.

We should use technology as a means. The only machine I use
is for a good purpose. I love the machine but I control the
machine I don’t let it dictate to me.

Q: Are your ideas different from British architects?
A: In these ideas I don’t think we should differ a lot. I just seem
to have more opportunity to go into it, to explain it. Now I’m sure
they may be asking more practical questions — of economy, of
performance, of speed, of priorities, or urgency.

Q: Islamic architecture and design is very ornate. Is it more
expensive and therefore less practical?
A: That’s a common error which is always, unfortunately,
affecting the standard of Islamic architecture today. It’s only seen
in surface treatment and decorative art, but that is completely
wrong. It’s completely opposite. It is the most organic
architecture at its heart. Geometry and logic are often the
governor. The arabesque which flourishes is a modular design. It
is repeated and integrated. You may say a flower is too ornate,
but it is organic. It was designed by God, and it is so detailed. Or
look at a bee, or any creature and you will see the structure and
the colour scheme. Would you say a butterfly is too ornate?
‘Would you please wash yourself and come to us much more
simple?’ Sometimes architecture is purposely ornate, to
humanize what’s behind it. Because the material is not marble,
not wood, nothing except mud. The mud did miracles when it
was glazed and lustred. It competes with the best architecture in
the world — that simple mud. It is colourful, and you need colour,
like you need a garden.

Q: Is there an appreciation today in Britain or in the
Western world for Islamic architecture?
A: The whole world has been influenced by Islamic
architecture. In my own opinion, Islamic architecture is not local
architecture. It should never be exported anywhere else. That is
an insult — to bring an Isfahani dome to Regents Park in London.
But I think that the more the West is confronted with Islamic
architecture the more they appreciate it. By practising
architecture in the Middle East they had to make some effort to
incorporate and understand it. For the West, embracing Islamic
culture is not embracing a foreign culture, and alien culture. It’s
embracing your own identity, developing your own personality to
be worthy of the glote. Just as we Arabs had to develop to
embrace technology. We are not satisfied by what we learn here,
we have to give it another dimension, which then makes it
international because it is human.

Interview from The Middle East Times, 4-11 February 1994.
The approach to the design of The Baghdad State Mosque within the framework of Baghdad's future urban quality and historic status.

The scale reference of The Baghdad State Mosque to historic precedent and the growth of the metropolis demonstrates that the Mosque should continue to be the unifying factor in the modern planning of the city centre without becoming dwarfed by future high-rise development. The minaret, both light-tower and 'midhana (call to prayer), should relate in scale for the new metropolis.

The application of modern technology to the construction of this 250m high structure does not compromise its traditional status if the image remains true and loyal to society at large.

The potential of this technology must, in fact, be seen as contributory to the aspiration of the architecture. Both in its presence and by its performance, this project should be seminal to, and prescient of, the development of the new city horizon of Baghdad.

In addition to this, one should examine other aspects of the urban aesthetics relevant to the physical environment of the city as a whole, and the vision of containing a phenomenal feature in the skyline on the western river side to balance the city skyline on the east. By virtue of size and scale, the project is seen as an attempt at unifying these two main sectors of the city. Another aspect of the proposed scale of the Mosque is the conscious attempt to inherit the legacy of Baghdad, a unique city, heritage of Babylon and the City of A Thousand And One Nights. These aspirational and physical aspects should be seen together in the evaluation and appreciation of such a project.

*The base of the 4 piers of the minaret form a podium of 6m high which acts as a minaret 'sahan' with cascading water gardens. The MDR will publish shortly a special issue on The Baghdad State Mosque.
1. Site Plan
2. Entrance Gates
3. Mosque Aisle
4. Prayer Hall
5. Mosque Aisle Section
SEMINARS AND SYMPOSIA
The design potential of concrete as a tactile medium in building.

Dr. Makiya has always held the view that one should love to touch concrete. Even in his interview with The BBC World Service on January 24th he mentioned this. With this in mind, Dr. Makiya gave an internal Office Seminar on November 28th on The Aesthetics of Concrete. Some of the points Dr. Makiya made were that concrete is an earthly material that should be looked upon and handled with a love no less than that given to the aggregate of pebbles and sand with which Dr. Makiya played as a child on the banks of the Tigris. Just as the potter’s hand moulds the clay creatively, these very hands could work with concrete to give it its potential dignity. These pebbles and sand were inspirational in the design of the massive concrete wall panels that will surround the atrium walls of the Ceremonial Parade Grounds in Tikrit just as the clay carving on Babylonian Wall Reliefs will be reinterpreted on these walls, whereby homage will be paid to Iraq’s artistic heritage.

Baghdad State Mosque
Fadhil Ajina, like Naida Gailani, is another student from the foundation year of The Baghdad School of Architecture. He has his own private architectural practice in Baghdad. A Seminar on The Baghdad State Mosque was held in his honour on March 26th. Dr. Makiya discussed the designs for The Baghdad State Mosque by our office illustrating its importance not only as a Mosque but as a cultural centre for the city of Baghdad. Its size and scale should be seen to be worthy of a City which once ruled the entire Arab lands for 4 centuries under The Abbasids in order to create a new Baghdad of the future. Among invited guests were Atarid Sarraf, David Bivor of The British Museum, Geza Fehervari of The School of Oriental And African Studies, John Bradbury, Anthony Hutt, Bill Ager, Peter Stockwell, Harith Rassam and Deepak Kulkarni of Archicentre, and Sati Majid.

Ceramic
Naida Gailani, of The State Organisation of Buildings, Baghdad was one of Dr. Makiya’s foundation year students at The Baghdad School of Architecture. During her time there, she wrote a paper of the place of Ceramics in Architecture. Dr. Makiya always promised her that one day he would give her his approach to the importance of ceramic. For this reason, a seminar was held on February 28th with Naida as guest of honour. Some of Dr. Makiya’s own Islamic pottery, dating from the 10th-18th century, and books on the subject were displayed in the lecture room. Other guests included Tom Hancock, Brian Bunting, Derek Mathews, Faisal Hamid, Ali Mousawi, and Faraj Tajirian. Dr. Makiya talked about the use of ceramic in The Near East from its very beginnings until the present day and how ceramic was used and appreciated for daily use, not for a special patron, and expressed the taste and needs of a society that demanded it. Iraq is the homeland of glazed brick which can be traced back to the Babylonians where it was applied in Elam during the 2nd millennium BC. This technique was revived under the Abbasids and from then on, ceramic has always had an important place in Islamic Art and Architecture.
Westernisation of the Arab House denies the climatic and social intimacy of the traditional form which has flexibility and a masterly utilisation of space. The Arab House should not be seen as an individual edifice but as a space enclosure study related to community cluster planning of the Mahalla.

On March 15th/16th of this year, Dr. Makiya accompanied by Mairi and Didi took part in a Symposium on the Arab House at the School of Architecture, University of Newcastle-Upon-Tyne. Most of the participants were from the University itself, but among others, external participants included Abdel Wahed al-Wakil, John Warren of APP, Roy Gazzard of Durham University, Dr. Richard Lawless also of Durham University, Dr. Magdi Noor of University of Helwan, Cairo, and Mr. Tarek Shalabi of Nottingham University. Dr. Ihsan Fethi of The Baghdad School of Architecture was unable to attend so John Warren read his paper. Professor Derek Mathews provided illustrations of Building in the Yemen, whilst photographs from the Gertrude Bell Collection of The Middle East now belonging to The University of Newcastle-Upon Tyne surrounded the seminar hall. A small Exhibition of Baghdadi Houses was also put on by John Warren. There is soon to be a publication on this Symposium issued by The School of Architecture of Newcastle.

The concept of space in traditional Islamic architecture brought about an inwardness in the style of the traditional house. The outer elevation was not even considered. The inner space around the courtyard provided the intermediate spaces of the semi-covered with the covered, and a balance of such relationships between the open, the semi-open and the closed was the design criteria applied. The semi-open space of the veranda could be not only an eating-place, but a sleeping space as well.

Building in The Yemen
Professor Derek Mathews, a friend of Dr. Makiya's from his Cambridge days, showed a film of Building in the Yemen in our office on April 25th. He decorated the room with a series of his own engravings on The Yemen, each one beautifully drawn, and his own fieldwork. Outside guests included Neil Parkin, Ayyub Malik, Harith Rassam, Deepak Kulkarni, Attarid Sarraf (one of Dr. Makiya's early students from The Baghdad School of Architectural), Anthony Hutt, Ms. Norma Da Marco, Saed Madhloon, Hani al-Sa'igh, Hoseik Parandarian (a former employee of Makiya Ass.), and Nadjat Mohsen. Dr. Nazar Makiya from our Dubai office was also present.

An Etching of a Yemeni Street Scene by Derek Mathews taken from his book Building in the Yemen published in Rotterdam by Bouwcentrum And Information Centre for School Building And Museum of Ethnography (June 1980)
Esam Amer, Senior Project Coordinator of Makiya Associates, gave an internal office seminar on An Approach to Working Drawings. The discussion was concerned with the application of knowledge from the areas of philosophy of science, science methodology and systems theory, to the development of a scientifically-based understanding of the nature, role and importance of the activity of preparing working drawings and of its impact on the quality of the architects' work.

Mohammed Daraie, Project Architect for the refurbishment of 26 Westbourne Grove, gave an internal office seminar on Indigenous Building. The potential and problems of using indigenous building methods and techniques in meeting current rural building needs in Third World countries were investigated and discussed. Traditional examples and indigenous building techniques developed for current application in a number of Third World countries were illustrated with the aid of slides.

ARCHITECTURAL WEEK IN AMMAN, JORDAN
The Annual Seminar on Architecture in the City of Amman, Jordan was held during the week of December 7th attended by Dr. Makiya. It was opened by the Minister of Public Works of Jordan who is a dedicated engineer. In his speech, he urged the architectural profession to take responsibility for the new built-up environment with a wider vision of understanding the essential human values that make up the traditional Islamic way of life.

On the Saturday of the week, Dr. Makiya gave a seminar entitled Technology and Design Aspiration which centred on an appreciation of the creative process which will generate the future built-up environment in the Arab World. He stated that a greater emphasis should be placed on the continuity of traditional spatial forms but taking into account modern technological advances which allows a greater freedom in the interpretation of the traditional vocabulary.

Dr. Makiya was also in Amman to judge a Competition for an Islamic Research Building in Amman, Jordan. The Jury found the submissions from local practices to be of a notably high and international standard. The winning entry went to SBK (Shubeilat Badran Kailani) of Jordan.

Among the various Consultancy Advisory Services being provided by Makiya Associates, they are currently appointed to act as advisors on the Islamic environmental character of Salahaldeen University campus in Erbil, Iraq. The project being prepared for The State Organisation of Buildings of Baghdad is undertaken by an International Consortium based in Paris.

Dr. Makiya gave two lectures at other practices: One on September 6th at Scet International, 12 Rue Jules Cesar, 75012, Paris on The Islamic Background to Salahaldeen University, Erbil — Dr. Makiya is The Islamic Advisor to this project; the other at the London Offices of Ove Arup on The Background to The Ceremonial Parade Grounds, Tikrit on 18th December.
The Office held its annual Open Day for friends and associates on February 10th at the RIBA to coincide with the Exhibition of Arab Architecture Past and Present being held there. A few pieces of Dr. Makiya’s personal Islamic Art collection (and his palm tree!) gave an atmosphere that blended with the Arab music played on Duggie’s very sophisticated disco equipment. A film of The Kuwait State Mosque was shown whilst Lebanese food from Fakhredine Restaurant of Piccadilly was welcomed by hungry palates. Many of Dr. Makiya’s friends and Iraqi architects in London came and Roberto Zwirn, President of the Museums and Galleries Commission and a Trustee Member of the Islamic Museum of London; Hani al-Sa’igh, Secretary General of the Islamic Museum with his many secretaries past and present; Professor Derek Mathews, a friend of Dr. Makiya’s from his University days at Cambridge whey they used to cycle all over the English countryside for regional appreciation; Miss Monica Pigeon; and Sara Towle of The Middle East Times (a Middle East weekly newspaper published in Cyprus).

The party was a great success and we promise to keep it as a yearly tradition.

**Islamic Museum of London**

The Islamic Museum and Cultural Centre would be Worthy of the Great Metropolis of London. Islamic Art is an expression of the Islamic way of life and should be looked upon as an intricate part of the community life of the Muslim World. London already has a Mosque but it is not a cultural centre.

Dr. Makiya is one of the Trustees of this Museum which is still in search of suitable premises. The latest possible acquisition of The Royal Mint after failing to acquire Bedford College, Regents Park. It aims to be set up as a Charitable Trust to advance and promote research in Islamic Art and other aspects of Islamic Civilisation. If successful, it will provide an Islamic Study Centre. It does not aim to compete with other British Museum collections although it will have its own Islamic Art collection.

**Tufton Street**

Another Office of Makiya Associates, London was opened in March of this year, namely our Tufton Street Office in Victoria. This Office houses our team who are working on The Arab Organisations Headquarters of Kuwait.

**The Gulf Offices**

Makiya Associates is represented in the Gulf through the active participation of the local offices in Dubai and Doha. They are involved in carrying out all projects of Makiya Associates. Dr. Nazar Makiya and Mr. Sabah al-Bader are in charge of the two offices in Dubai and Doha respectively. Their presence in the region is further consolidated by direct and continuous liaison with the London Office.

**Charles Chen Zhanxiang**

In June Dr and Mrs Makiya gave a party for Charles Chen who is chief planner State Administration of City Construction, for Beijing. Dr Makiya studied with Chen at the Liverpool School of Architecture and had not seen him since his college days, until October 1981 when Dr Makiya, on a trip to China with the Aga Khan Award for Architecture was greeted at the airport by Chen.

**Forthcoming Office Events**

* The office is to hold it’s annual open day in the South Room of the RIBA on February 1st 1985.
* Members of the office have been invited to carry out research work in the city of Fez, Morocco. A date has not yet been set.
* An office trip to Bukhara, Samarkand and Toshkent is hoped for sometime during May 1985, friends of the office will also be welcome.

We would like to welcome new members of staff to this office. Namely, Aziz Al-Ghassab, Tina Nolan, Sheila McCarthy, Gair Howard-Williamson, Richard Wesley-James, Paul O’Toole to the Westbourne Grove Office and Eletherios Papastilianou, Mino Razban, Sandra O’Malley, Calum Storie, Julia Beevers and Aophain Dent to our Tufton Street Office. 

The Duke of Gloucester, Dr. Makiya and Crown-Prince of Jordan looking at a model of The Dome of The Rock at the opening of The Exhibition of Arab Architecture Past and Present put on by The Arab-British Chamber of Commerce. The Exhibition was held at the RIBA from 24 January-17 February 1984 and there is a catalogue available edited by Anthony Nutt published by The Centre for Middle Eastern And Islamic Studies. University of Durham. One of our Directors, Garry Martin, has written a chapter in the catalogue entitled Building in the Middle today In Search of a Direction.

**£10,000 Prize for Study on Arab Architecture**

The Arab-British Chamber of Commerce, London, has decided to award a £10,000 Prize for a detailed study on Arab Architecture. Dr. Makiya and Garry Martin both took part in lengthy discussions organised by The Arab-British Chamber on the possibility of an architectural prize. A Seminar was held on the proposed topics on September 10th, and apart from Dr. Makiya and Garry, other participants included Sherban Cantacazino, Ibrahim Shukrallah, Ronald Lewcock, Roy Gazzard, Jim Antoniou, Anthony Hutt, Janice Pavely and Piers Rogers. More details can be obtained from the Arab-British Chamber of Commerce, 42 Berkeley Square, London W.1.
COTSWOLDS PARTY
In 1939, Dr. Makiya as part of his third year studies at Liverpool School of Architecture carried out measured work in Chipping Camden. Since he has always had a fondness for this part of England, he bought a cottage in Upper Slaughter about eight years ago. The Office Annual Summer Party was held there on July 21st and fortunately, it turned out to be a very sunny day. It combined Duggie’s disco in the Village Hall, Mohamed the Cook’s wonderful Egyptian cuisine, table-tennis in the garden, swimming at a nearby hotel and country walks. Friends and family all joined in the fun which lasted until the early hours of the next day with some guests spending the entire weekend. Many thanks to Mrs. Makiya for all the effort she put in to make the day so enjoyable.

ENGAGEMENTS
At last, Garry Martin, member of the Board of Directors has decided to take the plunge. The lucky girl is Jordanian-born Arda Ibrahimian, who came to know Garry through her translation work for our office. We all wish them the best for their future together.

MARRIAGES
Nancy Lee (our Interior Designer) to Jonathan Wimpenny. Nancy chose the Campidoglio in Rome as her wedding venue on October 15th. Roxandra Cotescue from our Tufton Street Office “represented” our office by failing to get to the church on time (Rome traffic) after having had her handbag stolen. Congratulations to Nancy and Jonathan, and better luck next time in Rome to Roxandra.

BIRTHS
Stephen and Moira Kite gave birth to a son, Edwin Stephen, on August 3rd. Edwin weighed in at 8lbs 10ozs and was the youngest attendant at the Office Christmas Party. Obviously destined to be a chip-of-the-old-block.

OPERATIONS
Emergency at UCL Hospital. Garry Martin spent his annual holiday in Ward 2/1 convalescing after having had his appendix out. His ward looked like a florist’s shop with the bouquets and Get Well Cards.

GREETINGS CARD COMPETITION
This year’s Christmas Card Competition was of a good standard and the panel of judges, namely Dr. Makiya, Garry Martin and Shaun Crawley, were pleased by the number of entries. Honorary mentions went to Eugene whose Irish humour and close-contact with Dr. Makiya’s books were inspirations for his card, and Matthew and Michael’s monumental gateway. Third Prize went to Anil (Keshavji) for his skilful entry done on our newly acquired computer. Second Prize to Kalwinder who designed an ingeniously folding card and finally, First Prize was shared jointly by Godfrey and Diddi who applied the theme of the year Arab Architecture Past and Present.

A post-dated Special Mention went to Richard for his card showing The Reindeer’s ascent on Samarra to celebrate the occasion of Christmas.
Traditional continuity should not mean living in the past. It should be a question of the past living in the present for a better future . . .

Islamic Philosophy is based on humanism, and the theory of 'Oneness' or Unity. Every man is a member of the Universe, past, present and future, not just a member of the present. Through this, man is integrated into the 'Oneness'.