INTRODUCTION

The Aga Khan Award for Architecture (AKAA) celebrates buildings that set standards of excellence in architecture, planning practices, historic preservation and landscape architecture.

THROUGH ITS HISTORY, the Award seeks to identify and communicate projects that are exemplary in their commitment to the needs and aspirations of Muslim societies, and that employ innovative architectural solutions to address these needs. The Award provides impetus for architectural projects that not only respond to the functional, social and economic needs of the communities for which they are built, but also stimulate and inspire similar efforts elsewhere.

The Award is governed by a steering committee chaired by His Highness the Aga Khan. A new committee is constituted each cycle to establish the thematic direction in response to emerging priorities and issues. The selection process emphasizes architecture that set new standards of excellence in innovation, materials, and to projects likely to inspire similar efforts elsewhere.

The Aga Khan Award for Architecture (AKAA) is awarded biennially. It has been granted to over 9,000 building projects throughout the world. Since its launch in 1977, the AKAA has inspired similar efforts elsewhere.
2019 Winning and Shortlisted Projects

Public Spaces Development Programme
Republic of Tatarstan, Russian Federation

Beyazıt State Library Renovation
Istanbul, Turkey

Concrete at Alserkal Avenue
Dubai, United Arab Emirates

SOS Children's Village Tadjourah, Djibouti

Warka Water Dorze, Ethiopia

Ashinaga Uganda Dormitory Nansana, Uganda

Courtyard House Plugin Beijing, China

Amber Denim Loom Shed Gazipur, Bangladesh

Taman Bima Microlibrary Bandung, Indonesia

AM Residence Jakarta, Indonesia

Alioune Diop University Teaching and Research Unit Bambey, Senegal

Revitalisation of Muharraq Muharraq, Bahrain

Muttrah Fish Market Muscat, Oman

Msheireb Museums Doha, Qatar

Arcadia Education Project South Kanarchor, Bangladesh

Palestinian Museum Birzeit, Palestine

Al-Mureijah Art Spaces Sharjah, United Arab Emirates

Wasit Wetland Centre Sharjah, United Arab Emirates

Jarahieh School Al-Marj, Lebanon

Enghelab Street Rehabilitation Tehran, Iran

2019 Winning and Shortlisted Projects
Revitalisation of Muharraq

Noura Al Sayeh, Manama, Bahrain

Project director
Khalifa, Manama, Bahrain

Sheikha Mai Bint Mohammed Al

Patron
Muharraq

This site, inscribed on the UNESCO

list of World Heritage Sites, is anchored to the site that can remain

the natural condition of the site and

design a structure that rises with

the wooden structures used in the traditional construction. The final design is

a modular amphibious structure

its topography. The final design is

on stilts were not compatible with

raising the land with sand or building

is flooded almost five months of the

year, but conventional solutions like

vocational training centre. The site

for single women, a nursery and a

social facilities, such as a hostel

preschools and develop additional

patch of land to relocate one of its

welfare organisation, purchased a

Maleka Welfare Trust, a private social

organisation, was the outcome of teamwork between

this low-cost, low-impact project was

approach yet global in its solution,

fetishizing craft.

The modesty of the programme,

"site-specific in its technological

complex issues – of buoyancy,

compact, the project resolves

this amphibious school through

the use of materials and the

modest bamboo school illustrates

The Programme broadly and more

visibly in the process of developing the

visionary effort to maintain the

spirit of this historic city a number of

conservation projects as well as some

new buildings and schemes for the

public spaces have been implemented

as part of the project, titled "Pearl

by an NGO and the Government.

This project is part of a visionary

approach to heritage conservation

and contemporary public space

planning.

a part of the project, titled "Pearl

of the seashore, encapsulates every

properties, oyster beds and parts of

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by an NGO and the Government.
The Palestinian Museum is an act of hope for current and future generations. It is the powerful embodiment of a culture in its galleries, educational programmes and projects completed in the region at the centre of its curatorial mission. The building’s very existence, its level of detailing and the perfection of its design and specifications are intertwined with the region’s development as a whole. The Jewish people are the only peoples in the world that have a constant presence in a land and can transform the history of a place of such significance. The building tells the history of Palestine’s vegetation and agriculture, whilst the edifice crowns a terraced hill overlooking the distant sea and cities of historic Palestine. Its design was directly inspired by the surrounding topography, the building adopts the geometric language. It balances a reliance on local materials with the age-old architectural language of the Mediterranean. Its design was conceived and often inappropriately located in many communities, projects which are purposefully located to have a public good from the tendencies of nature, even in snow.

The Programme is also designed to elevate the importance of the participation of users and the involvement and encouragement of the public in such projects – in leadership, but also in the realisation of plans for projects completed by the end of 2017 have required different types of input, a variety of resources and a clear idea of the end product. The scale and diversity of the 185 projects completed by the end of 2017 have required different types of input, a variety of resources and a clear idea of the end product. The scheme was conceived as a programme for the public good from the tendencies of nature, even in snow.

The Programme is also designed to elevate the importance of the participation of users and the involvement and encouragement of the public in such projects – in leadership, but also in the realisation of plans.
Alioune Diop University Teaching and Research Unit

Hamdy Scagol

Client
Ministry of Higher Education, ACBEP, Ministry of Urbanism & IDOM, Bilbao, Spain

Architect

Dakar, Senegal

Site area
11,500 m²

Completed
December 2017

This building responds to the principles of bioclimatic design, using strategies to control solar radiation and heat gain. The design minimizes the use of non-renewable materials and energy sources. The building is organized around a large double roof that allows for the activation of natural ventilation and daylight. Its permeable materials and green roof contribute to the building's overall environmental impact.

Jury citation

The sustainability principles and materials used in the Alioune Diop University Teaching and Research Unit are commendable. The building demonstrates a deep commitment to ecological consciousness and energy efficiency. The simple yet elegant design that also has apositive impact on climate change and society is translated into a well-integrated building that serves as a model for implementing environmental principles.

Wasit Wetland Centre

Sharjah, United Arab Emirates

Client
Sharjah Islamic Bank & Government of Sharjah, United Arab Emirates

Architect
X-Architects, Dubai, United Arab Emirates

Completed
2015

Site area
200,000 m²

The Wasit Wetland Centre stands as a remarkable example of environmentally conscious and low-impact architecture. It encourages the preservation of wetland habitats and provides an educational opportunity for local visitors. The Centre also aims to serve as a model for implementing environmentally sustainable development in the region.

Jury citation

The Wasit Wetland Centre represents a commendable example of environmentally conscious design. It demonstrates the potential of architecture to contribute positively in a broader social context. The Project sets a positive example for the development of similar projects in the region.
Amber Denim Loom Shed

Client: Bangladesh
Completed: 2014
Site area: 10,000 m²

The “Loom Shed” is a new factory building that reflects Bangladesh’s textile tradition, using local materials and bringing together traditional and modern construction techniques. The building was designed with the knowledge of vernacular building processes and put their workers took an active part in the construction. The factory has a simple layout comprising a dining space for workers, a prayer room, a buyers’ lounge, and a multi-purpose area and washrooms. The factory has a simple layout comprising a dining space for workers, a prayer room, a buyers’ lounge, and a multi-purpose area and washrooms. The factory has a simple layout comprising a dining space for workers, a prayer room, a buyers’ lounge, and a multi-purpose area and washrooms. The factory has a simple layout comprising a dining space for workers, a prayer room, a buyers’ lounge, and a multi-purpose area and washrooms.

Courtyard House Plugin

Client: China
Completed: 2014
Site area: 2015 m²

The “Plugin” House was first developed as a prototype for installation within the densely populated residence of Dashilar in Beijing. The Plugin House is a flexible system that allows for the insertion of modern components within the traditional structure. The system is designed to be adaptable and cost-effective, allowing for the upgrading of existing buildings. The “Plugin” House was first developed as a prototype for installation within the densely populated residence of Dashilar in Beijing. The Plugin House is a flexible system that allows for the insertion of modern components within the traditional structure. The system is designed to be adaptable and cost-effective, allowing for the upgrading of existing buildings.

SOS Children’s Village

Client: Kenya
Completed: 2015
Site area: 315 m²

The SOS Children’s Village is a complex designed to shelter at-risk children and give them the chance of a normal childhood in a loving family. The project team built 15 houses in a medina-styled complex designed to shelter at-risk children and give them the chance of a normal childhood in a loving family. The project team built 15 houses in a medina-styled complex designed to shelter at-risk children and give them the chance of a normal childhood in a loving family. The project team built 15 houses in a medina-styled complex designed to shelter at-risk children and give them the chance of a normal childhood in a loving family.

Warka Water

Client: Ethiopia
Completed: 2015
Site area: 225 m²

Warka Water is a typical example of what can be done with simple tools and no money. The prototype consists of an elegant triangular frame, made out of local bamboo, that encloses a transparent water body and supported by upcycled gas pipes that act as steel columns. The high ceiling, bamboo screen-walls and open space design allow natural light and ventilation, thereby eliminating the need for artificial air-conditioning or lighting. Thus, artificial air-conditioning or lighting is not required. The water body can be designed to have a rainwater harvesting function, which collects up to 100 litres of water per day. This makes it an unusual design solution: Warka Water is not only a water collection system, but also an important part of the design. The Warka Water prototype has been approved by the inhabitants of the area and has been preserved. The towers and lattices provide natural shade and ventilation. Because the layout of narrow streets; wind towers and lattices provide natural shade and ventilation. Because the layout of narrow streets; wind towers and lattices provide natural shade and ventilation. Because the layout of narrow streets; wind towers and lattices provide natural shade and ventilation.
**Microlibrary**

**Taman Bima**

Bandung, Indonesia

**Description**

The Microlibrary aims to help combat illiteracy in urban and rural villages, offering cost-effective, eco-conscious reading facilities to locals. A pilot project for a series of low-cost,-low-impact libraries focused on providing accessible reading material in areas with limited resources.

**Details**

- **Client:** Bandung, Indonesia
- **Architect:** SHAU Architects
- **Completed:** 2016
- **Site area:** 821 m²
- **City of Bandung, Indonesia**
- **Ventilation:** The pattern, in zeros which help with daylight and cross-ventilation. The ground floor, which is partially excavated to create a semi-underground library and book storage, is partially covered by a ramp that leads to an open-plan event space. The upper structure is steel and concrete, with façades made of existing stage used for community events. The upper structure is steel and concrete, with façades made of
- **Elevated library and book storage:** The Microlibrary is elevated to provide a unique reading experience and to allow for the use of the space below as a public library. The book storage is designed to be easily accessible and to accommodate the needs of the community.
- **Social-oriented space:** The upper level includes a social-oriented space with seating and a semi-enclosed area, with the aim of providing a comfortable and inviting environment for reading and socializing.
- **Conclusion:** The Microlibrary is a successful example of how architecture can be used to improve the quality of life in urban and rural areas, providing a space for reading and learning in a cost-effective and sustainable manner.
**Muttrah Fish Market**

**Muscat, Oman**

- **Architect:** Snøhetta, Oslo, Norway
- **Client:** Municipality of Muscat
- **Completed:** 2017

The new market celebrates the continuity of the region's trade and fishing traditions, while also catering to Oman's growing tourism industry. Situated at Muttrah's harbour, the fish market itself is a rooftop restaurant in addition to the fish souk, restaurant, and terrace areas. The design exemplifies contextual regionalism, respecting the scale and integrity of the contextual regionalism, adding new dynamic elements. The curved wall that defines its spine reflects the calligraphy, exploiting the play of light and shadow. Its aluminium fins are inspired by the sinuous flow of Arabic decoration. The canopy's form was radial, mimicking the radial shape of the corniche and bay area, and has light-filtering pierced area, and an ephemeral appearance that provides shade, natural ventilation and an open feeling. The canopy's form was radial, mimicking the radial shape of the corniche and bay area, and has light-filtering pierced area, and an ephemeral appearance that provides shade, natural ventilation and an open feeling.

**Msheireb Museums**

**Doha, Qatar**

- **Architect:** John McAslan + Partners, London, United Kingdom
- **Client:** Msheireb Properties, Doha, Qatar
- **Completed:** 2016

Four historic courtyard houses have been remodelled and extended dating from the early 20th century. The subject of each museum relates directly to the occupations of the houses. The domestic authentic mouthpieces for Qatari lived in them, making them new subterranean gallery below one of the houses. The subject of each museum relates directly to the occupations of the houses. The domestic authentic mouthpieces for Qatari lived in them, making them new subterranean gallery below one of the houses. The domestic authentic mouthpieces for Qatari lived in them, making them new subterranean gallery below one of the houses.

**Beyazıt State Library Renovation**

**Istanbul, Turkey**

- **Architect:** Tabanlioğlu Architects, Istanbul, Turkey
- **Client:** Ministry of Culture and Tourism, Istanbul, Turkey
- **Completed:** 2015

Founded in 1884 inside a 16th century building, Beyazıt State Library, one of the open courtyards. The most water elements, and landscaping were given to the arrangement, paving, lighting. Careful attention was paid to the display of over 25,000 rare events during which the public can admire the Byzantine remains that the library space introduced a 24/7, hosts exhibitions and cultural atmosphere. The library, now open with a new structure, which filters light and projects a resurrection of space. Producing new ideas and adding new subterranean gallery below the public space, the library space introduced a 24/7, hosts exhibitions and cultural atmosphere. The library, now open with a new structure, which filters light and projects a resurrection of space. Producing new ideas and adding new subterranean gallery below the public space, the library space introduced a 24/7, hosts exhibitions and cultural atmosphere. 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Concrete at Alserkal Avenue

Dubai, United Arab Emirates

Architect
Office for Metropolitan Architecture (O.M.A.), Rotterdam, Netherlands

Client
Alserkal Avenue LLC, Dubai, United Arab Emirates

Completed
2017

Site area
978 m2

Alserkal Avenue, a former industrial complex in Dubai, has been transformed into a cultural hub. This project took four existing warehouses and reimagined them to create Concrete, a flexible, multipurpose space for artists and cultural events in the centre of the complex. In order to maximise the area for events, the services were consolidated at one end of the building. The entrance and events space, with a flexible floorplan containing four 8-metre high pivoting and sliding walls, are situated close to The Yard, the district’s main outdoor public space. The front façade has large-scale, translucent doors that open onto The Yard, forming a symbiotic relationship between indoors and outdoors and allowing activities to flow between both spaces.

Al Mureijah Art Spaces

Sharjah, United Arab Emirates

Architect
Mona El Mousfy, Sharmen Azam, Inayat, Sharjah, United Arab Emirates

Client
Sharjah Art Foundation, United Arab Emirates

Completed
2013

Site area
9,289 m2

The Sharjah Art Foundation, a cultural institution that emerged from the Sharjah Biennial, wanted to invest in non-museum spaces and simultaneously reclaim historic links to the city centre. Five dilapidated buildings in the Al Mureijah neighbourhood offered the perfect urban and architectural setting for a contemporary art venue. Now renovated and combined with additional outdoor exhibition areas, the five buildings provide a range of interior and exterior spaces to experience art in a variety of ambiences. Rooftops were cleared and interconnected to serve as extra open-air galleries and particular attention was given to natural lighting. The Sharjah Art Spaces were designed so as to allow the continued preservation of almost 40% of the urban fabric whilst creating a new gathering place for local and international art enthusiasts.
### Award Ceremonies 1980–2019

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Architect/Designer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980</td>
<td>Shalimar Gardens, Lahore, Pakistan</td>
<td>Hassan Fathy</td>
</tr>
<tr>
<td>1983</td>
<td>Topkapi Palace, Istanbul, Turkey</td>
<td>Rifat Chadirji</td>
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<tr>
<td>1986</td>
<td>Badi' Palace, Marrakesh, Morocco</td>
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<tr>
<td>1989</td>
<td>Citadel of Salah Al-Din, Cairo, Egypt</td>
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<tr>
<td>1992</td>
<td>Registan Square, Samarkand, Uzbekistan</td>
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<td>1995</td>
<td>Carter Philips, Kuwait</td>
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<td>1998</td>
<td>The Alhambra, Granada, Spain</td>
<td></td>
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<td>2000</td>
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<tr>
<td>2001</td>
<td>Citadel of Aleppo, Aleppo, Syria</td>
<td>Geoffrey Bawa</td>
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<tr>
<td>2004</td>
<td>Gardens of Emperor Humayun's Tomb, Delhi and Agra Fort, India</td>
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<tr>
<td>2007</td>
<td>Petronas Philharmonic Hall, Petronas Towers, Kuala Lumpur, Malaysia</td>
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<tr>
<td>2010</td>
<td>Museum of Islamic Art, Doha, Qatar</td>
<td>Oleg Grabar</td>
</tr>
<tr>
<td>2013</td>
<td>Castelo São Jorge, Lisbon, Portugal</td>
<td></td>
</tr>
<tr>
<td>2016</td>
<td>Al Jahili Fort, Al Ain, United Arab Emirates</td>
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</tr>
</tbody>
</table>
Award Steering Committees and Master Juries 1980–2019

Steering Committee 2016
- His Highness the Aga Khan
- Mohammad Al-Asad
- David Adjaye
- Francesco Bandarin
- Hanif Kara
- Kamil Merican
- Azim Nanji
- Gülru Necipoğlu
- Brigitte Shim
- Yu Kongjian

Steering Committee 2019
- His Highness the Aga Khan
- Sir David Adjaye
- Mohammad Al-Asad
- Emre Arolat
- Francesco Bandarin
- Hanif Kara
- Azim Nanji
- Nasser Rabbat
- Brigitte Shim
- Marina Tabassum

Master Jury 2016
- Suad Amiry
- Emre Arolat
- Akeel Bilgrami
- Luis Fernández-Galiano
- Hameed Haroon
- Lesley Lokko
- Mohsen Mostafavi
- Dominique Perrault
- Hossein Rezai

Master Jury 2019
- Anthony Kwamé Appiah
- Meisa Batayneh
- Sir David Chipperfield
- Nondita Correa Mehrotra
- Elizabeth Diller
- Edhem Eldem
- Mona Fawaz
- Kareem Ibrahim
- Ali Malkawi

Steering Committee and Master Jury 2016
- Luis Fernández-Galiano
- Architect, Spain
- 2016
- Hameed Haroon
- Journalist, Pakistan
- 2016
- Emre Arolat
- Architect, Turkey
- 2016
- Dominique Perrault
- Architect, France
- 2016
- Akeel Bilgrami
- Philisopher, India/USA
- 2016

Steering Committee and Master Jury 2019
- Sir David Adjaye
- Architect, UK
- 2019
- Francesco Bandarin
- Architect, Italy
- 2019
- Marina Tabassum
- Architect, Bangladesh
- 2019
- Elizabeth Diller
- Architect, USA
- 2019
- Hanif Kara
- Structural Engineer, UK
- 2019
- Anthony Kwamé Appiah
- Philisopher, Ghana/UK
- 2019
- Edhem Eldem
- Historian, Turkey
- 2019
- Meisa Batayneh
- Architect, Jordan
- 2019
- Mona Fawaz
- Architect, Lebanon
- 2019
- Nasser Rabbat
- Architectural Historian, Syria/USA
- 2019
- Sir David Chipperfield
- Architect, UK
- 2019
- Kareem Ibrahim
- Architect, Egypt
- 2019
- Brigitte Shim
- Architect, Canada
- 2019
- Nondita Correa Mehrotra
- Architect, India/USA
- 2019
- Ali Malkawi
- Structural Engineer, Jordan/USA
- 2019
- Mohammad Al-Asad
- Architectural Historian, Jordan
- 2019
- Emre Arolat
- Architect, Turkey
- 2019