



From left: Habib Bank Plaza,
Pakistan Burmah Shell Building,
Maymar View and
Hassan Square.

concerned in the field of planning, construction and efficient use of indigenous materials. No prizes were awarded by the judges in this category.

The above decisions of the panel of judges were announced at a formal Award Ceremony held at Hotel Sheraton on July 28th, 1983, as part of the KDA Silver Jubilee Celebrations. The following citations for each of the Awards were prepared and read by the Secretary Building Awards Committee at the Awards Ceremony.

Citation for Habib Bank Plaza (Gold Shield)

Location: I.I. Chundrigar Road, Karachi.
Architects: Leo A. Daly of San Francisco, USA.
Client: Habib Bank Ltd.
Engineering Consultants: M/s. Umar Munshi.
Contractors: Abbas Builders Ltd.

A monument to the City of Karachi the Habib Bank Plaza has dominated the Karachi skyline ever since it was built. It has become synonymous with the image of Karachi and in fact the city is now recognised by the Habib Bank Building.

The HBL Plaza was constructed in a period of four years and was occupied in September, 1971. It has a total floor area of 278,600 square feet and was built at a total cost of Rs.46 million (US\$4.36 million approx.). The entire construction is of cast insitu reinforced concrete.

Taking maximum advantage of the site the building consists of a basement from which rise 23 floors (the 24th floor is used to house the water tower and cooling tower) making it the first high rise building in Pakistan. It is also the first circular building in Pakistan.

The design and the external facade treatment are not only functional in that they provide insulation against heat, but also give the visual impression of the stability and strength of one of the biggest financial institutions in Pakistan. The concept of having a Plaza at the lower level is amongst the first in the city of Karachi.

The President of Habib Bank being abroad, Mr. Mohammad Usman, Member Board of Governors, Habib Bank Limited, received the Gold Shield.

Citation for Pakistan Burmah Shell Office* (Gold Shield)

Location: Chaudhury Kaliquzzaman Road, Clyton, Karachi.
Architect: Habib Fida Ali.
Client: Pakistan Burmah Shell Ltd.
Structural Consultants: Mushtaq & Bilal Associates.
Contractors: Yassen Bahadur & Company.

Built entirely of exposed concrete in various textures and patterns, it is among the first buildings in exposed concrete in Karachi.

Covering an area of 72,900 square feet the architect has designed quality office spaces whose overall excellence and general high technical level has created an office which is comfortable as well as unique for a commercial institution. The total cost of the building came to Rs.25 million (US\$2.36 million approx.) and it was occupied in August, 1978.

The entire building has a sculptural quality, dynamic forms and warm spaces; and the jury specially commended the high quality of construction achieved by the contractors under the supervision of the architects.

Mr. Habib Fida Ali, the architect received the Gold Shield.

**The building was covered in MIMAR 6.*

Citation for Maymar View (Gold Shield)

Location: Block 17, Gulshan-e-Iqbal, Karachi.
Architect: Syed Mazhar Ali.
Developers & Builders: Maymar Housing Services.
Structural Consultant: The late Hafiz Sadiq Hussain.
Interior Decoration: Mrs. Qudsia Akbar.

Maymar view consists of nine four storey blocks with two flats on each floor. In five of these blocks car parking is provided on the ground floor for each apartment. The blocks are arranged around an open courtyard and the general atmosphere is secure and pleasant. Each apartment is around 2,100 square feet and was sold at an average price of Rs.190,000 (US\$18,000 approx.).

The quality of design and workmanship and the care and consideration given to the creation of community living has created a pleasant atmosphere in apartment living. It

is to the credit of the Residents Cooperative of the Project that they have grouped together and maintained the project well since its occupancy in April 1977.

The judges recognised the efforts of this builder in providing a viable living atmosphere where efficient community housing gives due consideration to open spaces, landscaping, children's play area and easy maintenance.

Maymar View is a pace-setter for middle-income living and shows that such communities can be built and maintained in Pakistan if commercial greed does not overpower social needs and if a suitable environment is provided to the people.

Mr. Syed Mazhar Ali accepted the Gold Shield in this category on behalf of Maymar Housing Services.

Citation for Hassan Square (Silver Shield)

Location: KDA Scheme 24, Karachi.
Developers/Builders: Hassan Associates.
Architect: Arif Hassan
Consultants and Contractors: Hassan Associates.

Hassan Square was constructed over a period of two years and occupied in 1975. The project has a total of 8 apartment blocks consisting of 112 apartments each with an average area of 1,400 square feet. The apartments were meant for middle-income groups and the average selling price was around Rs.59,000.00 (US\$5,000 approximately).

The design aimed at creating not only the housing unit but also an entire environment consisting of open spaces intermingled with blocks of flats. It also separates the vehicular and pedestrian movement, while all residential blocks and the commercial area are linked by pedestrian walkways.

After occupancy various changes were made by the residents and maintenance should be improved in the project. The pattern provided by Hassan Square has influenced subsequent developers, builders and architects. Furthermore it has helped raise the architectural consciousness of the average citizen. In this respect Hassan Square has been a trend-setter.

Mr. Farook Hassan received the Silver Shield on behalf of M/s. Hassan Associates.

S. Z. S. Jaffery

Directions in Diversity

The Winners of the 1983 Aga Khan Award for Architecture

MIMAR Special Feature

Background to the Awards

Editors

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The 1983 Awards
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The Winning Projects

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The stamp to commemorate the Award was issued on September 4th, 1983 by Turkey. The design for the stamp was by architect Mehmet Donuk Pamir.

Background to the Awards

The 1983 Aga Khan Award for Architecture, one of the most important and certainly the largest (US\$500,000 in total), is the subject of this special feature. It is our intention here to attempt to come to terms with the most recent selection — eleven winning buildings — in some kind of theoretical and critical framework. A “contextualist” analysis, particularly relevant when the parameters involved include both the specific character of contemporary local production of building and wide cultural diversity, is undoubtedly best done by those most familiar with individual situations. It does not, however, seem out of place to address some of the larger issues reflected by the winning buildings. Three such issues stand out in marked relief: the place of history in contemporary practice, that of technology, and that of education — professional as well as the public in general.

The Award for Architecture was created by His Highness the Aga Khan who, after consultation and long reflection, constituted a Steering Committee back in 1977 which was composed of intellectuals and architectural practitioners — Muslim and non-Muslim. It was decidedly *not* an Academy, such as the Swedish Academy entrusted with selection of the Nobel Prizes, but rather a collection of individuals concerned about the fate of contemporary architecture for Muslim communities and who shared a conviction: that the founding of an award-giving institution could effectively draw attention to and encourage necessary improvements in the built environment.

It has not perhaps been sufficiently emphasised that the Aga Khan Award for Architecture is not a competition. To be eligible, buildings must have been constructed in the last 25 years and have been in use for at least two years prior to receiving the Award. Nomination is by nominators identified by the Award Office from throughout the Muslim World, what follows is an elaborate, detailed process of documentation — which, more conservative historians would not call historical research but rather investigative reporting. Nonetheless, wherever possible all the key persons involved in the conception and realisation of an edifice (client, architect, contractors) are contacted for information which is incorporated into files prepared for a first screening of projects. In the first three-year cycle of Awards given out in 1980, the Award Steering Committee itself did the first screening and elimination of projects, retaining some thirty for future Master Jury con-

sideration, in 1983, it was the new Master Jury which undertook initial review in January and final selection in July. This difference in tactics between the two cycles resulted in some noteworthy disparities in the kinds of buildings premiated.

Of all the procedures brought into being by the sponsors of this Award, the Technical Review team is probably the one which demarcated this prize-giving endeavour from others. Due to quasi-impossibility of sending all nine members of the Master Jury to see all short-listed buildings, in a reasonable length of time and at reasonable financial outlay, a group of evaluators from differing backgrounds was convened and entrusted with the task of verifying previously-obtained documentation, of supplementing this with crucial additional information (such as user reactions), and of formulating as objective an analysis of the project as might be reasonably expected and presenting this report in written and verbal form to the Jury. Eight persons participated in 1980 (ten in 1983), each being assigned one or several projects to visit with a professional photographer and a local contact person.

Technical review of potential winning buildings is really “front-line” exposure not only to the edifice itself but also to all those who might wish to influence the selection process. Reviewers’ experience has shown that it requires considerable dexterity in dealing with government officials, for example, whose priorities or policies may no longer be reflected by a building for which they were originally the client; or, dissatisfied clients and unpaid architects; or architects who would prefer that a different building of theirs than the one nominated be considered; or, on a collective level, professional groups who may oppose a given choice as being unworthy or unrepresentative, while community groups may or may not volunteer information according to how much they feel they may stand to benefit from an eventual prize. In every case, however, the Technical Review members have been unanimous in declaring that such field work was a unique and enriching experience. Historical data obtained in this way, and retained at the Award’s Geneva documentation centre, constitutes an incomparable archive for future research and analysis.

A final word must be added concerning an unusual yet integral activity in this award-giving process, namely a series of international seminars during a three-year cycle which are both fact-finding, network building, and educational in terms of publicising Aga Khan Award ideals. Having been closely associated with the conception of those undertaken over the past three years, in the Peoples’ Republic of China, in Senegal and in North Yemen, the central goals from the Award’s point of view were two-fold: 1) provide a forum in which critical issues affecting the built environmental locally and regionally could be brought out

“The journey of love is a very long journey,
But sometimes with a sign you can
cross that vast desert.
Search and search again without
losing hope,
You may find sometime a treasure
on your way.”

— Muhammad Iqbal

“We have recognised an
architecture for men, women and
children, not yet an architecture for
history books.

Through architecture we are
recognising the quality of life
within the Muslim world today.”

— H.H. the Aga Khan

“We must demand from our
respective national decision
makers, our architects, our
planners and our landscape
designers an environment in which
we can work, practice the precept
of our faith and live harmoniously
and to the fullest.”

— H.H. the Aga Khan

This special feature has been compiled by the editors. All illustrations are courtesy of the Aga Khan Awards Foundation. All photographs of winners are by C. Little. Photographs of projects are individually credited.

Note: We have organised this feature to start with general statements, then proceed from attitudes from the past to projects which point towards the future.

and discussed, in the presence of Award staff, Steering Committee and invited guests, by those who knew the issues most intimately; 2) sensitise the general, as well as professional public to the need to safeguard the remaining vestiges of their rich architectural heritage *in order that these might provide legitimate, theoretical bases for contemporary and future creativity in the realm of design*. The theme dealt with in China, "The Changing Rural Habitat", and that of urban growth in African cities today, which was the focus in Senegal, both gave more weight to the first of the above-mentioned goals; the seminar in Sana'a placed considerable emphasis upon preservation of what still exists. In addition to the international seminars there was one regional (Southeast Asian) co-sponsored seminar in Kuala Lumpur, Malaysia, where questions of architectural identity were debated. Questions which remain unanswered are: the extent and manner by which the seminar programme is demonstrably useful to the Award office in bringing new buildings to their attention, or to future Jury members in providing criteria by which to judge buildings presented to them.

Messages of 1980

A history of the Aga Khan Award for Architecture as a functioning entity is undeniably bound up with the persons called upon to participate. The choices of the 1980 Master Jury — there were fifteen winning projects — tend to reflect the predominant concerns of those individuals brought together at a particular moment in time to confront a by-no-means exhaustive collection of nominations. Confirmed social commitment was a significant common trait among such 1980 Master Jury members as architect Giancarlo de Carlo, economist Mahbub Ul-Haq, culturalist Soedjatmoko, and Mazharul Islam, architect from Bangladesh. This is not at all to say that they, nor others, were insensitive to formal or aesthetic issues in architecture, but an overriding concern for the "fit" between building and society manifested itself in the selection of such winners as the Kampung Improvement Programme and the *pesantrens* in Indonesia, the Medical Center in Mali, and the Agricultural Training Centre in Senegal. A tendency to focus upon social criteria, in the absence of a single, unequivocally superior, aesthetic solution among the buildings presented, was detectable in their decisions.

Secondly, the strong role of tradition characterises several of the 1980 winning buildings: traditional techniques (Halawa house, Kampung, etc.), traditional typologies (Moroccan courtyard housing, *pesantrens*), and traditional urban environments (Sidi Bou Said) — not to mention the restoration projects in Iran. All of which is to say that certain "bench-marks" were set out in the previous cycle by which we may compare and judge the results of 1983.

To Honour the Winners The 1983 Awards Ceremony

The Topkapi Serayi (Gun-gate Palace) is perhaps the best-known historic building in Turkey. It has been the residence and headquarters of several Ottoman emperors and is now a museum with its priceless collection of painting, Chinese porcelain and the Prophet's Mantle.

The Palace is built around a series of four main courtyards and a large number of inner courts, in non-monumental and almost surprisingly intimate spaces. Different buildings and functions such as living quarters, the *harem*, the mosques, the Imperial Treasury and the kitchens are well defined and each courtyard is separated by gateways.

The Awards selected the Palace for the ceremony and the Turkish Government enthusiastically lent their support — indeed Istanbul was chosen as the location for the ceremony on an invitation from the Turkish authorities.

For the actual prize giving the canopied gateway, Akağalar Kapisi, the Babü-Saade (Gate of Felicity), between the second and third courts, was chosen. This gateway, a focal point in the court, had been used in the past by rulers for ceremonial audiences. This simple and elegant ceremony, held on the 4th September 1983, continued this old tradition for a new purpose.

The design too reflected this: the simple podium, the columns of light and speakers and the fibreglass moulded chairs — all in white — created a pleasing contrast with the old setting. The design of the whole ceremony event was by Turkish architect Doruk Pamir whose restrained approach added to the total elegance of the event.

The prize giving was held at dusk, the

sun filling the space with a golden light, in the presence of H.E. General Evrin, President of Turkey, H.H. the Aga Khan and members of his family, Ministers, diplomats and prominent Turks. The President and His Highness made short speeches, after which the prizes were given to representatives of the clients and designers of the Award winning projects.

After the prize-giving the guests proceeded to the banquet around the water-court of Sultan Ibrahim Taşlıği (Terrace of Sultan Ibrahim) and the surrounding pavilions. The guests dined by starlight and candlelight with a magnificent view of the Golden Horn.

It did not end there; later that night many of the guests walked down to the water's edge in a candlelit procession to one of the old ferrys which had been specially redone for this cruise. Finally, after midnight the guests returned to their hotels; a memorable evening.

The next day the winners were given the opportunity to present their projects at the Ibrahim Paşa Palace, which had just been renovated a couple of months earlier. The winners spent all day talking about their work to a group of 250 architects and students and answered questions from the floor. This event marked the end of the events in Istanbul, and the start of the next Award cycle.

Right, top: Tradition revived — Gate of Felicity historically used by rulers for ceremonial audiences was reused for the 1983 AKAA ceremony. Photograph: C. Little.

Right: Drawing shows a ceremony in the 18th Century.

Below: Seminar to honour the winners. Photograph: C. Little.





AKAA 1983: Populism or Pluralism in Architecture?

A cursory glance at the winners of the 1980 Aga Khan Awards might have led one to believe that the Foundation was embracing the Hassan Fathy trend in architecture: the Halawa house was designed by a former student, and executed by Fathy's former mason-companion; the UNESCO-devised school building system in Senegal was Fathy inspired; there is the clinic in Mopti by André Ravereau; and to top it all off, Hassan Fathy received the special Chairman's Award for his life-long contribution (which of course he richly deserved). In turning to the 1983 Awards, then, one might be struck right off by the Arts Centre in Egypt by Ramses Wissa Wassef, of the same genera-

tion as Fathy, and a former "comrade-in-arms" as it were, before striking out on his own path; the mud-brick mosque in Niono might seem a continuation of Award juries' predilection for mud brick ... or, put differently, for "Do-It-Yourself Traditional" as opposed to "Let-The-Foreigners-Do-It-Modern". Yet, a second glance at the 1980 and 1983 reveals the sleek metal Mecca Hotel and Conference Centre in the same basket with the Agricultural Training School in stabilised earth, and the Hajj Airport Terminal with the Malian mosque. Are these juries trying to have their cake and eat it too, supporting populism in architecture for developing societies, and an international style pluralism as well?

Although admittedly exaggerated, the polemical lines drawn in the above caricature

encompass the not uncommon bewilderment provoked by the recent choice of eleven new winners. The wonderment is about whether there is anything at all that significantly ties them together.

Critical Regionalism

In a recent issue of the journal *Perspecta* (n° 20, 1983, Yale University, USA) the architect/critic Kenneth Frampton introduces and defines (however cautiously) the idea of critical regionalism in architecture:

"The term critical regionalism is not intended to denote the vernacular, as this was once spontaneously produced by the combined interaction of climate, culture, myth and craft, but rather to identify those recent regional "schools" whose aim has been to represent and serve, in a critical sense, the limited constituencies in which they are grounded. Such a regionalism depends, by definition, on a connection between the political consciousness of a society and the profession. Among the pre-conditions for the emergence of critical regional expression is not only sufficient prosperity but also a strong desire for realising an identity."

The concept, although defended with examples drawn mainly from the offspring of the Modern Movement in the West, such as Mario Botta in Switzerland, Alvaro Siza in Portugal, Barraján in Mexico, and certain Spanish Catalanian architects, seems useful and valid as an analytical tool to evaluate the relative merits of the projects presented here. Why? Because Mr. Frampton himself takes his own point of departure from a quotation by the French historian Paul Ricoeur, which is cited and makes explicit the relevance to architecture, and cultural problems generally, in developing lands:

"Thus we come to the crucial problem confronting nations just rising from underdevelopment. In order to get on to the road toward modernisation, is it necessary to jettison the old cultural past which has been the raison d'être of a nation? ... Whence the paradox: on the one hand, it has to root itself in the soil of its past, forge a national spirit, and unfurl this spiritual and cultural revindication before the colonialist's personality. But in order to take part in modern civilisation, it is necessary at the same time to take part in scientific, technical, and political rationality, something which very often requires the pure and simple abandon of a whole cultural past. It is a fact: every culture cannot sustain and absorb the shock of modern civilisation. There is the paradox: how to become modern and to return to sources; how to revive an old, dormant civilisation and take part in universal civilisation..."

This concept of critical regionalism, or what I would prefer to call "critical distance" in architecture, can be helpful in sorting out the degrees of success each of the buildings attains in resolving the paradox: traditional culture/universal civilisation.

Only four out of the eleven Aga Khan Awards come close to making bridges in the paradox alluded to above: the apartment-hotel in Sousse, the Niono mosque in Mali, the Sherefudin White Mosque in Yugosla-

via, and the Hafsia neighbourhood in Tunis. Each of the others, with one exception, falls into the categories either of vernacular architecture or restoration/rehabilitation. The one exception is the Hajj Airport Terminal, which is *neither* part of a traditional culture *nor* universal, by any stretch of the imagination — not yet. Inordinate amounts of money, rare materials, the biggest computer in the world and essentially expatriate labour (both manual and intellectual) were employed in achieving a fabulous, absolutely staggering, technological wonder. While it does fulfil *some* of the criteria required for critical regionalism mentioned by Mr. Frampton, such as being rooted in prosperity (Saudi Arabia's is unrivalled) and desire for realising an identity, the fact that it was conceived by Western designers, relying upon the highest conceivable technology, relegates the Hajj Terminal to a category all its own when contrasted — as one of the Hajj Terminal's architects, Mr. Wildermuth did so forcefully — with the centuries-old, craft techniques used by the mason in constructing the Niono mosque, the disparities between the available means employed points up the extreme poles in architectural production today. There is absolutely no way one can meaningfully compare the beauty of the one with the beauty of the other.

The Hajj Terminal (see *MIMAR* 4, 1982) is a technological feat, a *tour de force* which *may*, some day, be referred to in the history books as being comparable to the pyramids in their time, or the Eiffel Tower in Paris in its time. Awe-inspiring in scale, and above all in imagery, the Hajj Airport structure represents one of those remarkable leaps into the future, offering something archetypal in form for other creators to ponder. Yet its power is devoid of spiritual, as well as architectural context.

Let us return to the four key buildings as potential embodiments of critical regionalism. It was conceived and built by a master mason, Lamine Minta, who served his apprenticeship with the small, tight group of masons in Djenne, Mali, before going to work on a dam construction project under the French colonial authorities in the Office de Niger during the 1930's. The model upon which Minta based his original mosque conception, and the subsequent additions at Niono is clearly that of the Great Mosque of his hometown Djenne. The tradition of architectural cross-fertilisation between a strong local style, and regions as far away as North Africa and the sub-Sahel, is carried on by Minta in his own work.

First of all, this mason had learned his trade also under French colonial direction, building various structures for the administration and even learning to construct vaults for covering spaces — which he proposed to the clients of the Niono mosque but they refused for reasons of cost. Hence, he became aware of other cultural models. Secondly, while respecting the mosque

typology he knew best, namely the 3-towered east facade at Djenne, Minta took considerable liberty of expression on the tower of the west facade. He introduces inhabitable symmetry in the placement of openings elsewhere on the facades, as well as arched pilasters on the exterior which do not correspond to the structural system nor the interior divisions of space. Finally, the mason has accepted to incorporate more "modern" materials such as pre-cast cement ventilators for windows and fired brick in certain parts of the structure. These are, in my estimation, perhaps only the barest hints, subtle though they may be, of an openness on the mason's part (i.e. "rooted culture") to pressures from foreign civilisation. Minta has, in his own way, demonstrated a degree of *critical distance* in relation to his inherited traditional language and to what he has seen of modernity.

The Sherefudin White Mosque, on the other hand, seems less convincing in this regard, both in formal terms *and* after having heard the architect himself describe his goals and the actual design process. By self-consciously undertaking to formulate a *new* expression, a new language in mosque design, Professor Ugljen has betrayed his proper origins as a university-trained architect of the mid-20th century in Southern Europe. At the seminar during the Istanbul Award presentations, the architect described his study and research into Arab geometric patterns, and his efforts to distill these into a pure, "Cubist" geometry compatible with modern sensitivities. (The mosque, he said, also reflects the use of traditional forms found in his native province of Bosnia). Reinforced concrete (stuccoed and painted white) was employed because it was inexpensive yet allowed, for example, the "free placing of window openings".

In fact, the mosque is disturbing for two reasons. Externally, the proportions and massing of the different volumes, as well as the shapes of openings, are awkward. (The triangular aperture with green drainpipe on the south facade, opposite the minaret is one such detail). A pervasive abrupt angularity dominates the silhouette of the building. Some commentators on the mosque's architecture have seen sources of inspiration for it in Le Corbusier's Ronchamp chapel, which, I may say, is stretching the imagination. In a generous moment, one might recall Aalto's churches in Finland as perhaps having had some influence on the mosque in Visoko, but the formal treatment is much more Germanic than Swiss or Finnish. However, the second unsettling feature — this one is positive — is the relative simplicity, dignity and attractiveness of the interior prayer space. The discordant feelings provoked from the exterior to the interior of the mosque are unfortunately left unresolved architecturally.

While one is inclined to question the Master Jury's assertion that "this building is a

unique achievement in a period when the greatest problem confronting all architects is integrating and absorbing the 'Modern Movement' into the developing architectural scene, they are fully justified it would seem in saying that "lighting and ambiance of the interior, though modern, exactly maintains the traditional atmosphere of the mosque". The Sherefudin White Mosque is so resolutely modern, conceived by an architect who self-consciously states his antecedents, that we have the example of an approach to the paradox traditional culture/universal civilisation, from the opposite "end of the stick" than our Malian mason, Mr. Minta. Professor Ugljen has captured something of the *sacred* inside his building — because of the depth of his own spirituality, perhaps — but architecturally he is too "retro", in a Modernist way, overtly displaying his 20th century cultural models.

The Hafsia Quarter project in Tunis raises more issues — historical, social, technological — than it attempts to answer. It seems to have been singled out for an Award for the *processes* it involves in attempting to reconstruct viable housing in a previously-demolished ancient quarter of the *medina*. The programme with its mixture of commercial and residential facilities (95 units) was devised by an Association (A.S.M. Tunis) whose objectives were the safeguarding of the old city while assuring its compatibility with 20th century modes of existence. Compromised along the way by rising costs of construction, what was originally intended as low-cost housing for the *medina's* poor has now become a well-to-do residential neighbourhood. However, because of the initial studies undertaken to determine the needs and preferences of the target group by a team of specialists from different disciplines, Tunisian architects, and the UNESCO architect Arno Heinz, were able to propose house-types and an overall urban morphology which set an admirable precedent. In spite of its questionable success socially and aesthetically (at least it is not a high-rise development!), the Hafsia project, like other undertakings in Tunisia, has benefited from the mingling of cultures over the centuries and shows signs of eventually producing the critical regionalism defined above.

Of the four winning projects, five have indicated among eleven as potentially showing the way to becoming *modern* while returning to the sources of traditional culture, the apartment-hotel in Sousse by Serge Santelli (See *MIMAR* 2, 1981) contains basic markers in the direction of an authentic regionalist architecture, be it Tunisian, Yeminite, or Malaysian. This is not the place for a long analysis; one can refer to our earlier publication of the hotel for further information. It is exemplary for the following reason: the architect, although French and not Tunisian, shares with his compatriot Andre Ravereau, who has worked for many

The Award Steering Committee & Executive

The Award's policy-making body is its Steering Committee which changes in past every three years. This body meets at least thrice a year to review and direct the Award's efforts. Chaired by His Highness the Aga Khan (the board's only permanent member) the present Steering Committee consists of twelve people. The other members are: Professor Mohammed Arkoun, specialist in Arabic and Arabic literature at the Sorbonne in Paris; Mr. Sherban Cantacuzino, architectural writer and Secretary of the Royal Fine Art Commission in Britain; Sir Hugh Casson, architect in private practice, author, film maker and President of the Royal Academy of Arts in Britain; Mr. Charles Correa, one of India's leading architects; Professor Oleg Grabar, specialist in Islamic art and architecture at Harvard University, U.S.A; Professor Renata Holod, formerly head of the Award and specialist in Islamic art and architecture at the University of Pennsylvania, U.S.A; Mr. Hasan-Uddin Khan, also former head of the Award, an architect and planner from Pakistan and editor of *MIMAR*; Professor Doğan Kuban, architectural historian, Director of the Institute of History of Architecture and Restoration at Istanbul Technical University, Turkey; Dr. Mohamed Makiya, the Iraqi architect in private practice in London and Bahrain; Mr. Kamil Khan Mumtaz, an architect and planner in private practice in Pakistan and Professor William Porter of the Department of Architecture and Planning at the Massachusetts Institute of Technology in the U.S.A.

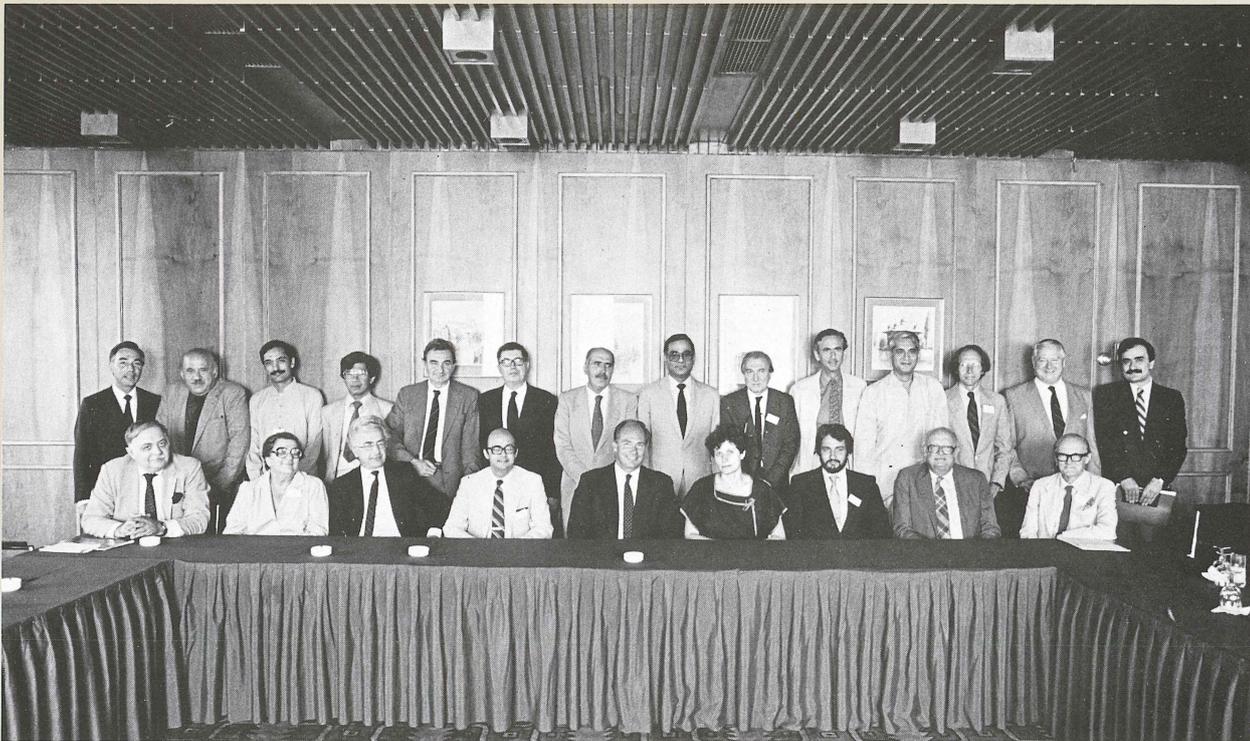
The Award's executive arm is in Geneva, headed by the Secretary-General, Dr. Said Zulficar from Egypt, a conservationist, historian and programme specialist, and Deputy Secretary-General, Dr. Suha Özkan, an architect and professor of the theory of architecture, from Turkey. They are backed by a small but dedicated team of architects and other specialists.

The 1983 Master Jury

The Master Jury, an independent group, is responsible for the choice of Award winners. The Jury, appointed some two years ago, was familiar with the aims, objectives and programme of the Award through its attendance of Award events, such as the seminars. The Master Jury members, like the Steering Committee, are drawn from all over the world. The Jury changes for every Award. The 1983 Jury consisted of nine members: Dr. Turgut Cansever, a Turkish architect in private practice in Istanbul and winner in 1980 of an Aga Khan Award; Mr. Rifat Chadirji, the Iraqi architect and theoretician; Mr. Habib Fida Ali, Pakistani architect (profiled in *MIMAR* 6); Professor Mübeccel Kiray, an urban sociologist from Istanbul, Turkey (and the only non-architect of the jury); Mr. Charles Moore, the eminent American architect, professor and author; Professor Parid Wardi bin Sudin from the Universiti Teknologi Malaysia in Kuala Lumpur; Dr. Ismail Serageldin, an architect and planner from Egypt, presently head of the Urban Projects Division of the World Bank in Washington D.C; Mr. Roland Simounet, the French architect and Mr. James Stirling, the well-known and innovative British architect.

Back row, from left to right: Said Zulficar, Mohamed Makiya, Kamil Khan Mumtaz, Parid Wardi Sudin, Doğan Kuban, Roland Simounet, Turgut Cansever, Habib Fida Ali, Rifat Chadirji, Sherban Cantacuzino, Charles Correa, William Porter, Michael Curtis, Suha Özkan.

Front row, from left to right: Oleg Grabar, Mübecell Kiray, Mohammed Arkoun, Ismail Serageldin, H.H. The Aga Khan, Renata Holod, Hasan-Uddin Khan, Charles Moore, Hugh Casson.



years in Algeria and whose medical centre in Mopti won an Aga Khan Award in 1980, a key quality, that of *critical distance* in relation to the architectural heritage they know and care for so deeply. Santelli has, after long years of exposure and study, penetrated beyond the exterior architectural accoutrements of traditional building in order to understand for example how the plan of the courtyard house in North Africa corresponds to social needs, economic constraints, and climatic factors. The scale of the hotel's courtyards, the repetitive arrangement of units around modified versions of the basic courtyard concept (complete with pools, shaded nooks, etc.), and the use of local materials, such as Nabuel tiles (the architect

proposed constructing the hotel of brick but the client insisted on reinforced concrete), reveal a knowledge of the past and a commitment to adapt the essential qualities of this past into the present.

A hotel is still a hotel. It is neither a private house, such as Mr. Nail Çakirhan's prize-winning efforts nor a complex of living and working spaces such as Mr. Wissa Wassef's. The latter, in my opinion, remain in the realm of the vernacular, praiseworthy as this may be. The programme for the Sousse hotel is modern; it caters primarily to a Western clientele — for the moment. Yet, the architecture reflects a critical, theoretical questioning which is absolutely essential for the future elaboration of a regional expres-

ion in building. Unfortunately, Mr. Santelli is *not* of the region, and never will be entirely no matter how long he might reside there. He would be the first person, I think, to agree that this hotel ought better to have been conceived by a local architect; for, it would be a more encouraging sign for the future, *not* to have been designed by a foreigner. It is the local masons themselves, such as at Niono, or the future professionals from the "rooted culture" out of which they come, who will ultimately have to achieve a *critical distance* in relation to their own traditions and to the offerings of universal civilisation.

Brian Brace Taylor

Awards 1983

- | | |
|--|--|
| 1. <i>The Great Mosque of Niono</i>
Niono, Mali | 9. <i>Tanjong Jara Beach Hotel/
Rantau Abang Visitor's Centre</i>
Kuala Trengganu, Malaysia |
| 2. <i>The Hajj Terminal</i>
Jeddah, Saudi Arabia | 10. <i>Residence Andalous</i>
Sousse, Tunisia |
| 3. <i>Tomb of Shah Rukn-i-Alam</i>
Multân, Pakistan | 11. <i>Sherefudin's White Mosque</i>
Visoko, Yugoslavia |
| 4. <i>Darb Qirmiz Quarter</i>
Cairo, Egypt | |
| 5. <i>Azem Palace</i>
Damascus, Syria | |
| 6. <i>Hafsia Quarter</i>
Tunis, Tunisia | |
| 7. <i>Wissa Wassef Arts Centre</i>
El Giza, Egypt | |
| 8. <i>Çakirhan House</i>
Akyaka Village, Turkey | |



Diversity

Structure and image

MIMAR Comment

The Master Jury decisions reflect the diversity of styles, approaches to design, wide geographic spread and cultural differences and similarities in the countries with significant Muslim populations. This diversity is well illustrated by the Niono mosque and the Hajj Terminal.

The Great Mosque of Niono has little innovation but reflects an inherited tradition where building knowledge (what works and what does not) and cultural acceptance is passed down through generations. Built without any drawings this project contrasts strongly with the Hajj Terminal, in every

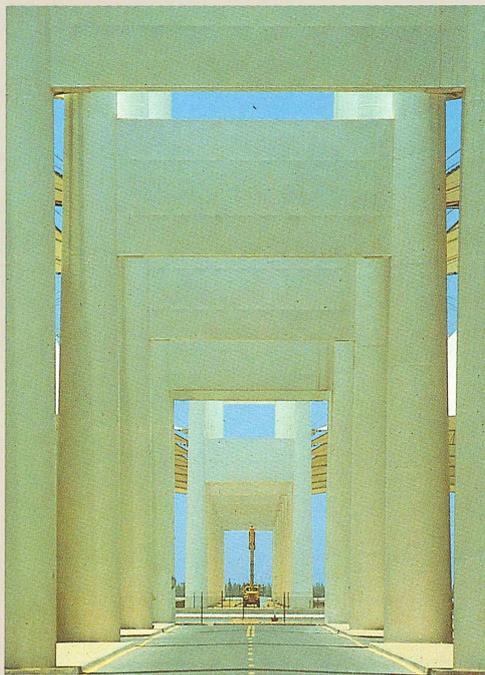
way, which was designed by the world's most advanced computer.

The small spans and shaded spaces of the mosque shading worshipers from the hot sun perform the same function as the 45 metre spans of the terminal canopy, which uses the tent as a symbol of desert living. The materials too could not be more different; from earth to a specially manufactured fibreglass membrane.

In spite of their differences, one structurally innovative the other not, they both use familiar symbols to relate to their respective communities. The recognition of

the two ends of the building spectrum, both in structural and image terms, illustrates vividly the Jury's approach.

The contradiction between using a traditional image (the tent and the Sahelian architecture), of a traditional indigenous culture of Mali, which is unlikely to survive, and dreams of past Arabian nomadic societies with contemporary life has not really been resolved in either of these buildings. But both, in their very different ways, represent continuity and change in poetic structures which are both sources of inspiration for the future.



Both the Great Mosque of Niono in Mali and the Hajj Terminal in Saudi Arabia use repetition with effect even though they are worlds apart in technology and image.

The Great Mosque of Niono

Niono, Mali, 1973.

Tradition continued

Technical reviewer: Raoul Snelder, architect, Senegal and the Netherlands.
 Photographer: Kamran Adle, Iran.

“The continuing existence of traditional forms is one of our strongest allies in retaining architectural character and cultural identity ...

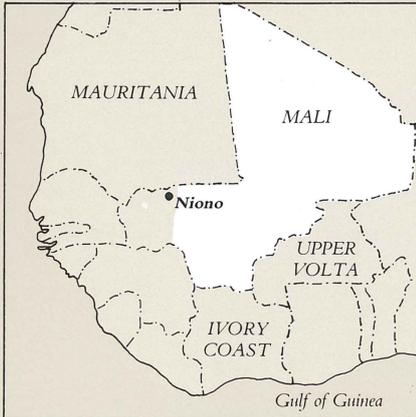
(This project) reflects the deep and powerful tradition of vernacular structures.”

— Master Jury

Prize money to: Lassiné Minta, the Master mason and the Mosque Fund.

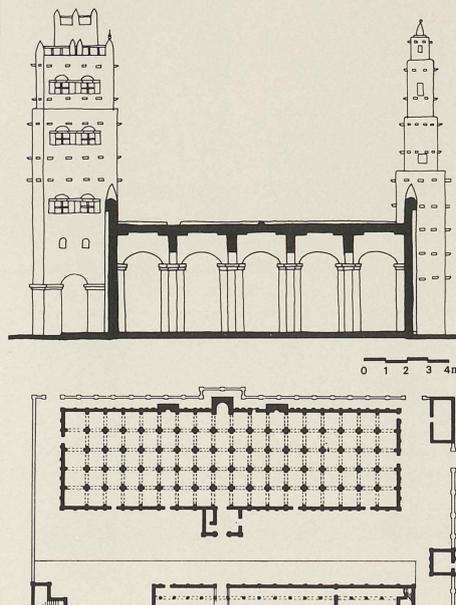


L. Minta.

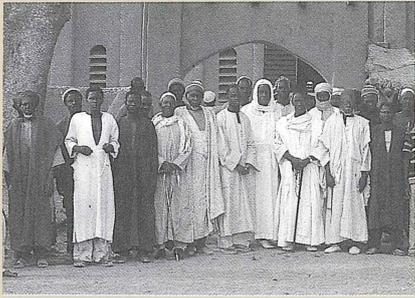


Project Data

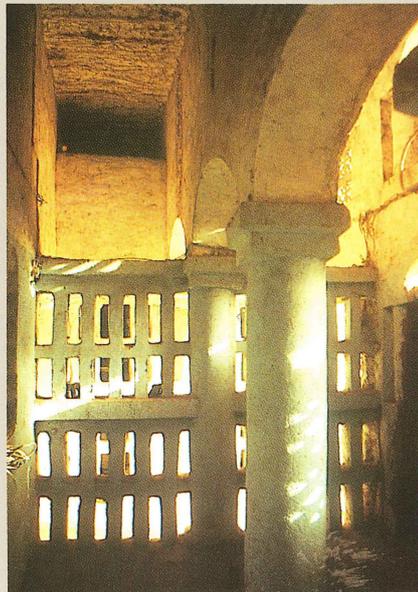
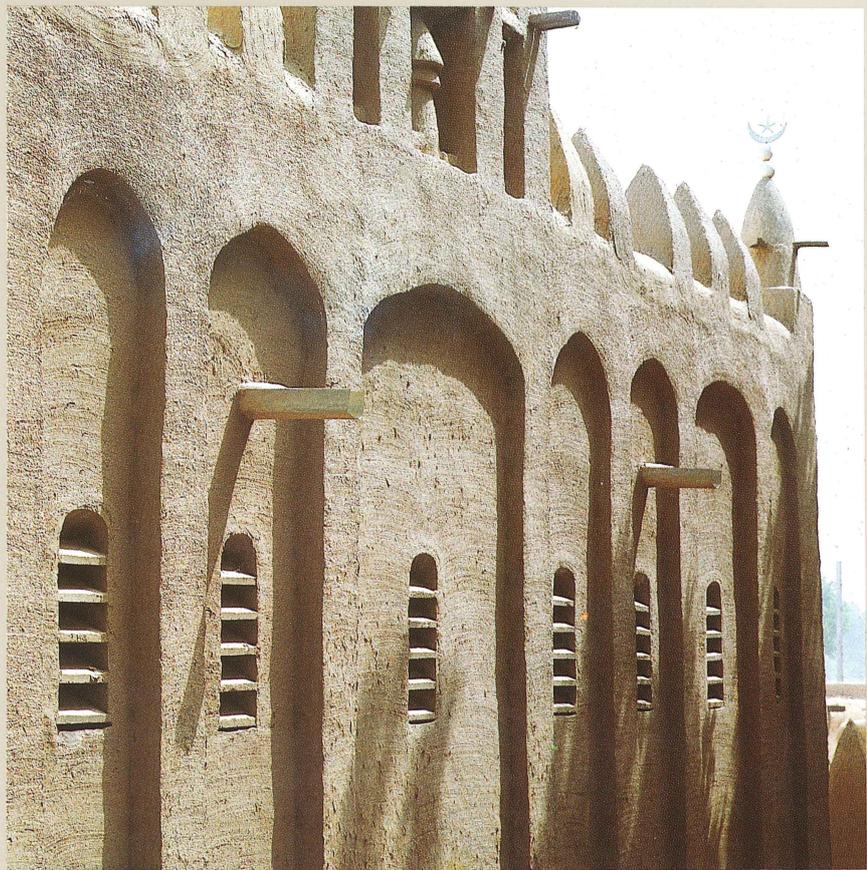
Client: The Muslim community of Niono.
 Master mason/builder: Lassiné Minta.
 History: A mosque of 119 square metres was finished in 1948. Between 1969 and 1973 the main building was enlarged and new sections added. The caretaker's room was transformed into a tomb for the first imam who died in early 1983.
 Site area: 1980 square metres (33 x 60 metres)
 Built-up area: Main building 726 square metres; women's room 140 square metres; annexes 230 square metres; verandah 230 square metres.
 Cost: Undetermined extensive use of community labour.
 Construction: Load-bearing mud brick walls and arches supporting floors and roofs of wood, matting and earth.



Above: The mosque has three mehrabs instead of the usual one.
 Left: Plan and section. Drawings by R. Snelder.
 Right: The detail of the mehrab wall shows how the towers are structured with timber beams which also act as a ladder for resurfacing the exterior.



The imam, community elders and builders of the mosque.



Above: The exterior detailing reflects the interior structure. The roof is edged with a tooth-comb balcony and the corner elements are protected by ostrich eggs. The crescent and star is a recent addition. Rain water is flung well away from the building by elongated scuppers.
Left: The interior space is divided by a screen which separates the male and female praying areas.

The Hajj Terminal

King Abdulaziz International Airport, Jeddah, Saudi Arabia, 1981.

Technological innovation

Technical reviewer: Halim
Abdel Halim, architect, Egypt.
Photographer: Reha Günay,
Turkey.

“... brilliant and imaginative design of the roofing system ... with elegance and beauty. ... has pushed known building technology beyond its established limits ... the design will undoubtedly serve as a source of inspiration to designers ...”

— Master Jury

Prize money to: Gordon Wildermuth, the estate of the late Fazlur R. Khan, Roul de Anmas, designers; to General Said Y. Amin and Mohammad Dakman, administrators.



G. Wildermuth (top) and Mrs. F. Khan.



Project Data

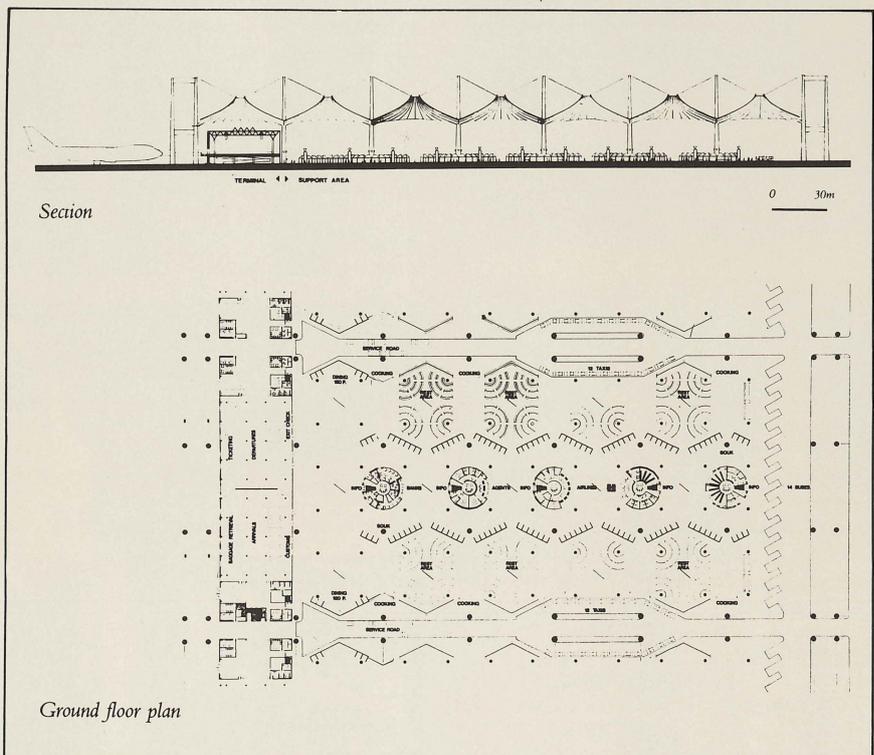
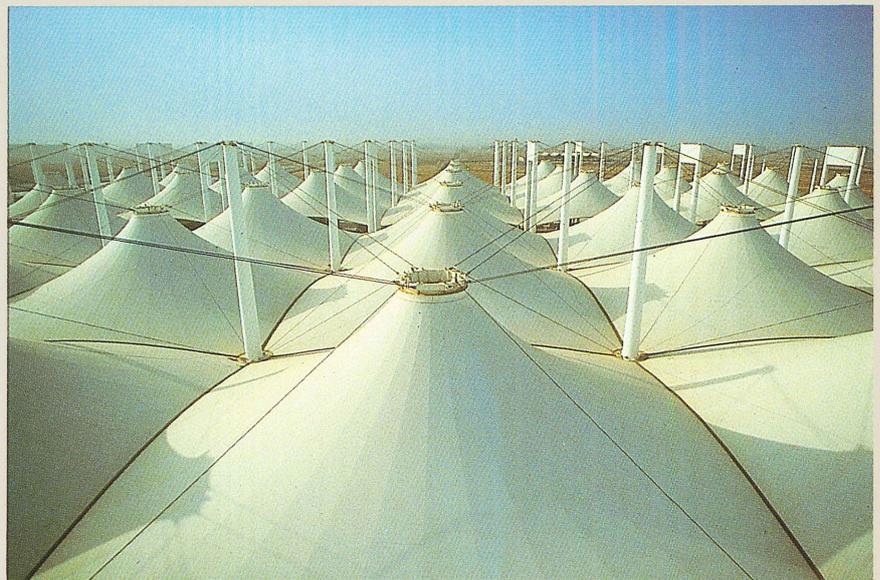
Client: Ministry of Defence and Aviation.
Designers: Skidmore, Owings and Merrill & Partners, New York and Chicago, USA. (G. Wildermuth, R.O. Allen, R. De Anmas, G. Bunshaft, P. Gujral, F.R. Khan and J. Winkler, Partners-in-charge.)

History: Plans for a Hajj terminal were first formulated in the early 1960's. Design commenced in 1974. A full size prototype of one unit was built and tested in 1979. The structure was officially opened in 1981 but was finally completed in 1982. The terminal can handle 5000 pilgrims per hour and up to 80,000 people at a time.

Site area: 105 square kilometres (35 square miles)
Built-up area: 40.5 hectares (105 acres) in two identical structures each 320 x 686 metres. Each half of the terminal is divided into five equal modules. Each module in turn is made up of twenty-one units, each measuring 45 x 45 metres. In addition to the terminals are the support areas (5 modules), other buildings (3 modules), and a bus holding station.

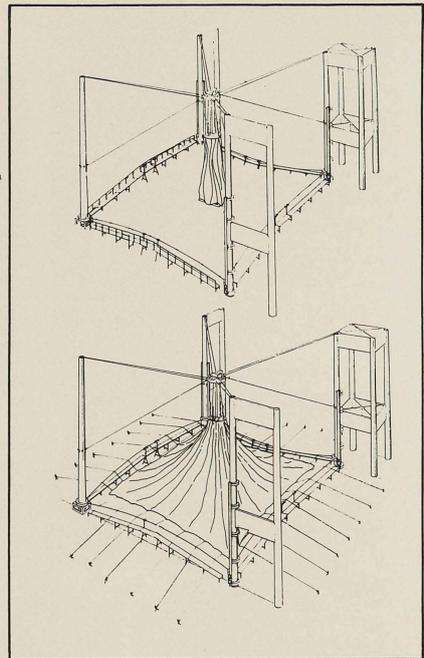
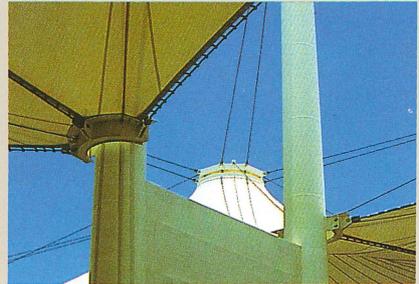
Cost: It is difficult to state final costs, but it has been estimated that the total project costs (which includes the structures, all buildings, parking and roadworks and infrastructure) are around US\$650,000,000. The tent structures themselves cost about US\$92 million i.e. US\$600 per square metre.

Construction: The foundations are of concrete on a coral soil. The walls of the buildings are of precast concrete panels and prestressed elements. The structural steel pylons, each 45 metres high weighing 68 tons, are bolted onto a concrete pad. Each of the tent units is made with a Teflon-coated fibreglass membrane which is white in colour and reflects around 75% of the solar radiation. The tent, shaped and supported by radial steel cables, has a life expectancy of 30 years.



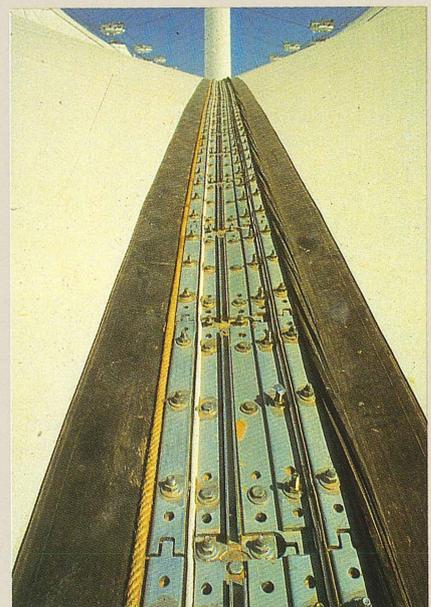
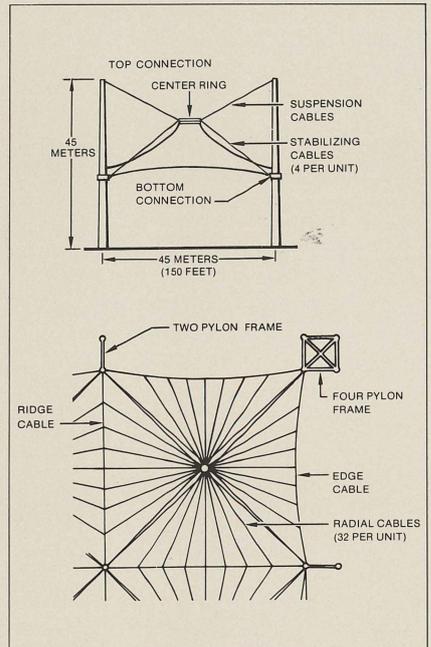
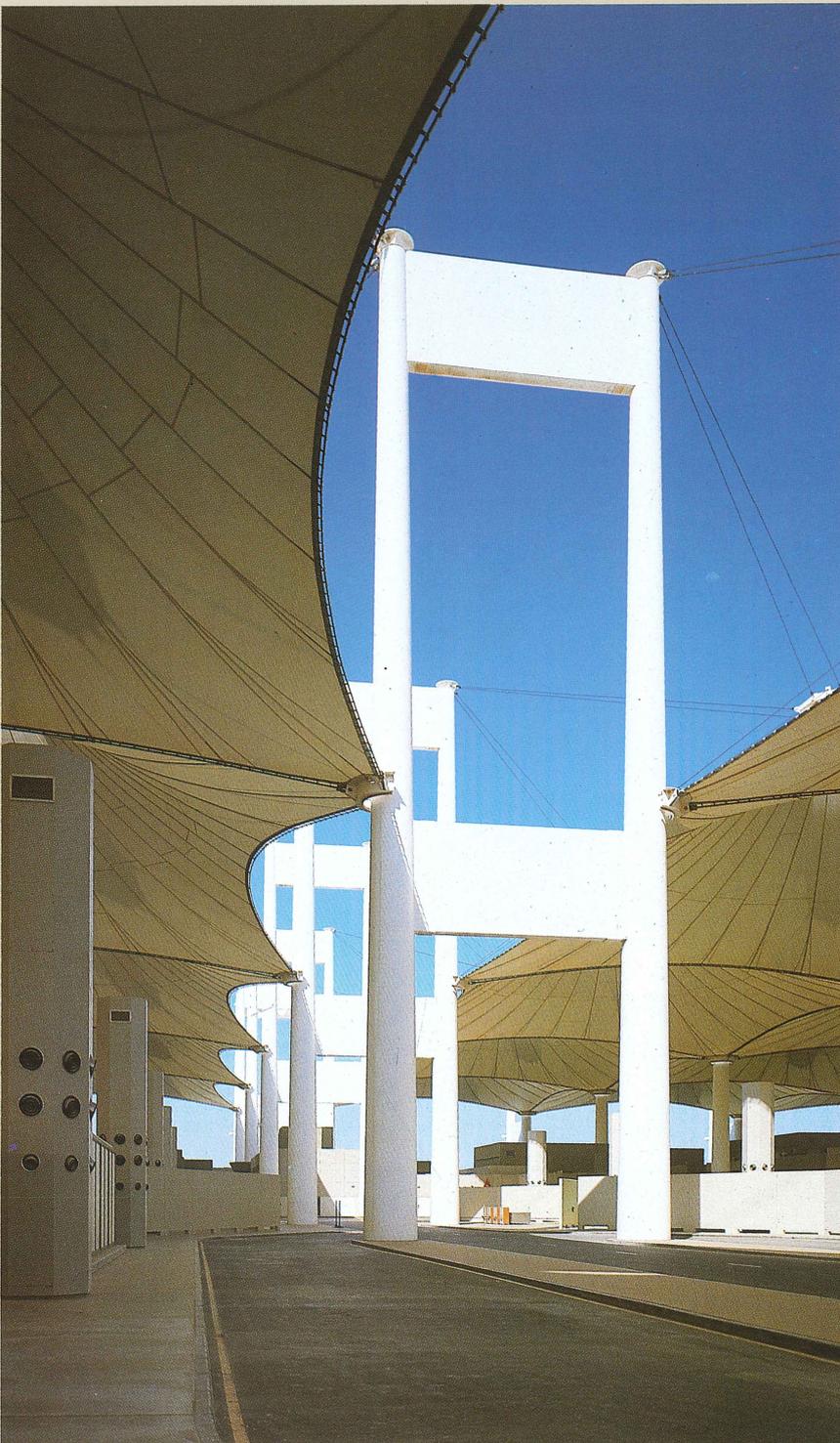
Top: The structure, a series of repeated identical shapes, viewed from above produces a strong and lasting image. Above: Section and ground floor plan of one module.

Right: The waiting area, at present empty, will be crowded at the time of the Hajj. The buildings (shops, toilets, etc) are freestanding as are the announcement and lighting columns. The interplay of solid and void, light and shade, creates a sense of drama.



Top: The tent membrane is attached to the pylons by means of steel cables and rings. Each unit took about 45 days to erect.

Above: Drawing showing the method of erecting the tent membrane.



Left: The steel pylons, of which there are 440, support the tent. Each pylon is 45 metres high and is tapered from 2.4 metres in diameter at the base to 1.2 metres at the top.

Top: Section and roof plan of one unit.

Above: Sections of the tent are joined to each other with a complex series of steel cables and chanel bolts together.

Restorations

Foreign and local initiatives

MIMAR Comment

It is interesting and curious that the Master Jury chose three restoration projects — curious because these projects make no contribution to directions in contemporary architecture. (One wonders what pure technical restorations have to do with an award for architecture.) Preservation of historic buildings and areas is indeed important, especially in countries where the old buildings are being torn down at an alarming rate. To quote from the jury's own preamble to the citations: "... widely held sympathies were for the three restoration projects, (but it) was always difficult to tell, on an architectural jury, how much of the enthusiasm is felt ... for the splendour of the monuments and the gallantry of their survival".

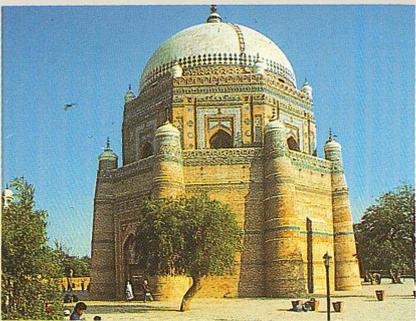
The restorations selected by the jury can be divided into two categories: those by

foreigners and those carried out by local institutions. The Darb Qirmiz area of Cairo is being restored by the German Goethe Institute and the Azem palace by French architects, later in cooperation with the Syrian Department of Antiquities. Often the initiative and technical expertise for such works comes from foreign groups — and often we have to thank them for this as our own governments are either unwilling or unable to perform this task. So it is a pleasant surprise to see that the Pakistani project was executed by a local government employee, with a care and devotion that is apparent from the results.

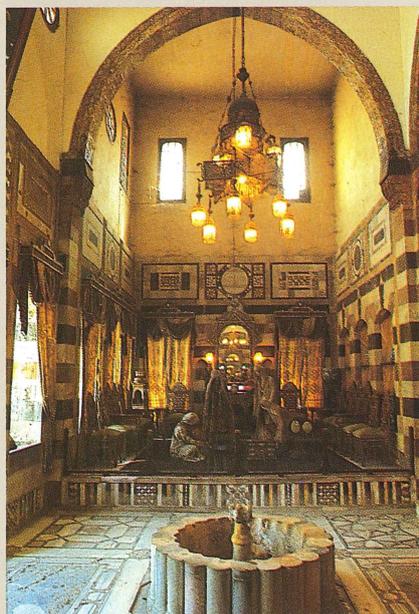
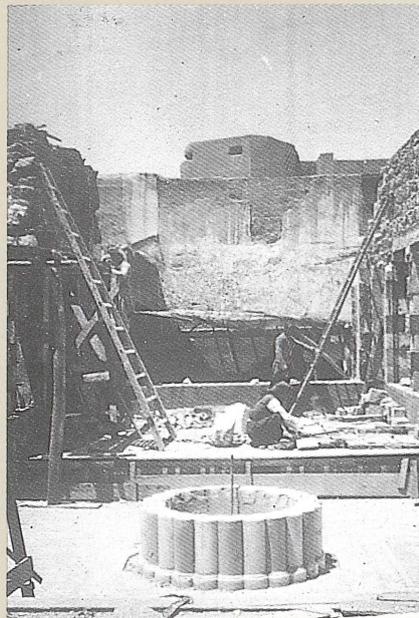
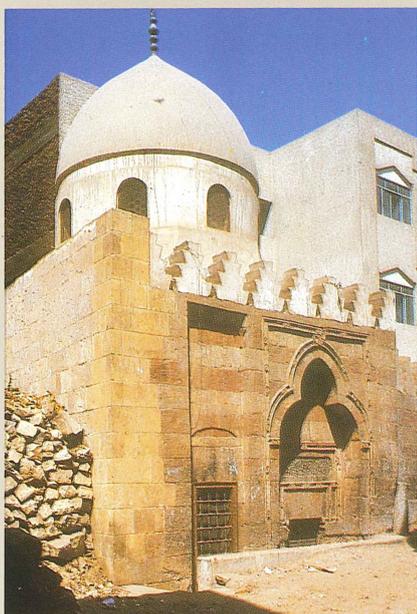
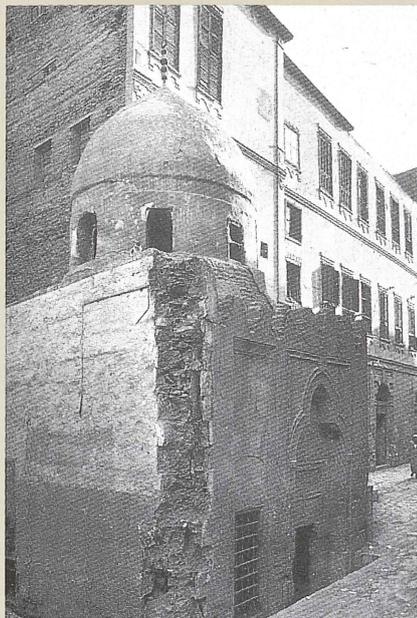
MIMAR is not criticising the Jury selections which are in fact commendable but only whether such awards are appropriate within the context of the Aga Khan Awards. Also, judging techniques of res-

toration is a specialised task and may best be left to specialists who can judge both the historic and technical aspects of restoration better than a more general architectural jury.

Adaptive reuse, on the other hand is important in creating new environments. By adaptive reuse we mean much more than reusing a restored building as a museum or tourist attraction — it must be a *living* environment for contemporary life. There is of course a place for the restoration of important monuments for historic and record purposes and even as tourist attractions but an award for contemporary architecture should deal with contemporary problems and solutions, and the future, and not dwell too much in the past, however glorious it may have been.



The three pairs of photographs show the before and after restoration of the buildings in Multan, Pakistan (above); Cairo, Egypt (right) and Damascus, Syria.



Tomb of Shah Rukn-i-Alam (1324 AD)

Multân, Pakistan, 1977.

A technical restoration

Technical reviewer: Professor Ronald B. Lewcock, restoration specialist, Cambridge, U.K.
 Photographer: Jacques Bétant, Switzerland.

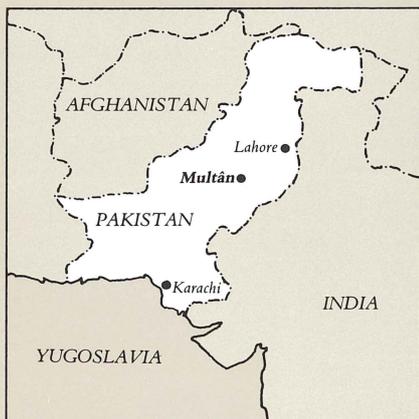
“This remarkable programme, the brain child of Mr. Wali Ullah Khan ... has resulted in not only the restoration of an important monument, but the establishment of a training programme for Pakistani craftsmen ...”

— Master Jury

Prize money to: the Auqaf Foundation; Muhammad Wali Ullah Khan, restorer; five craftsmen and the sub-engineer and project supervisor.



Muhammad Wali Ullah Khan.



Project Data

Client: Provincial Government of Punjab.
 Restorers: Auqaf Department of Punjab, under the direction of Muhammad Wali Ullah Khan.

Master craftsmen: B. Ahmed, I. Ahmed, Haji R. Buksh, K.A. Divaya, K.N. Hussain, T. Hussain and A. Wahid.

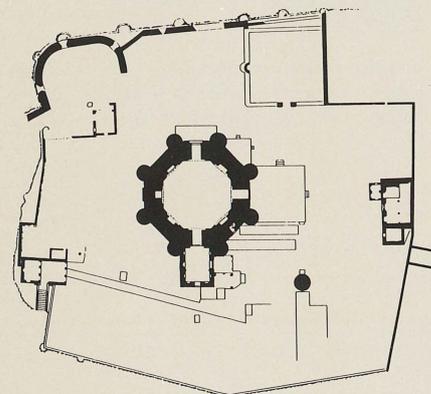
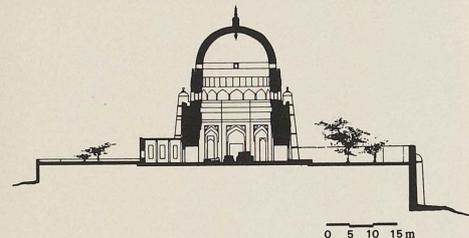
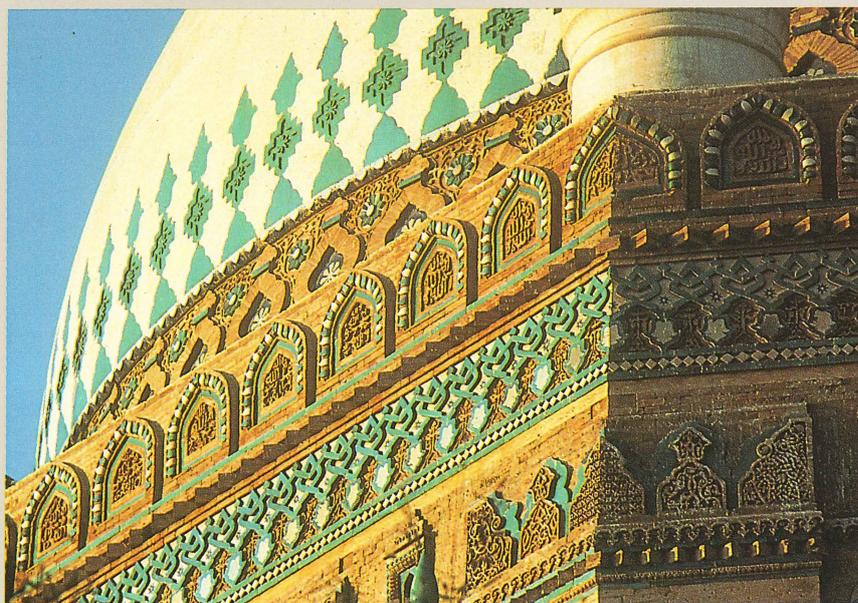
History: Built on top of a fortified hill in 1324, the mausoleum is one of Pakistan's outstanding monuments. When Mr Khan became the Director for conservation of the Auqaf Department he was able, with the Governor, to raise funds for the project. Work started in 1971 by clearing all the loose debris and repairing an waterproofing the platform substructure. Subsequently the woodwork and brickwork was rebuilt or strengthened in parts. Some of the tilework was replaced and much of the building was replastered. There were two completely new elements: the main door and outer porticos.

Site area: 6,303 square metres.

Built up area: 600 square metres.

Cost: US\$260,000 (approximately \$440 per square metre).

Construction: Foundations of stone and brick (now repaired in part with cement); the walls of baked brick and timber, finished with plaster and blue and white tiles.



Top: The blue and white traditional Multâni tiles were replaced with new ones of the original design and quality. Careful attention was paid to the details in the restoration.

Above: The floor tiles are new as is some of the woodwork and painting. The overall effect is a combination of newness and old age.

Right: Section and plan.

Darb Qirmiz Quarter

Cairo, Egypt, Phase I, 1979.

Restoration of an area

Technical reviewer: Professor Ronald B. Lewcock, restoration specialist, Cambridge, U.K.
 Photographer: Reha Günay, Turkey.

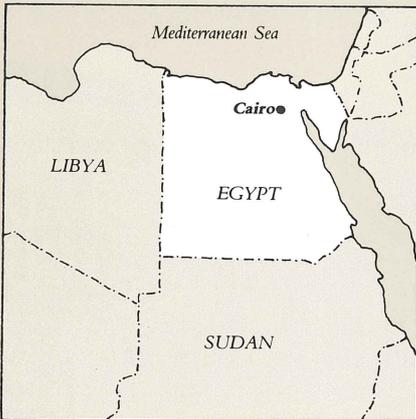
“... ambitious programme for a whole area with limited resources... – The high quality and purity of the restoration work is evident throughout, as is its positive value for the community.”

— Master Jury

Prize money to: The German Archaeological Institute (for the continuation of their restoration work); the individual conservators and the craftsmen.



Dr. P. Speiser.



Project Data

Client: Egyptian Antiquities Organisation, Islamic section; Professor A. al-Tawal, Director.
 Conservators: The German Archaeological Institute in Cairo. (Dr. M. Meinecke, project leader 1973-79; Dr. P. Speiser, project leader since 1979; M.F. Awad, architect; and A.A. Awad, site supervisor.)

Master craftsmen: S. Mal-Habbal, S.H. Muhammad, I. Abd al-Mun'im.

History: The Quarter contains seven monuments, the oldest from the 14th century and twenty-two residential buildings mainly from the 18th century. Phase I covered the restoration of two monuments by 1979 and one other after that (see 'site' for details).

Site: In the centre of the Fatimid city of Cairo founded in the 10th century. The three buildings restored are: Madrasah of Sabaq al-Din Mitqal al-Anuki (1368 AD), now a mosque; The Mausoleum of Shaikh Sinan (1586 AD); Sabil Kuttab of Abd al-Rahman Kathuda (1745 AD), with its fountain below and Koranic school above.

Cost/Funding: It is significant that the work was done on a very low budget, starting with a German government grant. Total spent to date is around US\$52,000.

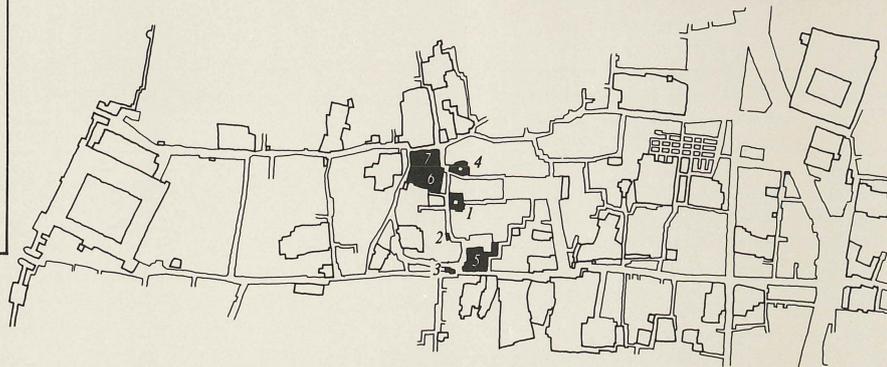
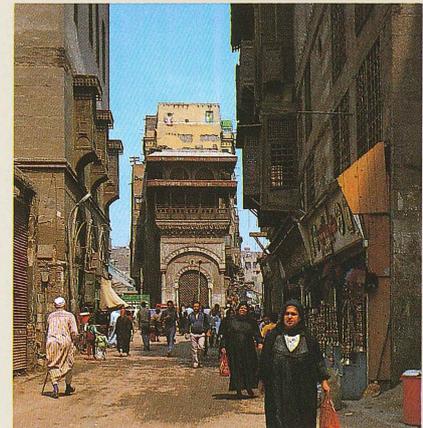
Construction: Included the replacement of all paving and stones (ashlar limestone blocks) which had been corroded; replastering using traditional techniques and appearance; repair of woodwork (doors, windows, etc) and the roofs; replacing all missing features where they could be accurately identified.



Above and right: The on-going restoration project employs carpenters, stone carvers and plasterers, preserving Cairo's building crafts as well as its architectural heritage. The restoration, of both the exteriors and interiors involves woodwork, tilework, calligraphy, and new marble revetment.

Below: Area plan marking the monuments.

1. Madrasa al-Anuki, 1368
2. Mausoleum of Sheik Sinan, 1585
3. Fountain of Kuttab Abd al-Rahman, 1744
4. Madrasa Tatar al-Hejaziya, 1360
5. Palace of Bastak al-Nasiri, 1369
6. Wakalat Bazaar, 17th century
7. Madrasa of Gamal al-Din Yusuf, 1407



0 100 200 300 400m

Azem Palace (18th century)

Damascus, Syria, 1955.

Restoration and reconstruction

Technical reviewer: Professor
Ronald B. Lewcock,
restoration specialist,
Cambridge, U.K.
Photographer: Reha Günay,
Turkey.

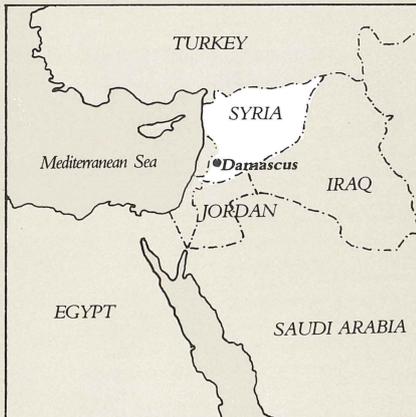
“For the 34 years’ effort to preserve, restore and reconstruct a badly damaged palace ... Such rebuilding as took place demonstrated respect for the existing structure and more generally for the heritage of the period.”

— Master Jury

Prize money to: A majority to the museum for future work and some to Ecochard, architect; Imam, curator and Amir, workshop director.



M. Ecochard.



Project Data

Client: General Directorate of Antiquities and Museums.

Architects: Michel Ecochard (before 1946), Shafiq al-Imam (since 1946), and Zaki al-Amir.

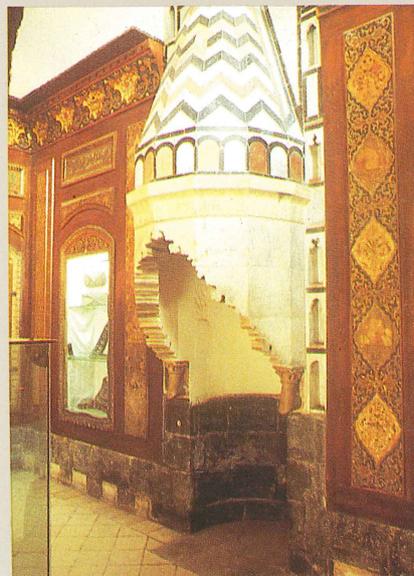
History: The Palace was originally built as the private residence of one of the last governors of Syria, commencing in 1749 AD. It was constructed around three courts. In 1922 the French government purchased the central court (the Haremlik). In 1925 the palace was extensively damaged by the war, after which reconstruction commenced. Ecochard was commissioned in 1930 to continue the rebuilding. In 1946 the French donated their part to the government of Syria and in 1951 the government bought the rest of the house from the Azem family. The palace was turned into a national folk museum. In 1954 the new museum was opened to the public. The Salemlik restoration began in 1960, and some other works still continue.

Site area: 6,400 square metres

Built-up area: 3,000 square metres

Costs/income: The budget since 1960 has varied annually from US\$1,300 to \$10,250. The total costs of the work are not known, but it is estimated that the work cost around \$140 per square metre. The income from visitors is around US\$27,000 annually. The Director states that the return on investment, over the past 30 years, has been about four times the expenditure.

Construction: Strengthening and damp-proofing the stone foundations; the repair and rebuilding of the patterned stone floors, paving and walls. The walls of clay on wood or concrete or bituminous felt have been repaired and reinforced concrete slabs and repointing using modern cement has been extensively used.

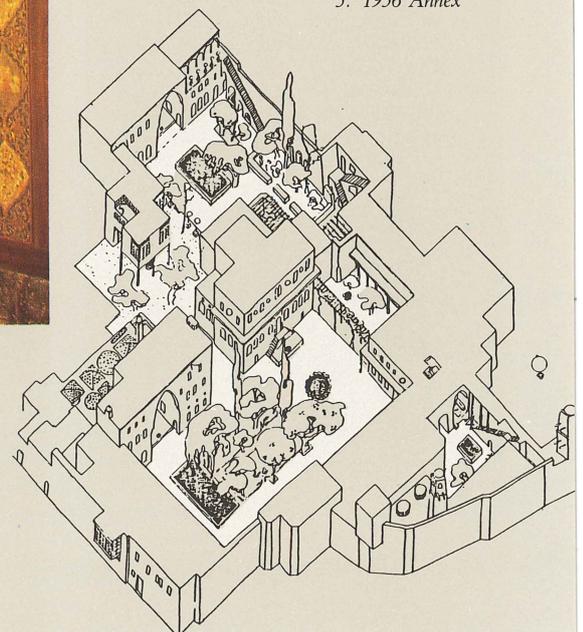


Above: The Haremlik courtyard with the surrounding striped stone buildings has been restored and reconstructed to its former elegance.

Left: The interiors are magnificent. The carved woodwork retains the spirit of the 18th century.

Below: Axonometric.

1. Selamik
2. Haremlik
3. Private baths
4. Service baths
5. 1936 Annex



Tradition Continued

Community and revitalisation

MIMAR Comment

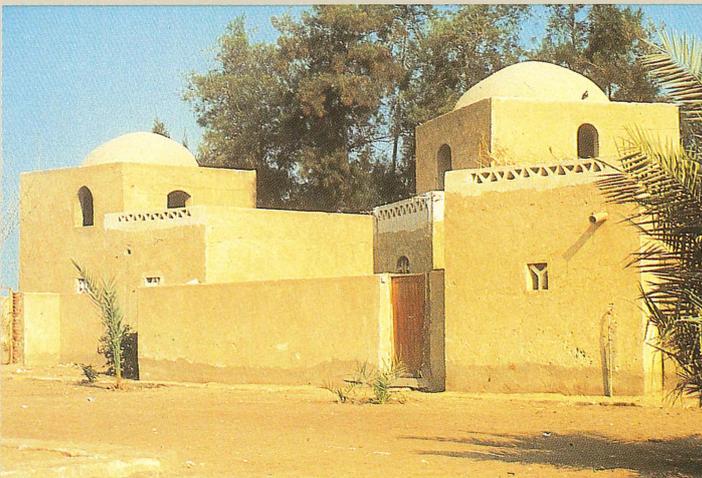
Some contemporary buildings define their link with the past by using traditional forms, methods of building and organisation of space. The Master Jury recognised two such efforts which use vernacular design vocabularies: the Wissa Wassef Arts Centre in Egypt and the Hafsia Quarter of Tunis.

The Hafsia project, part of the safeguarding and revitalising of the *medina* of Tunis, deals with the integration of the new into the old. The planners and architects

have attempted to retain the character of the area by using traditional style courtyard houses and pedestrian walkways, which are however contemporary in design.

In a very different way the Arts Centre near Cairo creates community by bringing weavers and other artists together in a working, living and museum setting. The buildings use local materials (earth), traditional forms and local skills for their construction, in harmony with their surroundings.

For the 1980 Awards the last Jury stressed urban and communal-social aspects of architecture in their selections. This Jury, though concerned with the same things, appears to have stressed the design and more purely architectural and technological aspects of development. These two selections remind us of the importance of retaining or creating community (both physically and in spirit) for modern living to ensure the interaction and revitalisation of society.



Although very different in form and architectural style both the Arts Centre and the Hafsia quarter use tradition to maintain or create community.

Hafsia Quarter

Medina of Tunis, Tunisia, 1977.

The urban community

Technical reviewer: Samir Abdulac, Architect and Planner, France and Syria.
 Photographer: Reha Günay, Turkey.

“... a considerable effort in achieving the scale of the old medina, sensitively inserting new “infill” housing into the urban tissue.”

— Master Jury

Prize money to: Majority to L'Association de Sauvegarde de la Medina and to W. bin Mahmoud, architect; A. Heinz, architect with UNESCO and J. Abdelkafi, planner.



Project Data

Client: L'Association de Sauvegarde de la Medina de Tunis.

Planner: Jellal Abdelkafi.

Architects: Wassim bin Mahmoud and Amo Heinz.

History: The Quarter was declared a health hazard by the French in 1928 and many of the buildings were demolished in the 1930's. After independence several housing blocks were built and infrastructure added. In the 1960's additional demolition took place and a poor population, including squatters, settled in the area.

The brief and design concepts were elaborated by the Association to Safeguard the Medina (ASM) and UNESCO. A detailed survey (socio-economic, spatial, etc) was carried out between 1972-75. The brief called for the reconstruction of the Souk el Hout with about 100 shops; 22 new shops with offices above and 95 housing units — all with a maximum of three storeys.

The area was developed by a public corporation; Societe' Nationale Immobilière de Tunisie (SNIT) over a four year period. By 1978, 25% of the quarter's residents had extended their units by one to three rooms.

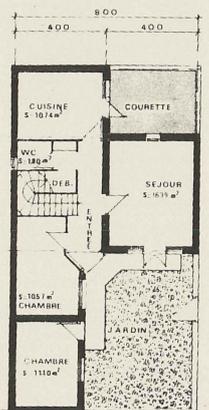
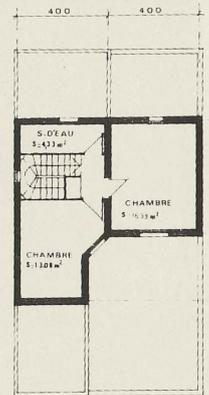
The work continues in phases to revitalise and rebuild the historic medina of Tunis.

Site Area: Approximately three hectares, part of a larger mainly demolished area to the centre and east of the medina.

Built-up area: Total 17,000 square metres (housing 10,600 square metres; commercial 1,700 square metres; the souk 4,700 square metres).

Costs: Total — US\$3,676,000 (housing \$2,224,000), commercial \$326,000, souk \$1,126,000) which averages at \$110 per square metre for the buildings. The cost does not include that for the studies.

Construction: Most of the building use post and beam concrete structure, the souk has a concrete frame and is vaulted.



Top: General view of the Quarter with the new shops with offices above in the foreground and the houses behind.

Above: Plan of the project area. Right: Typical house plan.

Wissa Wassef Arts Centre

Harrania, El Giza, Egypt, 1974.

The creative community

Technical reviewer: Piers Rodgers, conservation specialist and administrator, Royal Academy of Arts, U.K.
 Photographer: Chant Avedissian, Egypt.

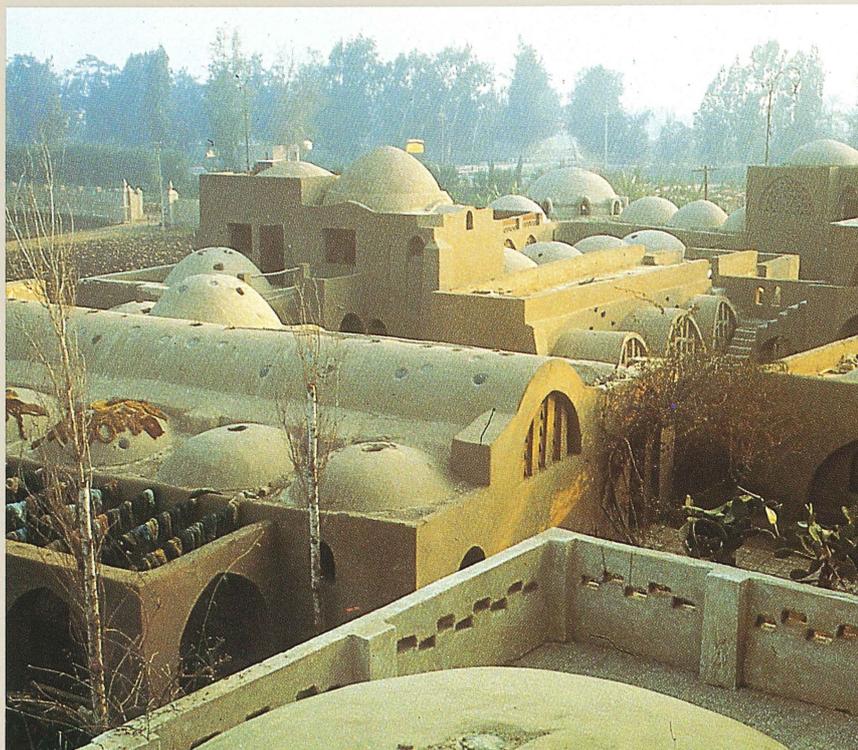
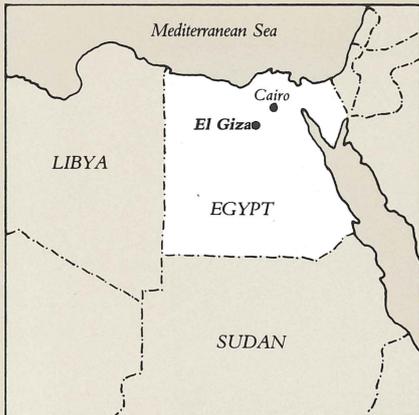
“For the beauty of its execution ... and its influence as an example ... The project is perfectly adapted to its environment, enhancing earth as a building material ... the organisation of volumes, the quality of spaces and the subtle use of light, all reflect excellence.”

— Master Jury

Prize money to: the widow and daughters of the late Ramses Wissa Wassef, for the continuation of the work at Harrania.



Mrs. Ramses Wissa Wassef



Project Data

Client: The Wissa Wassef family and the community of weavers.

Architect: Ramses Wissa Wassef.

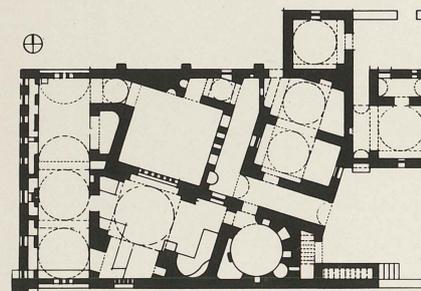
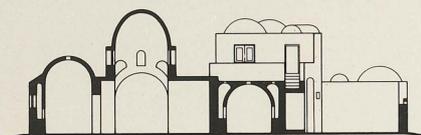
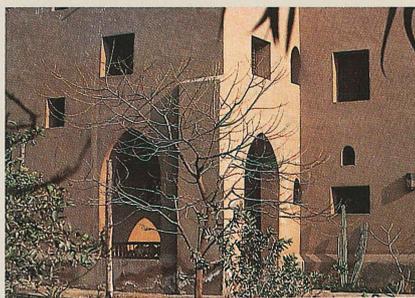
History: The Centre evolved over 20 years, as an experiment in education and craftsmanship based on the architect's theories. The land in Harrania was acquired in 1952. Wissa Wassef brought three Nubian builders with him to construct his house and workshop (1954-57). The Farm was built between 1955-70; the workshops and showrooms in the 1960's and the sculpture museum (to house the work of the late Habib Gorgy and his students) in 1968. Later houses for the family and the weavers were built between 1970 and 1974. The weavers' work has been exhibited in Egypt and Europe since 1958. In 1968 the Centre expanded its activities to include carpet weaving, stained glass and batik making.

His brother-in-law Badie Habib Gorgy, an architect; and son-in-law Ikram Nossbi, a civil engineer, have been responsible for the completion, maintenance and upkeep of the work, and have not received any fees for their services.

Site Area: 3,000 square metres.

Buildings and Cost: Wissa Wassef House and tapestry workshops, 1954-57, no cost available. Farm buildings and tapestry showrooms, 1955-70, no cost available. Habib Gorgy Museum, 1967-68, E£1,700 (US\$2,040 approximately). Two private houses, 1967-71, E£19,000 and E£23,000 (US\$22,800 and US\$27,600 approximately). Seven weavers' houses E£16,500 i.e. approximately E£2,350 each (US\$2,820).

Construction: the structures are traditional (based on Nubian building techniques) with trench foundations, mud brick with mud mortar or limestone with cement, mortar walls and roofs. The roofs are either flat, domed or vaulted.

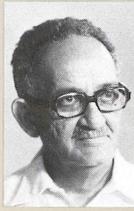


0 1 2 4m

Top: A general view of the Arts Centre complex uses traditional forms and structure with innovative detailing and a careful organisation of spaces.

Above: The houses use the same design vocabulary as the rest of the buildings. The play of solid and void creates a climatically pleasant and aesthetically pleasing environment.

Right: Section and plan of Habib Gorgy Sculpture Museum.

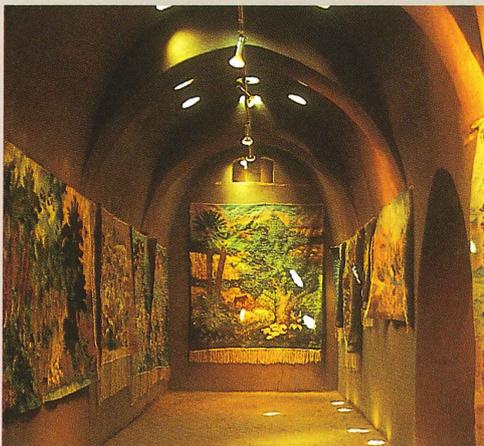
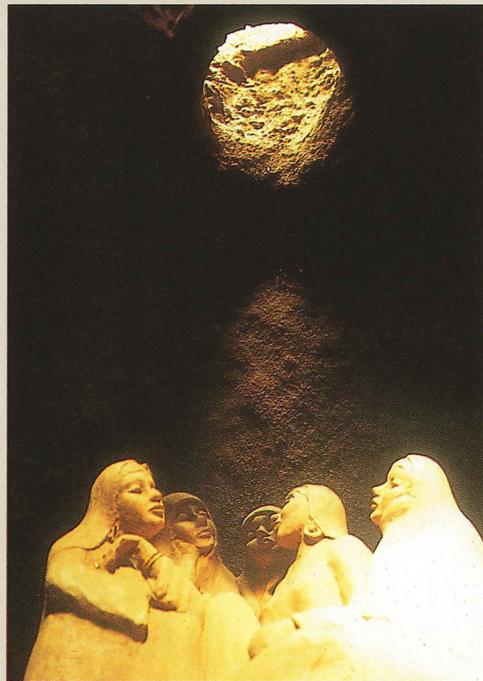
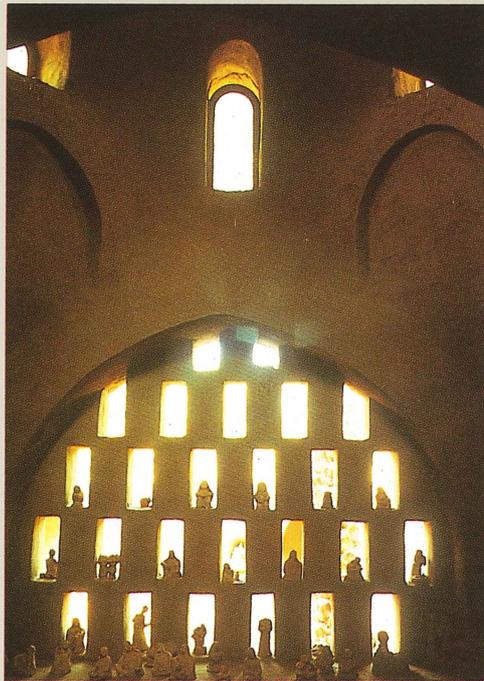


Ramses Wissa Wassef

Wissa Wassef came from a prominent Coptic Egyptian family and was trained at the Beaux-Arts in Paris as an architect. In 1941, along with his colleague Hassan Fathy, he was deeply struck by the traditional architecture of Upper Egypt.

Even in his early works eg. a school in Old Cairo, he used Nubian master masons to create vaulted brick structures which he considered quintessentially Egyptian having been adopted in turn by Pharaonic, Coptic and Islamic civilisations. He developed theories on the relationship between art and craftsmanship and questioned the distinction of the architect as creator and craftsman. He doubted that the modern school system could transmit values of craftsmanship from one generation to the next and as an experiment in education, craftsmanship, building and community, he conceived the Arts Centre.

Wissa Wassef trained and worked with young builders and weavers and his own family to create the unusual settlement where he lived until his death in 1974.



Top, left: The interior of the Habib Gorgy museum. The small statues are lit by natural lighting as are all the displays. The play of light and shade in the building is both effective and elegant.

Top, right: Terra Cotta figures in the museum are highlighted by an opening in the roof.

Above, left: The interior of the tapestry showroom with its subdued lighting displays the work of craftsmen at the Centre.

Above, right: Detail of wooden shutters in the tapestry showroom.

Çakirhan House

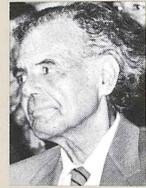
Akyaka, Anatolia, Turkey, 1971

Elegance and craftsmanship

Technical reviewer: Samir Abdulac, architect and planner, France and Syria.
Photographer: Reha Günay, Turkey.

“The design goes well beyond reproduction of past models; its ornamentation is judicious, sober and genuine. Its harmony with nature and its multi-purpose use and ambiance of inner space give it great distinction.”

Prize money to: Nail Çakirhan, the designer, partly for himself and partly for the conservation of traditional buildings in the Mugla district, and to Duru and Karaca the master carpenters.



N. Çakirhan.



Project Data

Client: Nail and Halet Çakirhan.

Designer/Builder: Nail Çakirhan.

Carpenters: Ali Duru and Cafer Karaca.

History: Client/Builders, the Çakirhans wanted a simple, traditional, well crafted house, in his home area, where they could spend the years following their retirement.

The house was built in three stages: the foundations, framework and walls took 45 days, the woodwork 24 days and all the built-in furniture and finishes another 15 days.

Site area: 2,000 square metres.

Built-up area: House: 147 square metres, caretaker's lodge 48 square metres.

Cost: US\$13,000 (T.L. 170,000) i.e. \$38.50 per square metre.

Construction: foundations of rubble stone; traditional timber frame structure: post and beam supported roof with wood plank gables covered in rounded red alaturka tiles from the region; walls of brick infill rendered with lime plaster and whitewash; the floors and ceiling of timber. The electric supply was connected in 1977 and city water in 1981.



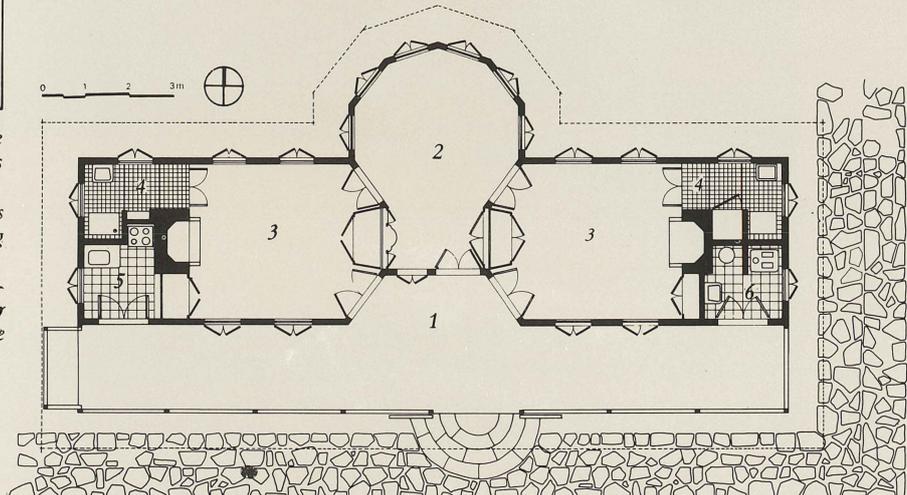
Right top: The front of the house with its off-centre entrance, a simple device in a simple plan, which gives the whole a dynamism and elegance.

Right, above: The verandah or haney which shades the south facade is used as an extension of the living space.

Photographs, far right, above: The multi-purpose living and sleeping areas are linked by a central hall or divanhane. The top photograph shows one end of the area used for sitting and sleeping.

Right: Plan.

1. Divanhane porch
2. Gathering
3. Living/sleeping
4. Shower room
5. Kitchenette
6. Lavatory



Adapting Tradition

Indigenous building and transformation

MIMAR Comment

Combining traditional architecture with contemporary uses and lifestyles has in the past decade become a major preoccupation of architects and clients in the Third World who feel that they must retain “something of their own culture”. The assumption being that their own culture is fast disappearing or at least changing substantially.

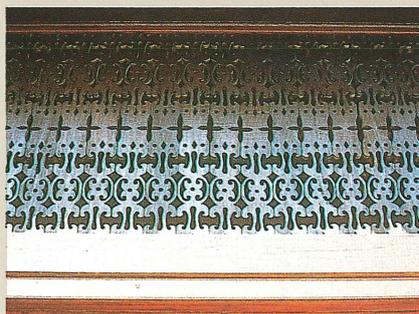
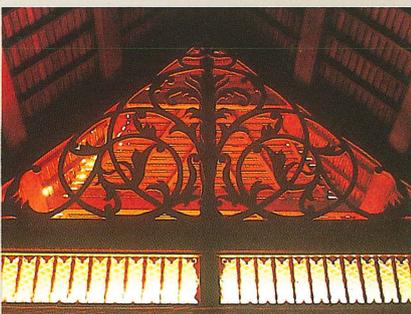
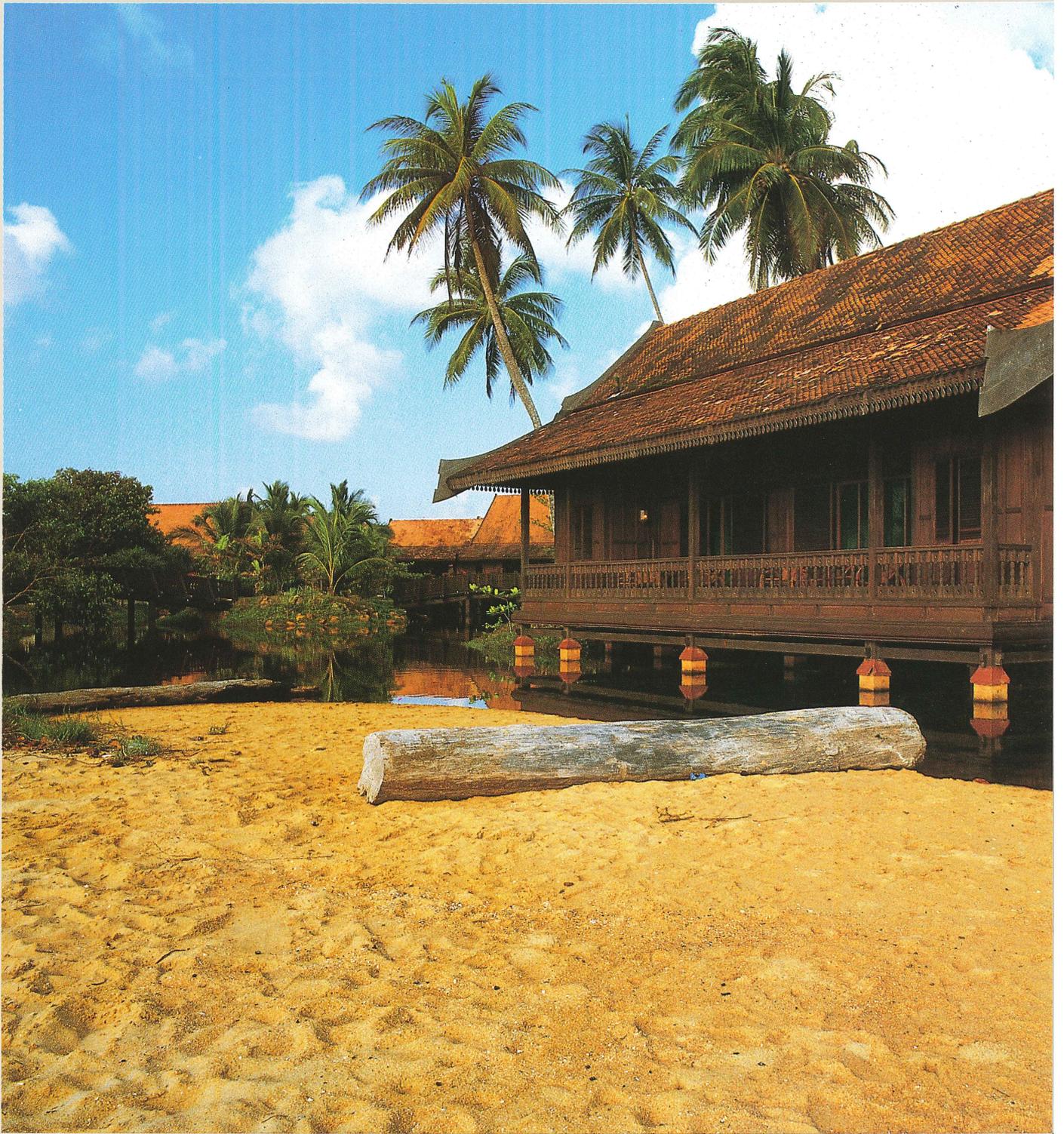
However, this move in combining old and new, indigenous and foreign, is an important step in the evolution of totally new architectures which look to the future instead of the past.

The Master Jury recognised the importance of this move and also stressed the importance of research of past architectures

so that a deep understanding of them can lead to new directions in culturally rooted design. The two projects they chose, that we believe most fit into this group, are from very different parts of the world: the Cakirhan house in Turkey and the Tanjung Jara/Rantau Abang Complex in Malaysia.



Both the Cakirhan house and the Hotels at Rantau Abang and Tanjung Jara are timber structures which emanate from very different building traditions but both successfully use and transform the past in creative contemporary design.



Tanjong Jara Beach Hotel/ Rantau Abang Visitor's Centre

Kuala Trengganu, Malaysia, 1980

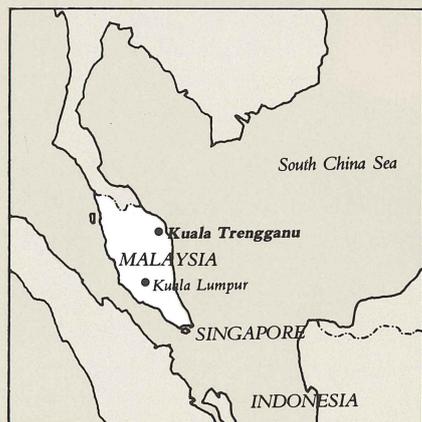
Craftsmanship and innovation

Technical reviewer: Syed Zaigham S. Jaffery, architect and administrator in government service, Pakistan.
Photographer: Steven Cohn, U.S.A. (presently living in Indonesia).

"... to successfully adapt and develop an otherwise rapidly disappearing architecture and craft, ... the consistency and seriousness ... at all levels of design and execution is of an excellence which matches the best surviving traditional examples."

— Master Jury

Prize money to: the Tourist Development Corporation and to all the designers and craftsmen.



Project Data

Client: Tourist Development Corporation of Malaysia.

Architects: Wimberly, Whisenand, Allison, Tong and Goo of Hawaii (Pete Wimberly and Gerald Allison); with Akitek Bersekutu of Malaysia (Daud Joyce and Ong Guan Teck).

Landscape architects: Belt, Collins & Associates of Hawaii (Raymond F. Cain).

Interior Design: Juru Haisan Consult Sdn Bhd of Malaysia (Alan Loke).

Master Craftsmen: Abdul Latif, woodwork; Nik Rahman, tilework.

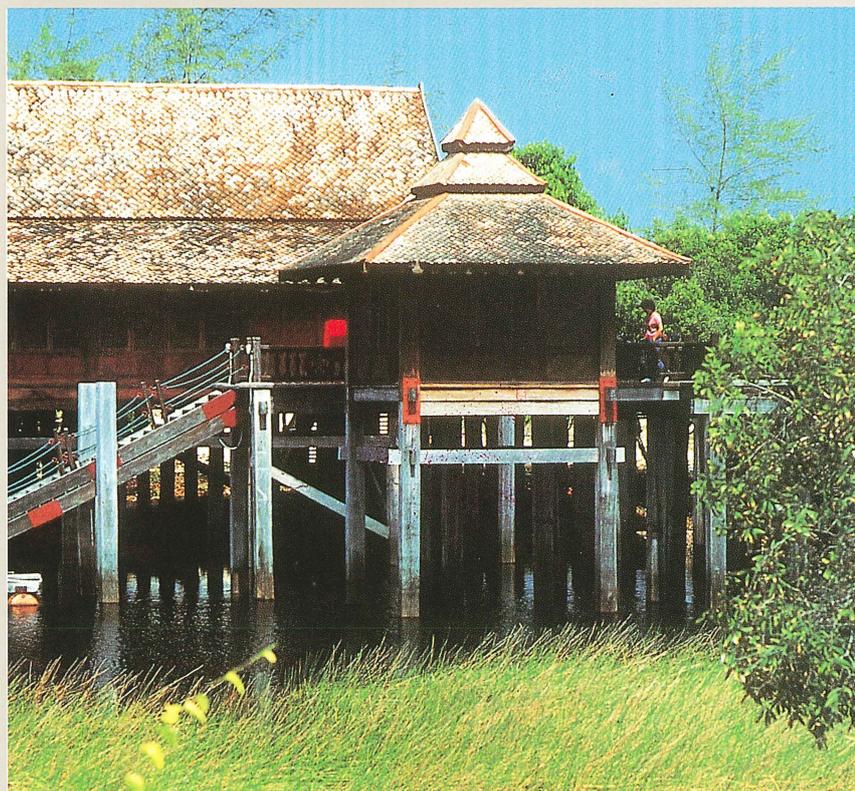
History: First proposed in 1971. Work commenced in 1973 but was substantially reviewed in 1976. The Hotel and Visitors' Centre, although 10 kilometres apart, were conceived as parts of one overall integrated whole. The Tanjong Jara began construction in 1977 and was opened in November 1980. The Visitors' Centre complex, a smaller scheme, was opened in June 1980.

Site area: Located on the east coast of Malaysia, 65 kilometres south of Kuala Trengganu, the sites cover: 77 acres (Hotel) and 15 acres (Centre).

Buildings: Tanjong Jara has 100 guest rooms either in small blocks or as semi-detached cottages and bungalows, public facilities for dining, conferences and recreation. Rantau Abang consists of a museum, crafts bazaar, the visitors' centre and 11 individual cottages.

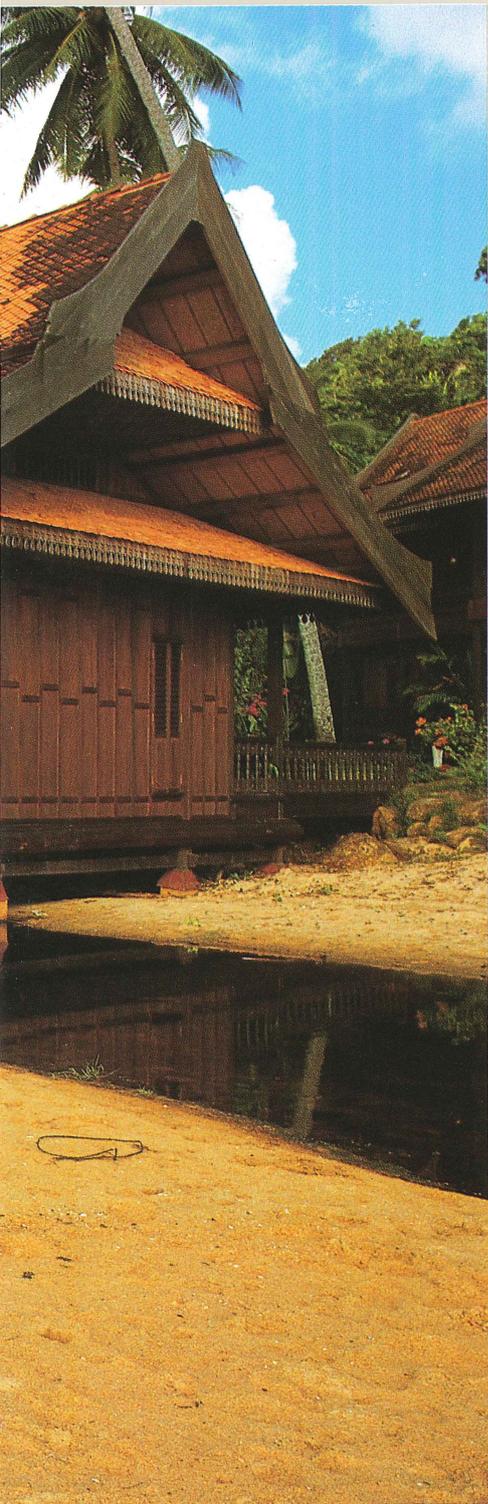
Cost: Total schemes: US\$7,660,000 (M.Ringgit 18.8 million approximately): Tanjong Jara, US\$3,204,000 (M.Ringgit 7.85 million) or i.e. \$10.30 per square metre; Rantau Abang US\$767,346 (M.Ringgit 1.88 million) i.e. \$12.60 per square metre.

Construction: Almost totally timber (lumber milled by Malaysian contractors).



Top: The resort is divided into two areas both managed by the same people. Typical two-storey cottages at Tanjong Jara Beach Hotel the more up-market of the two locations.

Above: The second site at Rantau Abang some 10 kilometres from Tanjong Jara has a small and less expensive accommodation. This site also houses a museum (shown here) and a Visitor's Centre.

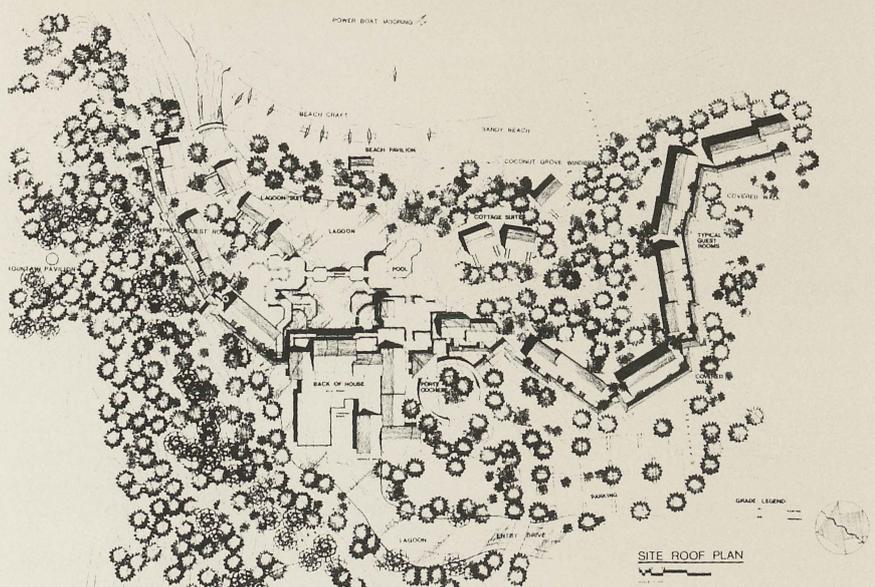
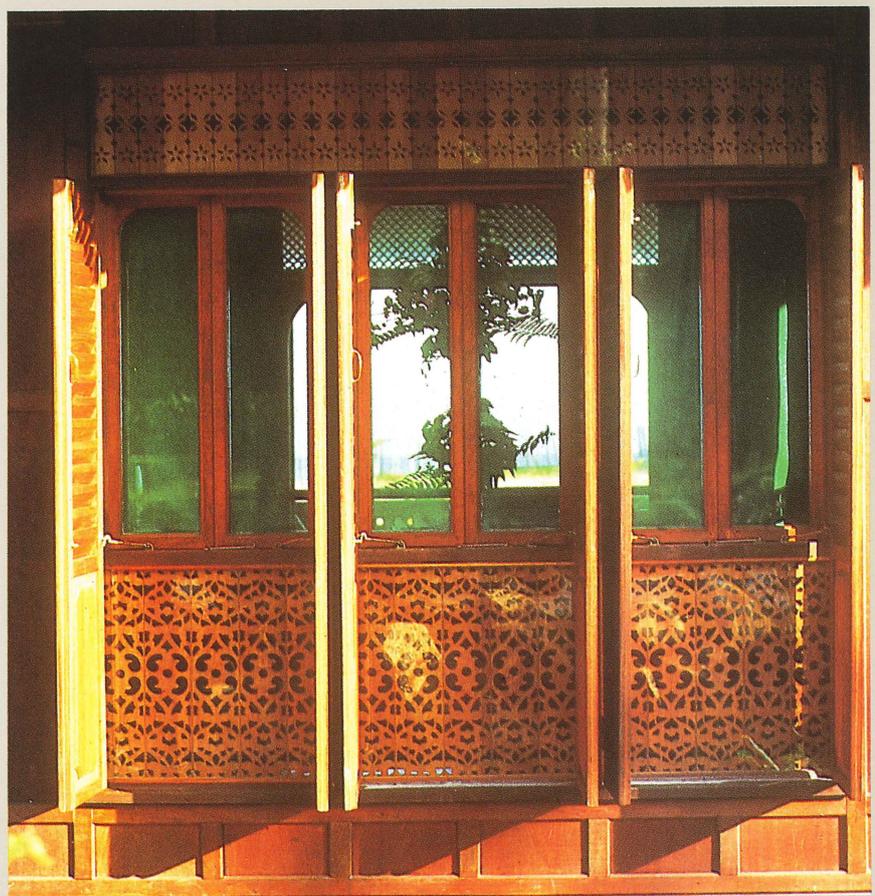


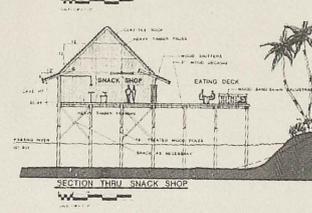
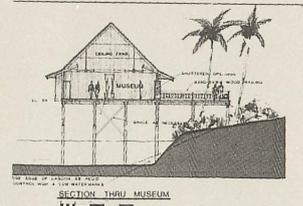
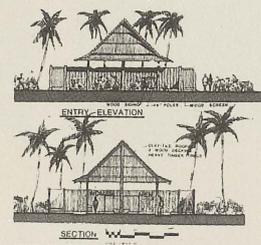
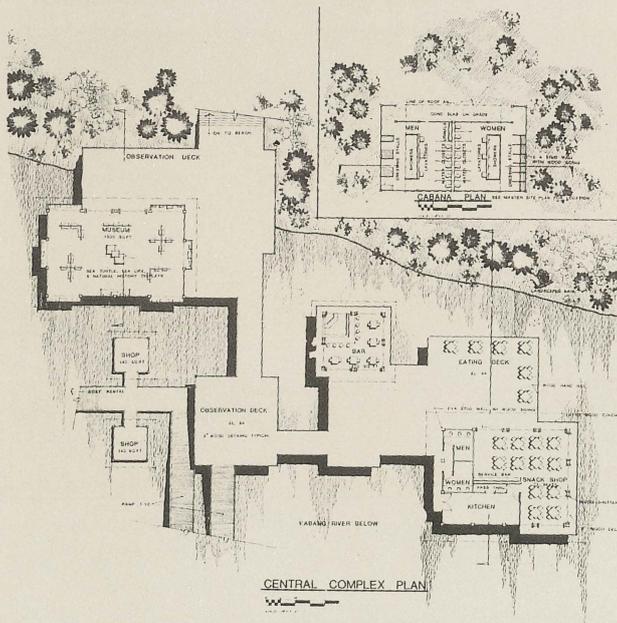
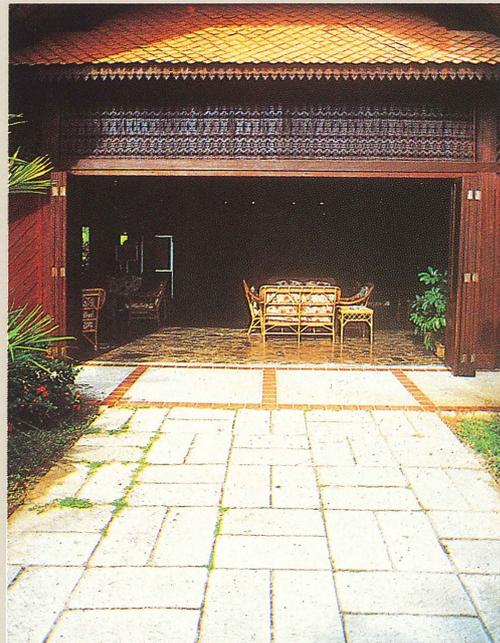
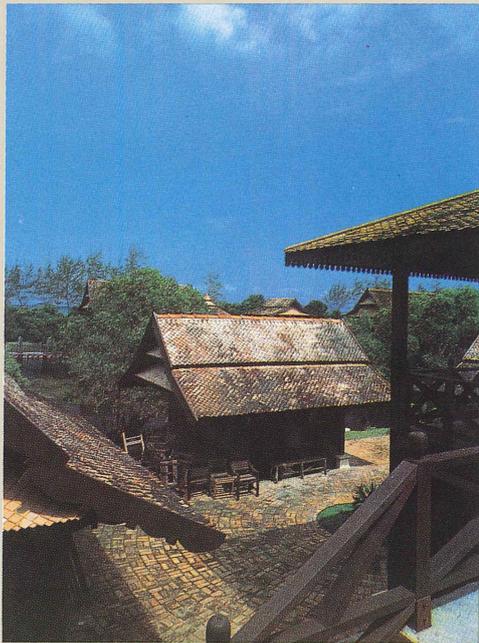
Above: Tanjong Jara Hotel: one of the cottage suites (which has two bedrooms) which can be divided into separate rooms.

Photographs, left: Details of the wood carving, roof structure at Tanjong Jara.

Right, above: Carved wooden panels in a window of the hotel cottage suite have Chinese flavour.

Right: Tanjong Jara Beach Hotel, site roof plan.





Top, left: View from and of typical guest cottages at Rantau Abang which are grouped around semi-private courtyards and walkways.
 Top, right: Rantau Abang.
 Above: Plans and sections of typical structures at Rantau Abang.

New Directions

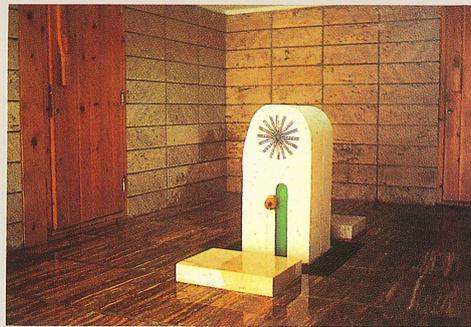
MIMAR Comment

Looking to the future

The architects' view of history which lets them introduce modern elements into older environments is usually critical, sometimes disrespectful and often eclectic. The Jury selected two such projects: Residence Andalous in Tunisia and Sherefudin's White

Mosque in Yugoslavia. The traditional use of space — the rooms for habitation around the courtyards in the hotel and the prayer hall and minaret of the mosque, give rise to some unusual juxtapositions form. Although still often a curious mixture of

idioms both these works look boldly toward the future: they use and disregard the past to anticipate a genuinely new architecture for their regions.



A curious mixture of idioms, these works look boldly toward the future.

Résidence Andalous

Sousse, Tunisia, 1980.

Eclectic modernism

Technical reviewer: *Dorothee Vauzelles, architect, France.*
 Photographer: *Jacques Pérez, Tunisia.*

“The simplicity and functional elegance of the design ... make this one of the best examples of the search for a new synthesis ... Particularly praiseworthy is the restraint with which materials and forms have been used, and the subdued nature of the colours which ... avoid pastiche.”

— *Master Jury*

Prize money to: *the client, Tuniso-Koweïtien Consortium and the architects.*



S. Santelli.



Project Data

Client: *Consortium Tuniso-Koweïtien de Développement.*

Architects: *Serge Santelli with Cabinet G.E.R.A.U., M. Cherif.*

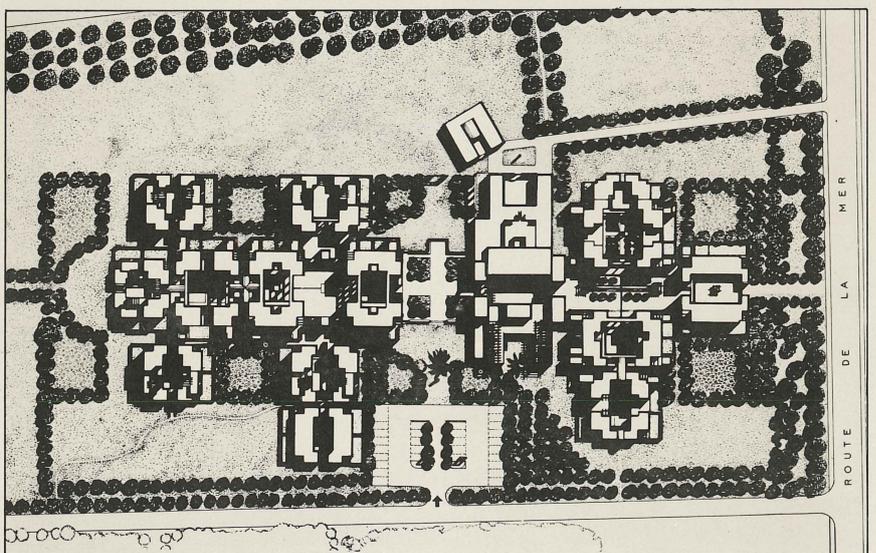
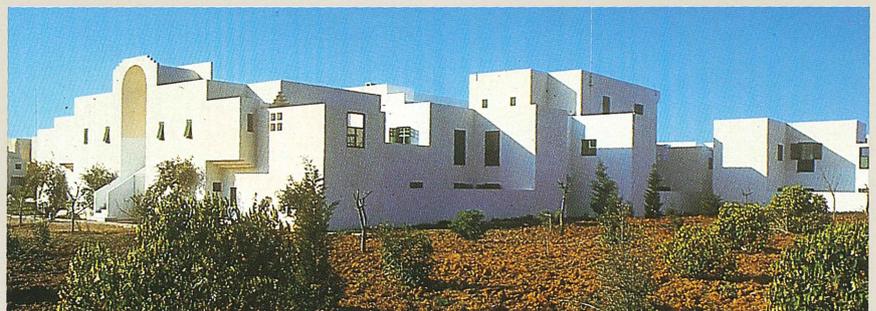
History: *Sousse is an ancient city near which the new Diar El Andalous tourist complex occupies 19 hectares of land and includes: a four-star luxury hotel, this residence or apartment hotel, another apartment hotel, restaurants, clubs, pools and sports facilities. Design commenced in 1977 and construction in 1979. The hotel was opened to the public in 1981. In 1982 the hotel had an average occupancy rate of 55%.*

Site area: *3.3 hectares.*

Built-up area: *10,150 square metres. About one-third of the plot includes 16 studio apartments, 30 two-room and 7 three-room flats, a restaurant, bar, terrace cafe, reception area and service facilities with a separate courtyard.*

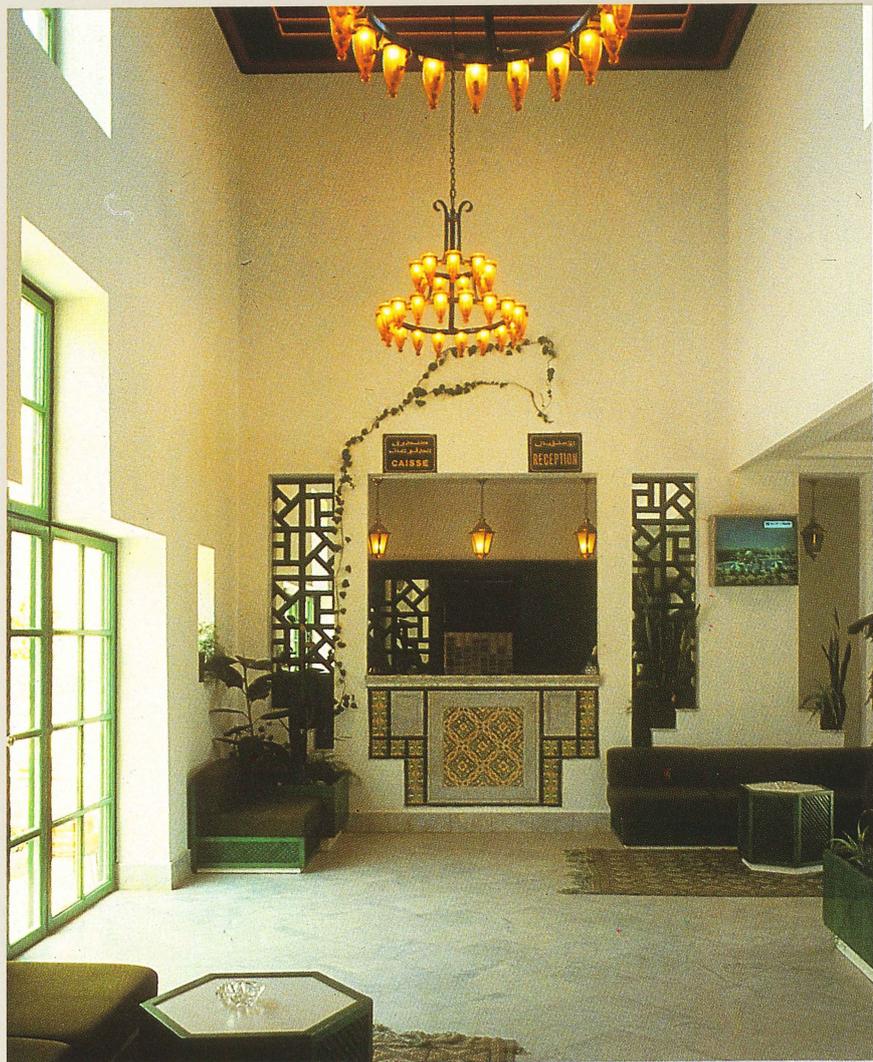
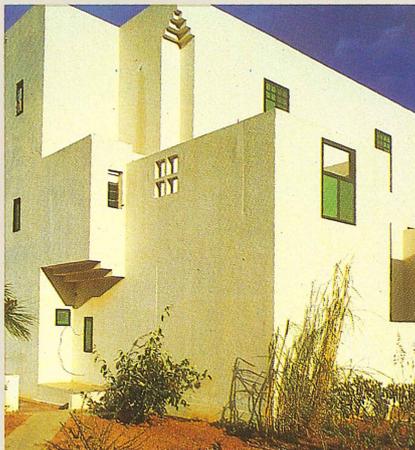
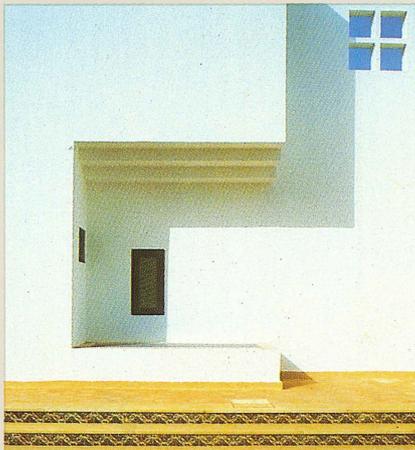
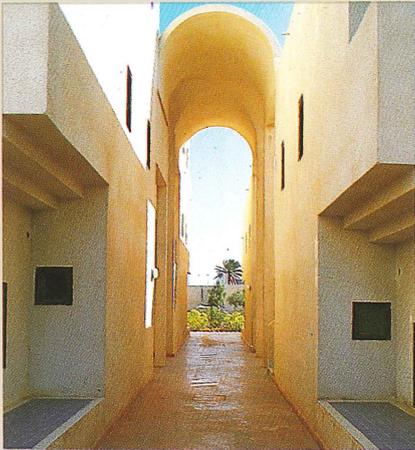
Costs and financing: *Overall US\$4,500,000 (2.4 million Tunisian dinars). The financing was 40% National and 60% International — the international funds were within a framework of bilateral cooperation between Kuwait and Tunisia from the Kuwaiti Fund for Arab Economic Development through the Consortium.*

Construction: *Structural walls of reinforced concrete on concrete slab foundations. Floors are concrete slabs manufactured on site. The exterior walls are poured-in-place and interior partitions of hollow brick. Wall finishes are of a “rustic style” sprayed uneven rendering. Ceilings and floors use local materials such as the blue and white tiles, and a local stone known as Agglo-marble. All the joinery uses traditional detailing and manufacture.*



Top: *The shaded courtyards provide usable open-to-sky spaces for the residents.*
 Centre: *Situated near the sea but in presently barren land the apartment-hotel looks inwards but its fortress*

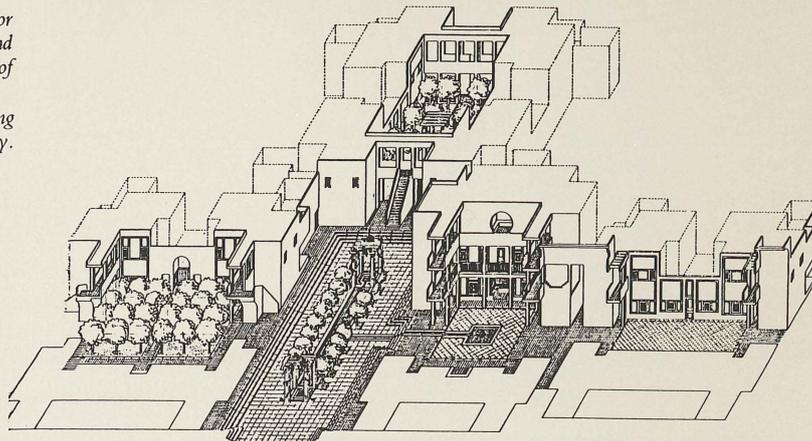
like exterior remains inviting and interesting in its massing of forms.
 Above: *Site plan.*



Photographs, above: The elegantly detailed exterior spaces create a multitude of atmospheres, shapes and walkways, yet the ordered geometry and heirarchy of space retains its clarity at every level.

Right, above: Interior of the reception area — using almost traditional tiles and chandeliers in a new way.

Right: Partial Axonometric of the Residence.



Sherefudin's White Mosque

Visoko, Bosnia-Herzegovina, Yugoslavia, 1980.

Altering tradition

Technical reviewer: Atilla Yücel, associate professor, Istanbul Technical University, Turkey.
 Photographer: Jacques Bétant, Switzerland.

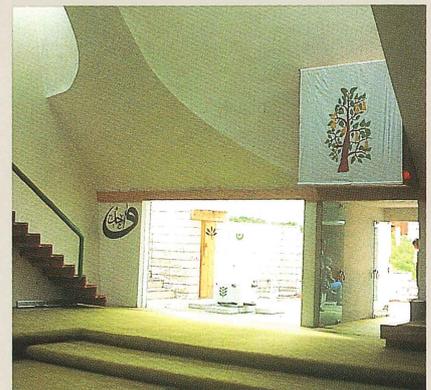
"... boldness, creativity and brilliance, this design extends the architectural vocabulary of the mosque into the 20th century. The lighting and ambience of the interior, though modern, exactly maintains the traditional atmosphere of the mosque..."

— Master Jury

Prize money to: in the main to the mosque fund and Zlatko Ugljen, architect and some to D. Malkin, engineer; Zvijezda, builders; I. Imamovic, craftsman.



Z. Ugljen.



Project Data

Client: Muslim community of Visoko.

Architect: Zlatko Ugljen.

History: Visoko, near Sarajevo, has a predominantly Muslim population. The old mosque, on the same site, was destroyed in a town-wide fire of 1911. Eventually the community decided to rebuild the mosque and integrate it with the surrounding cultural activities.

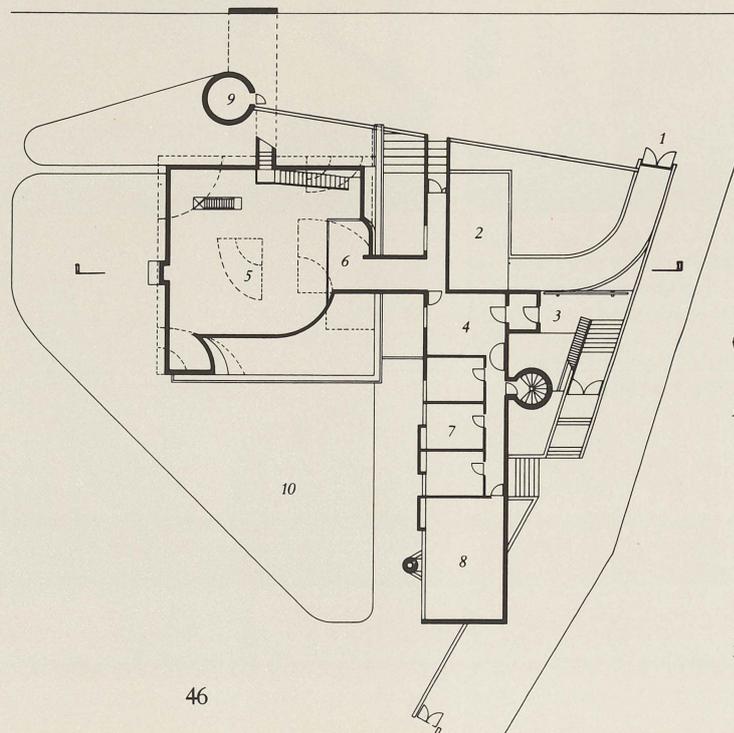
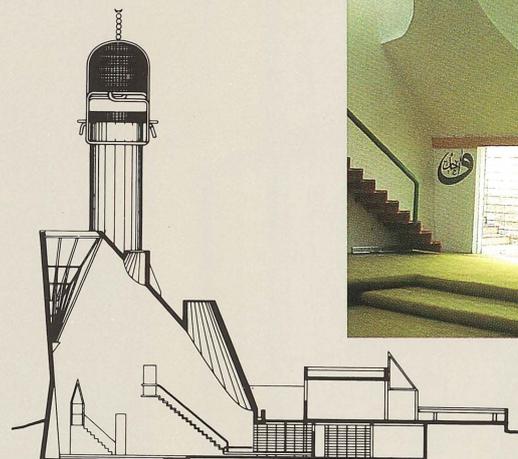
Preliminary programme development started in 1967 and construction in 1970. The building took over ten years to complete with long intervals in the construction. Since its inauguration in September 1980, the mosque has been the main centre for worship in the town.

During weekdays some fifteen people use it for prayers and for the Friday prayers and Eids around three hundreds attend.

Built-up area: 435 square metres.

Cost: Approximately 6.6 million dinars, 94% voluntary contributions from the community; 4% by Yugoslavians working abroad; and 2% from Saudi Arabia.

Construction: The whole building is of reinforced concrete. The cupola and walls are plastered and painted white. Interior floors are covered with a green carpet and exterior courts and paths in local travertine tiles. Pine wood is used for some of the interior elements such as the mihrab. The main contractor and labour were from the town.



Key:

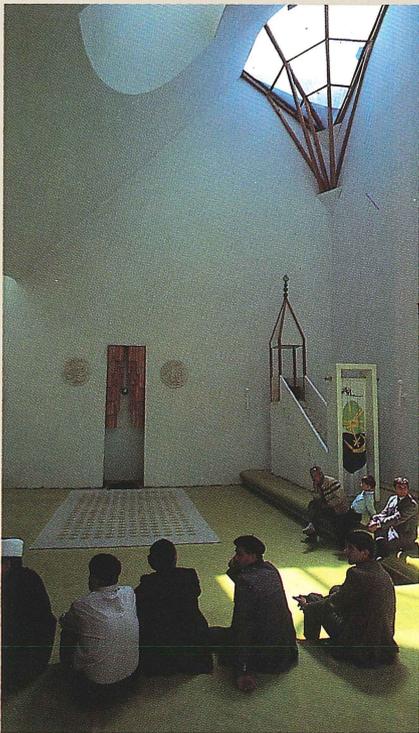
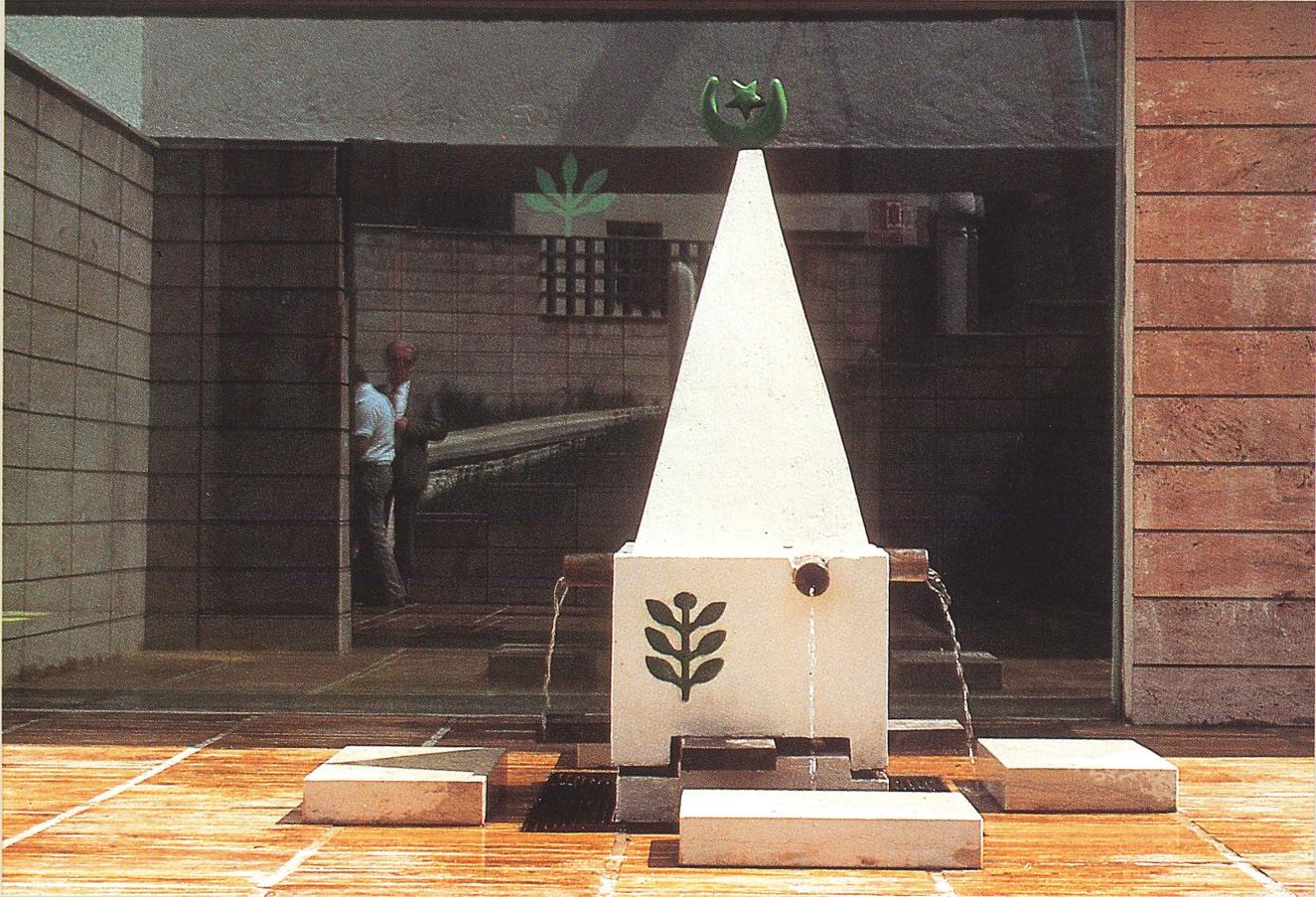
1. Main entrance
2. Courtyard with fountain
3. Entrance to office
4. Hall
5. Space of mosque
6. Balcony
7. Office
8. Small auditorium
9. Minaret
10. Old cemetery

Right, top: The mosque in its setting: viewed from afar the building looks like an amorphous rock with a juxtaposition of rectangular and curvilinear shapes.

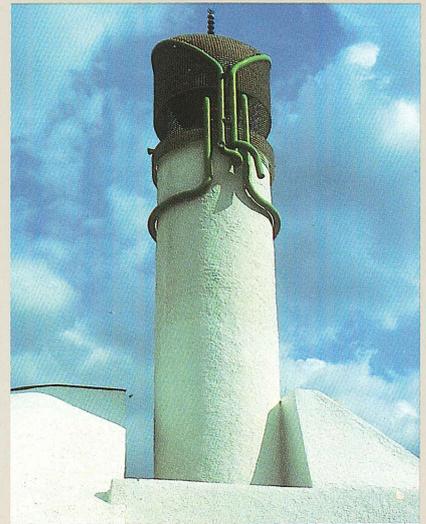
Far right, top: The worshipper is led down into the entrance of the mosque a little below ground level.

Far right, above: The entrance area from inside: the roof openings create "towers of light."

Right: Section and plan.



Top: The entrance court with its ablution fountain is almost playful but elegant.
 Above and right: The play of natural light and shade in the prayer hall is an important element in the atmosphere of the building. The people pray on two slightly different levels, the interior level acting rather like a courtyard.



Left and above: The symbolic and completely unorthodox minaret, with its loudspeaker and calligraphic blue pipes, is bold and dramatic.

Post Script

The Aga Khan Award for Architecture has entered its third cycle. The first two Awards (1980 and 1983) have illustrated the great diversity of approaches, problems and solutions in the Muslim World. Both Master Juries have emphasised community involvement in design, encouraged crafts, and highlighted restoration and reuse of historic buildings. New directions have also been illustrated but only in the minority of selected projects. We hope that the new trends and experiments (such as the Kuwait Towers, the Mekkah Intercontinental Hotel, the Sousse Résidence Andalous and the White Mosque in Yugoslavia) are encouraged even more, to create new community involvement in building, a new history, and new architectures in the mainstream of contemporary civilisation.

— Editors



The Award Logo

The name of Allah in Kufic script, reflecting and repeating Itself, is the basis of the logo design by Karl Schlaminger.