



Aga Khan Award for Architecture

Report of the Master Jury 2019 Cycle of the Aga Khan Award for Architecture

Living in Dignity

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

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

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

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

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

The Master Jury also paid close attention to leadership, collaborations, open-endedness, good governance. These characteristics led it to focus on the institutional arrangements that produced the



architecture, the modes of government through which they were organised, the collaborative teamwork that supported their inception and realisation, and their ability to incorporate community voices and wider societal challenges.

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

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

far

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

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

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

The themes are reflected in the vocabulary of the Master Jury's deliberations, which consistently came back to notions of anchorage, cultural identity, adaptability, low-impact design, environment, collaboration, community purpose, empowerment, leadership, dignity, hybridity, and public good.



The Master Jury will come back to these notions when it reads the citations for each of the winning projects.

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

The six recipients of the 2019 Aga Khan Award for Architecture are:

Revitalisation of Muharraq, *Bahrain*

Palestinian Museum, *Birzeit, Palestine*

Arcadia Education Project, *South Kanarchor, Bangladesh*

Alioune Diop University Teaching and Research Unit, *Bambey, Senegal*

Wasit Wetland Center, *Sharjah, United Arab Emirates*

Public Spaces Development Programme, *Republic of Tatarstan, Russian Federation*

Elizabet Diller (chair), Anthony Kwamé Appiah, Meisa Batayneh, Sir David Chipperfield, Nondita Correa Mehrotra, Edhem Eldem, Mona Fawaz, Kareem Ibrahim, Ali M. Malkawi

Geneva, 6 June 2019

REPORT OF THE MASTER JURY

The 2013 Cycle of the Aga Khan Award for Architecture

Contemporary Muslim communities live in contexts defined by large-scale movements and constantly negotiated notions of identity and homeland. These processes lead to an ongoing understanding of Self and Other, making for different combinations of volatility and creativity. The 2013 Jury was committed to identifying, acknowledging and awarding initiatives with the potential of helping communities negotiate challenges at multiple intersections, whether of historical time or space, or of the articulation of heritage with modernity. The dominant themes that define this cycle of awards are: restoration, as the revitalisation and adaptation of tradition; integration, as a way to unify fragmented environments, urban and rural; the pursuit of excellence in design in low-budget settings; and the embrace of the solemn dignity of death as a way to affirm life and the living.

Restoration often leads to the “museification” of spaces and artefacts as so many relics of a past gone by. The assumption is that tradition is something clinically separated from the present. The effect is, further, to ossify the past and disconnect it from the present. Where the immediate history of the peoples is concerned – in this case Muslim communities whose immediate past is anchored in colonised societies where the project of modernity was introduced as part of a foreign “civilising mission” – the damage is even greater. The Jury seeks to identify and acknowledge initiatives that highlight heritage as both alive and flexible, thereby affirming its potential as a resource that can invest the present with meaning. The objective is to make it possible for a people to take ownership of their history as a living tradition.

Restoration is never simply a return to the original. Among the projects the Jury awarded are those that highlight the potential of restoration to integrate a fragmented present. If in one instance the challenge is to let a community take ownership of its past, in another it is to unify a landscape fragmented by the confluence of multiple developments,

official and unofficial. Muslim communities live in diverse environments, urban and rural. When it comes to village-based populations, the challenge is to validate the rural environment. Here, restoration is more than just about design; it calls for a participatory process and holistic approach that is greater than the sum of its parts.

Architecture is a quintessentially urban activity that is identified with urbanism and urban life. In spite of their density, urban settlements often generate an experience of solitariness, a feeling of being cut off in a disintegrated world. In a context where big bridges tend to be destructive elements within the city structure and the landscape, a bridge that touches the ground lightly and seeks to create places for pedestrian activity stands out. The bridge connects society, both metaphorically and physically, and contributes to a threefold integration: of public design, infrastructure and landscape.

Is it possible for a low-budget project to combine functionality with design, utility with beauty, affordability with excellence? Can architecture, historically a human activity highly destructive of the environment, take a posture that combines a low profile with high innovation, one that enables low-energy use alongside a recycling of resources? Among the projects the Jury acknowledges is that of a construction that turns decommissioned containers, a consumer culture waste product, into an aesthetically pleasing, low-cost building material, able to be used to provide much-needed health facilities and a high level of care to patients.

Rapid movement makes for a changing composition of communities, ethnic and religious. Questions around definitions, of home and away, self and other, have the potential of unleashing divisive tendencies. When an architectural intervention turns this volatility into an occasion for a sober and focused reflection, on life rather than death, it has

the potential of giving the living a second chance. The Jury honours the grace and beauty of one such intervention, and its inclusiveness and foresightedness.

The Jury followed a two-step process in making its selection. The first step, which led to a shortlist of 20 projects, was based on identification of themes and challenges faced by practitioners of the built environment today. The second step was based on a threefold consideration – a holistic participatory approach, the quality of design, and its socio-economic-environmental impact – which led to the final selection of five worthy projects for the Aga Khan Award for Architecture:

- Salam Centre for Cardiac Surgery, Khartoum, Sudan
- Revitalisation of Birzeit Historic Centre, Palestine
- Rehabilitation of Tabriz Bazaar, Iran
- Rabat-Salé Urban Infrastructure Project, Morocco
- Islamic Cemetery, Altagh, Austria.

Mahmood Mamdani (Chair), David Adjaye, Howayda al-Harithy, Michel Desvigne, Kamil Merican, Toshiko Mori, Shahzia Sikander, Murat Tabanlıoğlu, Wang Shu





Aga Khan Award for Architecture

Report of the Master Jury

The 2010 cycle of the Aga Khan Award for Architecture

Identity, pluralism and their intersection in the context of an increasingly globalised world, in which memory heritage and belonging are given utmost priority, emerged as central concerns for our jury. Since its inception, the Award has striven to be on the cutting edge of exploring new frontiers while maintaining a generous and pluralistic perspective in engaging projects that contribute to the transformation and improvement of the quality of the built environment in the Muslim world. These included projects of significance to the Islamic world and to multicultural societies in which Muslims represent a minority or an expansion of new or historic diaspora. We also understood our task to include an engagement of those projects which respond to the mounting challenges facing Muslim societies ranging from environmental concerns, neglect of rural communities, rapid industrialisation and deterioration of urban infra-structure, to concerns with issues of heritage and memory in the broadest sense. As a jury, we remained mindful of promoting the most successful interventions with the built environment, while adhering to the highest standards of excellence.

While reviewing the 401 nominated projects (19 of them have been shortlisted and five have been selected as winners) the jury had the opportunity of surveying a broad range of themes and trends. The winning projects were chosen because they responded exceptionally well to a myriad of priorities. As a jury, we did not prejudice our selection by prior definition of an agenda, but remained sensitive to priorities brought to the surface by practitioners and stakeholders of the built environment everywhere. In the process we broadened our scope of the built environment in and outside the Muslim world.

The winning projects emerged as representative of the diversity of the Muslim world and its diasporas, in addition to seeking inspiration from innovative projects outside the traditional realm of that world. In the process of considering the winning projects, certain specific themes were identified as defining features of the scope of the Award. A sensitivity to environmental



concerns and ecologically sound projects (in concept and implementation) emerged as the preferred models for replication in urban contexts and in alleviating ecological problems. These concerns were coupled with a preference for the need to provide alternative breathing social spaces for urban populations, counterbalancing malls and shopping centres as central spaces for entertainment. Technological innovations in providing ecologically sound alternatives for recycling of water while addressing natural seasonal problems such as floods also emerged as a priority.

Projects aimed at the preservation and reclamation of recent heritage associated with the colonial period highlighted the role of urban centres in former European colonies as sites of experimentation with colonial modernism, and their intersection with the reconsideration of global modernities. A considerable number of the winning projects amplified the importance of promoting civil initiatives that are sensitive to issues of funding, revitalisation of local economies, and their roles in providing opportunities of training of local craftsmanship in restoration and conservation.

The importance of building institutions of preservation and display of cultural heritage in the context of active archaeological sites demonstrated the need for extreme sensitivity to location and historic landscape. This was coupled with the importance of such projects in rethinking identity in western contexts and the role of Islamic cultures and civilisation in the shaping of the European Enlightenment and modernity. The need for the creation of humane working spaces for workers and management alike emerged as utmost priority at a time of rapid industrialisation in the Muslim world. Finally, the importance of looking for innovative small scale projects as models of inserting modern structures within traditional and rural settings in sensitive and non-intrusive manners also came to define the jury's priorities in identifying winning projects.

In a historically interconnected and increasingly globalised society, perceiving the world in stereotypes of separate cultural entities does not hold strong credence. Today, professional practitioners as well as decision makers and funders, are pushing the frontiers of understanding the contributions of the Muslim world both geographically and historically. In a post-colonial



context, culture is understood as something to be shared and cultural diversity as a value to be cherished. In this regard, the Muslim world has made major contributions to the narratives of global history, but also to particular local histories within and without its recognised boundaries.

The built environment is responding to rapid processes of transformation, which are very often reflected in larger and more robust investments. In their midst, concerns for the environment, for the built heritage and for the social fabric, are being relegated to secondary importance if not neglected altogether. The shortlisted and awarded projects are all trying to redefine priorities and emphasising a sensitive understanding of their immediate and broader contexts. Despite the great difference in their scale, context and functionality, they have exhibited a responsible quality of treading lightly on earth.

Other lessons to be drawn from the winning projects are the ways in which Muslim societies are positioned to accommodate otherness as part of a process of reconciliation and conviviality. Improving the image of Muslims in a world that is both increasing globalised and segregated is but one way this issue has been addressed. Yet also, accepting the others into the very definition of Muslim heritage is a very powerful way of addressing conviviality and multiplicity. The very definition of who is included under this collectivity remains problematic. Muslims are majorities in some places, minorities in others and absent in others. Globalisation should not only be viewed as an intrusion into Muslim cultures but an opportunity for diverse cultures to merge in a mutually coexisting manner.

The above-mentioned themes of defining the boundaries of Muslim culture in a globalising world, treading lightly on earth and conviviality have emerged from the diligent pursuit of projects meeting several criteria. The projects brought to the fore the need for improving the quality of life in their direct communities while being capable of serving as role models for other communities in the Muslim world. They provide an ethical sensitivity to their contexts, by promoting sustainability on all fronts; environmental, social and economic. And while we understand that no one project can provide all the answers to the needs of Muslim societies, we believe that these projects collectively tell a story of hope matched with perseverance, pride tampered with humbleness, and unity without sacrificing diversity.



Wadi Hanifa Wetlands

Riyadh, Saudi Arabia

Jury Citation

This project reverses the tide of rapid urban development, which has seen public space in many cities within the Muslim world fall victim to expropriation and other practices that deprive the population of its resources. This invariably happens at the cost of environmental values and sensitive ecosystems. The Wadi Hanifa Wetlands project eloquently demonstrates an alternative ecological way of urban development. It shows how a major natural phenomenon which, through the course of urbanisation, became a litter-strewn and dangerous place—a scar on the face of the capital city—can be transformed by sensitive planning attentive to social values and imaginative infrastructure-driven landscape solutions.

The Award has been given in recognition of the project's vision and persistence in developing a sustainable environment. Using landscape as an ecological infrastructure, the project has restored and enhanced the natural systems' capacity to provide multiple services, including cleaning the contaminated water, mediating the natural forces of flood, providing habitats for biodiversity and creating opportunities for recreational, educational and aesthetic experiences.

(166 words)

Revitalisation of the Hypercentre of Tunis

Tunis, Tunisia

Jury Citation

The revitalisation of the late-nineteenth and early-twentieth century built heritage in the Hypercentre district—Bab B'Har—of Tunis, is an important and inspiring contribution to our changing understanding of the recent history of the Islamic world, particularly of the cultural legacy of the colonial era.

The achievement of the Association de Sauvegarde de la Médina de Tunis (ASM) lies in preserving the important landmarks and facades of this period, which have been neglected and destroyed in many Muslim cities, and using them as the catalyst for an ambitious and eclectic economic regeneration programme. The project has not only created a lively and prosperous area, but fostered a richer, more nuanced understanding of Tunisia's recent history, without disguising the nature of colonialism.

Equally impressive is the process through which the ASM, a tiny, passionately committed organisation of modest means, transferred the technical knowledge gained in their earlier preservation of the old medina to the Hypercentre. The local community was consulted throughout to ensure that existing businesses would benefit from regeneration, and that the process would be sustainable. These goals were



reflected in the innovative financing of the project, and in the training of local craftsmen to undertake the restoration work.

During the colonial era, many Muslim countries were the focus of modernist experimentation, often by young European architects developing radical ideas. The sensitivity and ambition of the revitalisation of the Hypercentre in Tunis shows how the same Muslim countries can now play an equally innovative and influential role in the preservation of modern heritage.

(253 words)

Madinat al Zahra Museum

Cordoba, Spain

Jury Citation

The Madinat al Zahra Museum is a unique celebration of the link between museology and archaeology. It harmoniously and humbly blends into the landscape, understanding itself as serving the heritage being revealed in the site to which it is organically connected. This humility only adds to the powerful message it represents, one that is of particular significance in and for our times. Because the Madinat al Zahra museum springs out of the soil and remains incorporated with it, it presents with superb architectural eloquence the spirit of an Islamic culture which was—which is—indigenous to Spain and Europe, as it emanates from the ground itself, one of the region's multiple roots.

The Madinat al Zahra museum is a symbol of the *convivencia* evoked by the name Andalusia and bears testimony that indeed, Cordoba is the future, not only the past.

(141 words)

Ipekyol Textile Factory

Edirne, Turkey

Jury Citation

The intelligent and imaginative design and engineering of the Ipekyol Textile Factory make it a role model of an efficient and pleasant working environment for any industry, and exceptionally so for the textile industry where such qualities are rare.

The building combines functional efficiency with humanity to the commercial advantage of the client. Made mostly from local materials, it sits lightly on its plot. The high ceilings and internal courtyards maximise the flow of daylight and encourage natural ventilation, making the work spaces more



agreeable as well as reducing energy usage and improving thermal performance. Water is collected from the roof and drained into the local system, but may eventually be recycled for use by the factory. Production and administration are housed within the same building, and are visible to each other, improving internal communications and fostering team spirit.

At a time when the Muslim world is industrialising rapidly, and many countries, including Turkey, need to develop higher quality products to counter rising labour costs, the Ipekyol Factory demonstrates how enlightened design can create a replicable blueprint of a cleaner, safer, more efficient workplace that can also achieve higher productivity and profitability.

(192 words)

Bridge School

Xiashi, Fujian Province, China

Jury Citation

When architect Li Xiadong was asked to build a tiny school for a small village crossed by a river, he had the inspiration of placing it on a new bridge, near the spot where two ancient *toulou*—traditional fortress-like, circular structures—were erected on either side of the river. The very modern structure not only blends successfully into the landscape, it also succeeds in joining the bulky forms of the two historic structures through a linear lightweight sculpture that floats above the river.

By placing the school on the bridge, underneath which the waters flow, the architect is giving the most important lesson a child can learn: life is transient, not one second of it similar to the next. The structure's lightness and playfulness, and its naturalness, as though it had always existed in the landscape, appeals to the children, who use it as a big toy. These qualities, and the sense of security the children feel, all come from the excellence of the architecture, from the project's concept to its smallest physical details.

The Bridge School achieves unity at many levels: temporal unity between past and present, formal unity between traditional and modern, spatial unity between the two riverbanks, social unity between one-time rival communities—as well as unity with the future.

(213 words)

Statement of the 2007 Master Jury

The 2007 Aga Khan Award Master Jury recognises how architecture and the built environment define the diverse and divergent paths that lead to the capacious *lifeworlds* of contemporary Muslim societies. Our challenge was to judge the complex negotiation that architecture represents between, on the one hand, the sense of satisfaction and belonging that a building – a home – provides and, on the other, worldly ambitions and affiliations that are unconstrained by the retaining wall, village boundary or national frontier. Of 343 nominations, we shortlisted 27 projects for on-site review, and from these selected nine projects for recognition. Rather than grouping these projects under a common theme, or attempting to weigh them against a strict measure of quality, we proposed a set of ‘curatorial principles’ to inform and guide us. We saw ourselves as curators who, by placing these diverse projects next to one another, hoped to convey a sense of their specific attributes, their locality, while also giving them a collective meaning. Here are some of the curatorial principles with which we attempted to transform the expectations associated with the Award:

Muslim Societies/Muslim Realities: It was our privilege to be faced with architectural projects that raised important issues about an *umma* that is democratic and dialogical. Many of the projects occupied the problematic terrain between traditional homes and diasporic movements, recognising that Muslim realities have come to be rooted in historical and social circumstances beyond their usual ‘national’ or traditional settings. This is not a repudiation of values and traditions but rather an opportunity for cultural revision and intercultural communication. Change and challenging circumstances are part of both worlds, but the composition

of contemporaneity, the speed of transformation, the conflict of values and the contingencies of ‘identity’ and solidarity may well be different. How, then, should we evaluate a new housing scheme whose disposition of spaces harmoniously and homogeneously accommodates a community that is governed by patriarchal power and authority? Does architectural excellence allow us to judge what may or may not be considered, among different communities, to be the ‘good life’? Such a dialogic inquiry, posed with a remarkable *concreteness and visibility*, might provide an alternative to the futile ‘clash of civilisations’.

Restoration, Conservation and Contemporaneity: In the past the Award has been associated with the conservation and restoration of great Muslim monuments. The actual performance of juries belies this perception. Our discussions asked: Are techniques of conservation and repair antithetical to claims of contemporaneity? How should we weigh architectural practice and performance? Conservation and restoration need not be part of the impulse to preserve the past in the vitrines of time and memory – antiquities set in aspic! The life-span of the materials that constitute ancient monuments argues against ‘preservation’, because as materials decay they have to be recreated. Technological skills must be relearned and re-taught to new generations of craftsmen, new chemicals and engineering techniques have to be invented *in relation to past techniques and technologies*. Restoration is a work in progress or, in the preferred words of the jury, a work in *process*.

Scale and Variety: Contemporary Muslim ‘reality’ is not merely diverse or transitional, as the clichés of globalisation have it. As a jury we were challenged to adjust our critical and conceptual lenses as we moved across the landscape of the *umma* and its architectural artefacts and practices. *Scale* is not merely a problem

internal to architectural knowledge or practice. The *scale* of the contemporary *umma* reveals profound differences in sites and localities – rural communities, small towns, industrial cities, private homes, public institutions – that demand imagination and material, practical interventions. *Scale* is an architectural *intervention* that responds to site-specificity while at the same time creating or constructing a sense of *locality*. In that sense, *scale* is an ethical issue.

Sustainability: Sustainability pits the grandiosity of our ambitions against the available and appropriate *scale* of natural resources. How high should we build? How suitable are our schemes for this particular landscape, climate, need or human interest? Sustainability, as a *scale* of aesthetic, ethical and political judgement, creates an architecture that is not just about building or *buildings*, but about creating an environment for survival and well-being, shared expression and solidarity, that is intolerant of authoritarian and exclusive claims to sovereignty.

Our sense of architectural ‘excellence’ demanded a scrutiny of the *singularity* of each project – its materials, its design solutions, its conceptual and physical realisation, its functional attributes – while creating a larger *aspectual* narrative that revealed different ‘faces’ which related to and reflected off one another. As *curators* we chose projects to be placed beside each other, juxtaposed so as to convey specificity, locality and something more – a shared community of excellence.

Homi Bhabha, Okwui Enwezor, Homa Farjadi, Sahel Al-Hiyari, Shirazeh Houshiary, Rashid Khalidi, Brigitte Shim, Han Tümerterkin, Kenneth Yeang

Geneva, June 2007

Statement of the Award Master Jury

The Jury met for the first time in January 2004 and started by reviewing 378 projects that had been nominated for the Ninth Cycle of the Aga Khan Award for Architecture. After vigorous and concentrated discussions, the Jury shortlisted twenty-three projects that were proposed for On-Site Project Review. During the second meeting, in June 2004, the Reviewers presented to the Jury their detailed reports and, after discussions, the Jury selected seven projects to receive the 2004 Aga Khan Award for Architecture.

From the outset, the Jury agreed that they would need to seek out a comprehensive approach in order to discover, understand and explain the challenges of architecture in the Muslim world as it confronts modernity in all its diversity. Four areas of social meaning came to the fore, and the Jury expressed these as a series of questions.

The first question raises the issue of how the complexity of history and of historical memory can be expressed in architecture. Because restoration deals with history in architectural terms, it tends, pragmatically, not simply to freeze the past as it may have existed at a given moment. Instead, restoration increasingly responds to the needs of present-day groups and individuals, who often use historic buildings for new purposes. By accommodating historical meaning and contemporary needs, a building retains social meaning rather than becoming simply an object of tourism.

Secondly, the Jury considered the question of how private initiatives are integrated into the emerging public sphere. The Jury believes that the development of a pluralist public realm is one of the most important issues facing many Muslim countries. Today, more and more private initiatives in the public realm empower societies and address their needs, be it in the fields of education, sanitation or other social requirements. Architecture plays an important role in manifesting these endeavours, and the Jury especially appreciated a balanced relationship between the social content of an initiative and its architectural representation.

The winning projects also address the question of how to express individuality in complex social settings. In modernity, architecture expresses individuality, permitting a poetical

interpretation of the self. The Jury recognized the growing awareness and appreciation of individuality in the Muslim world. On the one hand, this individuality counters the idea that Muslim societies emphasize collective identities, and on the other hand it reveals the plurality of Muslim traditions.

The fourth question the Jury considered was the issue of how power and authority in the global domains of technology, culture and economics might be addressed through architecture. The Jury paid special attention to the responsibility of architecture in the Muslim world and to projects that show understanding of the worldwide exchange of technological, cultural and economic knowledge in local contexts. The translation of global identities into architecture – which can occur in the technology used in buildings or in the potential functions of buildings – was considered by the Jury to be of great importance for many parts of the Muslim world.

The Jury also analysed how these four issues have been transferred to architecture. It is common sense that the way structure and design are used in a project should always be adequate to the issue addressed. Adequacy, however, does not mean simply assigning a form to a problem and updating traditional architectural solutions. It means adopting a critical perspective on the problem and addressing it by means of architectural techniques. The Jury recognized this by giving importance to projects that raise the standards of excellence.

Finally, the Jury focused on the social, cultural and environmental impact of the projects, analysing the balance between intention and realization, meaning and material, and functionality and use. The integration of projects within the environment and the criticism of tradition were also factors in assessing projects.

Architecture in the Muslim world partakes of all the features of modernity in architecture. However, it often also tries to incorporate specific Islamic meanings, and it is only in such deliberate instances that architecture can be labelled 'Islamic'. When 'Islamic' traditions are followed instinctively, the result is simply architecture in a Muslim cultural context. This means that there is a difference between architecture in the Muslim world and what is defined in discourse as 'Islamic architecture'. The plurality of architecture in the Muslim

world is evident at many levels: in varied discourses on architecture; in architecture that deals with restoration in ways that re-establish the generic pluralism of Muslim culture; and in the multiplicity of forms produced by a variety of social, cultural and economic environments. The Jury was particularly aware of the complexity of the plurality of the Muslim world and was critical of those projects that tried to establish a cultural normativity that could threaten that plurality.

The Jury believes that all seven projects selected for the 2004 Aga Khan Award for Architecture meet with the foregoing criteria.

Ghada Amer

Hanif Kara

Rahul Mehrotra

Farshid Moussavi

Modjtaba Sadria

Reinhard Schulze

Elías Torres Tur

Billie Tsien

Jafar Tukan

Geneva, June 2004

Report of the 2001 Award Master Jury

The nine members of the Master Jury for the 2001 Aga Khan Award for Architecture met twice to select the winners from the 427 projects presented. Of these, thirty-five were reviewed on site by a team of sixteen distinguished experts, whose presentations brought the many complex aspects of each project to the Jury's attention.

As it pursued its deliberations, the Jury found that a key concern was architecture that could be considered as design dedicated to enhancing conditions of life within diverse communities and groups in Muslim societies. Issues of environmental sustainability, social equality, cultural and historical identity and human dignity also informed the Jury's decisions.

Some of the projects are organized to encourage disadvantaged communities to advance their conditions by increasing productivity, improving their built environment and sharing access to modern culture and communication. Joint efforts by people who benefit from the modern economy and those who have remained in rural conditions have made it possible to reverse the constant flow of migration and the concomitant depletion of local human resources and deterioration of environmental and living conditions. Some projects respond to educational needs, such as preserving the life and culture of an ancient civilization, while others provide instruction in techniques of animal production to enrich diet and nutrition.

The Jury also considered the positive role of tourism in modern economies in the context of architecture that respects the environment and introduces local culture within the built work. Projects that secure the future of superb historical buildings within towns and that create new parks for urban communities also represent important inclusions in the Jury's decisions. Public, industrial and religious buildings, as well as conservation projects, were also considered, but none met the standard expected of this Award.

The recipients of the 2001 Aga Khan Award for Architecture are:

New Life for Old Structures, Various locations, Iran

Aït Iktel, Abadou, Morocco

Barefoot Architects, Tilonia, India

Kahere Eila Poultry Farming School, Koliagbe, Guinea

Nubian Museum, Aswan, Egypt

SOS Children's Village, Aqaba, Jordan

Olbia Social Centre, Antalya, Turkey

Bagh-e-Ferdowsi, Tehran, Iran

Datai Hotel, Pulau Langkawi, Malaysia

Report of the 1998 Award Master Jury

The nine members of the Master Jury for the Aga Khan Award for Architecture met three times to select the winners from the 424 projects that were presented in the Award's seventh cycle. After the second meeting, 24 of these projects were reviewed on site by a team of 12 distinguished reviewers, whose presentations made the Jury aware of the many complex aspects of each project.

From the beginning of its deliberations, the Jury was concerned with recognising projects that had a wider global context and meaning, as well as with identifying those projects that had regional relevance. It was also concerned not to duplicate messages conveyed through selections by earlier juries, thus the absence of certain types of work in this Award cycle needs to be understood in that spirit.

The Jury searched for projects which respond creatively to the new crisis situations in the world in general today and in the Muslim world in particular: demographic pressure, environmental degradation, globalisation, standardisation, ethnic tensions, the crisis of the nation-state, the struggle for democracy and human rights, and the like. This search was related to community rebuilding, on the one hand, and to the development of vital modern vernacular styles on the other. The Jury recognised that major social, economic, and political changes are taking place in the world today, and that the countries of the Islamic world are being profoundly affected by these changes. They are developing new lifestyles, cultural values, symbols, and aspirations. The relationships between classes and groups are changing, as well as those between governments and the people at large. Except for social projects, an architecture that reflects these new realities has yet to be recognised. The Award, as a result of its history, is in an ideal position to initiate this discourse.

Seven projects were selected for the Award. Two were seen to have qualities that could be of relevance to a broader, global context: the Rehabilitation of Hebron Old Town and the Slum Networking of Indore City were considered exceptional in ways that are a departure from the conventional approach to upgrading. Both share the idea of reclaiming community space from growing social, physical, and environmental degradation. In the case of Hebron, the project was initiated and managed by a community under siege.

Two projects were seen to respond in an exceptional way to specific social and environmental conditions. The Salinger Residence, an example of excellent architecture, uses local materials and skills to create a spatial vocabulary which is contemporary and yet not alienated from its specific cultural context. The Lepers Hospital, on the other hand, is sensitively designed to respond to the needs of the outcasts of society, providing them with shelter and hope while using minimum resources. Its architectural form is unpretentious, and its proportions and concepts of the highest order.

Three projects, the Tuwaiq Palace, the Alhamra Arts Council, and the Vidhan Bhavan, are important large-scale public buildings. Their form and context were regarded by the Jury as very significant in the continuous process of evolving a contemporary architectural vocabulary within the Islamic world. Their public functions and the relatively large scale of their volumes inevitably add to their importance as social catalysts within their respective societies.

The recipients of the 1998 Aga Khan Award for Architecture are:

Rehabilitation of Hebron Old Town
Slum Networking of Indore City, India
Lepers Hospital, Chopda Taluka, India

Salinger Residence, Selangor, Malaysia

Tuwaiq Palace, Riyadh, Saudi Arabia

Alhamra Arts Council, Lahore, Pakistan

Vidhan Bhavan, Bhopal, India

Critical Discourse for Creative Transformations
Report of the 1995 Award Master Jury

The Master Jury for the Aga Khan Award for Architecture met three times, October 3-5, 1994; January 25-27, 1995; and June 5-9, 1995. We reviewed 442 projects, twenty-two of which were reviewed in situ by technical reviewers. The jury deliberations led to a consensus that we should bring a more critical dimension to the message of the Awards. We became convinced that the Award, having well established its pluralistic message, must move to a sharper critique of the architectural and social problematic confronting the Muslim world. Such a critique, we believe, will have relevance beyond the Muslim world and will make a contribution to the international architectural and social discourse on the eve of the third millennium.

From the 442 nominations, we selected twelve projects and grouped them in relation to three themes:

- projects that address a critical social discourse
- projects that address a critical architectural and urbanistic discourse
- projects that introduce innovative concepts worthy of attention

The emphasis on the word critical is intentional. The Award is uniquely placed to engender a critical discourse on architecture and society, more so now than ever before. Today, the virtues of pluralism are overshadowed by intolerance, and ideological pressures restrict the space of freedom so necessary for critical discourse.

It is our belief that these projects illustrate an important message for the Muslim societies of today. More importantly, we feel that these messages are of universal relevance and constitute an important contribution that the architecture of the Muslim societies of today can make to the architectural and social discourse of the world. The jury wants to highlight not only the specificity of the solutions, but also their generic contributions and replicability.

We see the role of a new critical discourse as being projective rather than retrospective and so have introduced the category 'innovative concepts', explicitly geared to encourage risk taking by future aspirants to the Award. Only thus will imaginations be unleashed to generate new ideas; and through ideas, even now, we are inventing the future.

Professor Mohammed Arkoun
Nayyar Ali Dada
Darmawan Prawirohardjo
Peter Eisenman
Professor Charles Jencks
Mehmet Konuralp
Luis Monreal
Dr Ismail Serageldin
Professor Alvaro Siza

Geneva, 9 June 1995

Report of the 1989 Master Jury

Preamble

The Master Jury for the 1989 Aga Khan Award for Architecture met twice. In January, it considered the 241 projects submitted by the Award's Nominators, and selected thirty-two to be studied in depth by Technical Reviewers. Then, at the end of June, the thirty-two finalists were reviewed on their own merits and in terms of the issues they reflect, the questions they pose, and the messages they send. The decisions which follow are unanimous, because the Jury agreed to make it so, but unanimity was not reached for every project and sharp differences remained to the end on projects which are premiated and on some which are not. Throughout its deliberations, the Jury sought to listen to all views and to feel respectful of the projects nominated as well of its own very varied opinions. Furthermore, as it discussed the nominations, the Jury became aware of needs and opportunities for the architecture affecting Muslims everywhere which had not been as fully visible in previous Awards. The differences within the Jury and the new sense of a universal Muslim community have been incorporated in four statements the Jury wishes to make before presenting the Awards themselves.

As in the past, the Jury congratulates the staff of the Award whose dedication, enthusiasm, humour, kindness and efficiency made the Jury's labour a pleasure. It also congratulates the Technical Reviewers, all of whom undertook their uniquely responsible tasks with creative enthusiasm. They have all contributed to the richness and sophistication of the information available to the Jury and stored in the offices of the Award. No segment of contemporary architecture anywhere is so wealthy in data and so well cared for.

The overall dimensions of the architecture affecting Muslims have changed enormously since the Award was created twelve years ago, partly perhaps under the impact of the Award itself. Five aspects of these new dimensions struck the Jury: better quality of the final products and of the processes leading to them; complexity of the physical, social and economic components of social and community building; fuller coverage of contiguous Muslim regions; awareness of the large Muslim communities within non-Muslim worlds and the enormous increase in the quantity and quality of nominated projects built by Muslims. Each one of these aspects deserves its own lengthy elaboration. We only wish to stress two points. One is that the appearance of several nominations from the Central Asian Republics of the Soviet Union (one of these nominations was short-listed for Technical Review) allows the Award to consider itself now as the

only cultural organism which truly reflects all the sub-cultures of the Muslim world. This is a welcome event indeed with considerable long-range importance for the Award. The second point is that the proper evaluation of some of the new schemes and projects for housing upgrading requires longer use than that needed to evaluate single buildings. As a result, we specifically recommend that the next Jury consider anew the East Wahdat scheme in Amman and the Incremental Development Scheme in Hyderabad. Both seemed to the Jury to have considerable merits which need a few more years to be properly appraised, since socially related architecture requires a flexible time frame for the determination of success or failure.

The Jury's decisions reward several of the directions visible in today's architecture in the Muslim world. These decisions should not be seen as an endorsement of all the implications of the projects involved, nor do they imply the rejection of values expressed in projects which were not premiated. Two examples illustrate our point. We discussed at great length the issue of revivalism as a fully thought-out recasting of forms created and used in the past or in vernacular traditions. The premiated projects include only some examples of that particular point of view, and it behoves the Award to acknowledge additional searches for a genuine, intelligent and tasteful revivalism whose mechanisms and values are not yet fully understood in an Islamic context. Thus, this Jury salutes the efforts of Nader Ardalan with Iranian architecture and of Sergo Sutyagin with Central Asian architecture who are or have been involved with an interpretation of formal values which should enlighten our understanding of the past and shape the forms of the future.

The second example of novelty lies in the efforts of individual patrons and of non-governmental organisations in premiated projects and in many that are not. We want to emphasise how much these efforts are a welcome component in the mosaic of contemporary architecture which, especially in its social aspect, was dominated by government or international bureaucracies. We are aware, of course, of the dangers of speculation and profiteering associated with some of these private activities, and this is why we add a note of caution to our satisfaction, but the new enthusiasm of the private sector for improving society is most heart-warming.

Finally, we wish to add that the message our decisions sends is not one of contradictions, but of simultaneous and parallel activities which identify some, certainly not all, of the aspirations and built forms of Muslim communities today.

These communities are in so many places and with so many hopes and ambitions that the solutions to their needs are bound to be different from each other. A jury's decision is a judgement of their quality, not necessarily of the ideologies they imply.

Jury Citations

Restoration of the Great Omari Mosque, Sidon, Lebanon

Partly destroyed and damaged by acts of war, the mosque of Sidon, originally a good example of the complex architectural history of the Lebanese coast, was successfully restored and rebuilt thanks to the generosity of a native son, the physical and emotional efforts of its users and the talents and competence of a team of architects and students from Beirut. The users refused to accept the building of a new mosque and preferred to rebuild their shattered world with a monument of their past. In doing so, they give a powerful example to all those places in the Muslim world and elsewhere which have been maimed by the horrors of war. In addition, the head of the restoration team rebuilt the mosque with scientific precision and with the taste and intelligence of one experienced in understanding the monuments of the past. This combination of human steadfastness in the face of tragedy, of restoration talent and inventiveness in particularly difficult circumstances, and of dedicated native patronage and sacrifice makes the reconstruction of the Great Omari Mosque a beacon in a tortured land and a sign of hope for the rebuilding of war-torn nations.

Rehabilitation of Asilah, Asilah, Morocco

In the area of rehabilitation, renovation and upgrading, the town of Asilah in Morocco stands out as an example of great success in the Muslim world. From a modest start but with ambitious vision, a few native sons of Asilah took it upon themselves to upgrade the physical and cultural environment of their town. With perseverance and skill, they managed to raise the consciousness of the people of Asilah and mobilise them to implement this vision. A small cultural festival was held in Asilah in the summer of 1978, attracting some one thousand visitors, mostly from nearby localities. This event, modest as it was, gave the people of Asilah self-confidence and pride, qualities which have grown steadily over the years. The Asilah Festival (the *musim*) now attracts some one hundred and twenty thousand visitors from all over the world; it has become the biggest cultural event in Morocco and one of the most important in the Arab world and Africa. This success is all the more remarkable as it relied exclusively on the participation of the town's inhabitants, including children and women, with no or minimal governmental or outside support. The men who initiated the process, and have since remained committed to it, attracted widespread attention in Morocco, Africa and the Arab world, with one of them becoming appointed as Minister of Culture in his own country.

Grameen Bank Housing Programme, various locations, Bangladesh

The Grameen Bank Housing Project attracted the Jury's attention from the beginning by the sensitivity and brilliance of its underlying concept. For here, in one of the poorest and most populous countries of the world, the compassion of Islam, the resilience of Bangladeshi rural Muslims, and the dedication of the personnel of the Grameen Bank, converge in a creative and skilful way to improve the lives of millions of people. The Grameen Bank, a cooperative non-governmental association, started a small credit programme to the rural poor, without collateral, for the purpose of initiating income-generating schemes. The initial success of this modest programme was indicated by a real rise in the income of the borrowers and by their reliability in paying back loans.

This encouraged the Grameen Bank to extend credit to its shelterless members – eighty-four per cent of whom are women – to build newer, modest but healthier houses, which are flood and water-resistant. The small housing loans average US \$350 each and include the provision of four concrete columns, a pre-fabricated sanitary slab and twenty-six corrugated iron roofing sheets. The rest is left to each borrower to procure on an incremental basis. In the course of five years, hundreds of thousands of landless rural Bangladeshis benefited from the Grameen housing project, resulting in some 44,500 simple, healthier, diverse but equally beautiful houses. More important in this respect is the socio-economic process which has accompanied this housing loan programme. Men, women and children have been involved in both income-generating activities and house-building. Health conditions and education have improved immensely. The beneficiaries of the programme have paid back their loans, including five per cent interest, at a rate of ninety-eight per cent. What started as a housing-loan scheme has turned into an overall integrated development process. The previously marginal homeless poor in Bangladesh, especially women, are now socially empowered. The brilliant success of the Grameen Bank project has attracted the attention of serious development planners throughout the world: in 1985, the American state of Arkansas asked the Grameen Bank to send a mission to help plan a similar programme to upgrade the living conditions of its rural poor. The lesson of this success lies in the thoughtful concept and the participatory process behind it – which could be emulated, not imitated, throughout the Muslim and Third Worlds.

Citra Niaga Urban Development, Samarinda, East Kalimantan, Indonesia

Through perseverance, dedication and a total commitment to their task, the project's participants have convincingly demonstrated the viability and feasibility of participatory planning at both design and implementation levels. The result is development with equity where the benefits have been shared by all parties in the process: the street peddlers (*kaki lima*), the shop-keepers and the local government. Not

only has the project achieved its social and economic objectives, it has also created a vibrant, well-designed and well-integrated urban centre which has become the pride of the town. In 1989, Samarinda was awarded the coveted Adipura Award by the Indonesian President as one of a group of cities which have successfully developed themselves. This is all the more remarkable as these results have been achieved through private and community involvement, without financial or technical assistance from the government or foreign donors.

The whole process has been a democratic one, culminating in the establishment of a management board representing the interests of the *kaki lima* through a cooperative, the shop-keepers, the local government and the consultants. This institutionalisation of the process guarantees continuity and maintenance for the project.

The concept is generic in nature and is being replicated in other cities, including the capital, Jakarta. It may enhance social effectiveness in facing increasingly complex situations in the future, where commercial interests must be harnessed in the process of urban development in more equitable ways. It can also be conceived as a social learning process, in which local governments increasingly encourage active public participation in a democratic process, preparing urban communities to face the imperatives of social transformation and modernisation.

Gürel Family Summer Residence, Çanakkale, Turkey

Through a sensitive, intelligent and unpretentious approach, this summer residence constitutes an architectural dialogue where landscape and building are of equal importance. The functions of living have been divided into component parts, each of which is self-contained, and both house and garden are positioned with careful thought, on a beautiful site overlooking the Aegean seashore.

These principles of juxtaposing spaces, economy of means, and simplicity of local construction can be a model for a range of uses and a variety of places. This residence is indeed a work of art in which nature and humanism occupy the first place.

Hayy Assafarat and the Al-Kindi Plaza, Riyadh, Saudi Arabia

The landscaping of the Hayy Assafarat and the Al-Kindi Plaza, which is part of it, were made possible by an enlightened client, the Riyadh Development Authority. The client requested high technological quality as well as an understanding of the local environment and heritage and his relationship to the architects and planners who worked on the project was exemplary.

The landscaping represents a realistic and imaginative understanding of the natural and spatial organisation in hot and arid regions. It takes into consideration the site's natural conditions and enriches them with new elements to create attractive sites and provide them with climatic protection and social privacy through artificial sand and stone hills. After

considerable and sophisticated research and an accurate analysis of different types of local plants and trees which grow in the region and which do not need regular irrigation, a radically new and yet totally genuine environment was created for a self-sustained ecological system in the extensive landscape areas and even rich gardens. This unique environment has attracted Saudi and Arab families in Riyadh on Fridays and holidays and they have become recreational areas for social gathering providing the privacy required of traditional Islam. Finally, this scheme played a major role in convincing the governmental and public sectors to change their concepts on landscape, to align them with the local environment, and thus to benefit from natural strengths.

The Al-Kindi Plaza is part of the main public spine which forms an essential part of the Diplomatic Quarter. It contains a Public Square (maidan) near to the central mosque of the Diplomatic Quarter. These complexes can be considered as ideal models for cities in Islamic and Arab societies. They have attractively preserved the traditional link between the mosque and the other public services of the city. The success of the whole is demonstrated by the lively public events which take place on the Square on Fridays. It is the sensitivity to the environment on such a grand scale which distinguishes this project designed and implemented by a local firm from Riyadh.

Sidi el-Aloui Primary School, Tunis, Tunisia

The Sidi el-Aloui Primary School is premiated for its courageous exploration of traditional architectural forms as an elegant – and economical – response to contemporary educational needs. The design of this school, developed by a citizens' group as an alternative to standard governmental-type designs, represents a prototype of considerable value to developing societies. Utilising an area left open by an earlier project, it develops a unique relationship to the surrounding urban setting and especially to a public park adjacent to it. It has become not simply a school but also a place for community activities.

The concise and orderly pattern of its classrooms generates a simple volume, discreetly enhanced by the judicious use of ornament and handicraft. Harmonising unobtrusively with the old buildings and narrow streets of the medina, this school constitutes a remarkably urbane and responsible building-block in the overall fabric of the city.

Corniche Mosque, Jeddah, Saudi Arabia

It is the architect's skill in combining historically derived forms that is the main basis for the Jury's decision. Siting and technology distinguish this building from the great majority of mosques built today. The Corniche Mosque is one of three set as pavilions along the corniche of Jeddah, an unconventional but visually arresting arrangement that lends spiritual strength to the entire territory and proclaims to the outside world the presence of Islam. Technologically, the mosque is built according to methods that the architect has developed

through research into the ways used in the construction of mostly Egyptian mosques in a traditional high culture of Islam. These beacons on the coast have also become conspicuous places of piety and rest for the population of this city. The architect should be cited as a proponent for innovative siting, for rethinking classical methods of building, and for the effort to compose formal elements in ways that bespeak the present and at the same time reflect the luminous past of Islamic societies.

Ministry of Foreign Affairs, Riyadh, Saudi Arabia

This project was noted for its intelligent use and interpretation of traditional architecture and of general Islamic urban concepts. The influence of vernacular architecture in it is abstract and at the same time fundamental. It is a contemporary work of architecture in harmony with the international architectural main-stream. The building mass is isolated from its surroundings and designed like a citadel, as the function and nature of this Ministry dictate such segregation for reasons of security and privacy.

In opposition to the blank and forbidding exterior, the interior spaces are volumetrically lively, exciting, spectacular and hierarchically organised around 'streets'. The extensive use of water and natural light softens and enhances the quality of interior spaces, in spite of less than successful decorative schemes. Simplicity and complexity are outstanding features of the design. This lavish and expensive building conveys a sense of economy and clarity.

National Assembly Building, Sher-e-Bangla Nagar, Dhaka, Bangladesh

'... the most beautiful architecture in one of the poorest countries of the world. We are so proud.'

This idea has been voiced over and over by ordinary citizens, government officials and professional architects alike in Bangladesh. Faced with an imposing architectural work of extraordinary power, clarity of form and beauty, the jury could not help but question the compatibility of Sher-e-Bangla Nagar with the needs and aspirations of a poor country. Yet, review of the history of the building's design and construction, plus on-site studies, surveys, and discus-

sions with people from many different groups in society, reveal that over time it has come to enjoy overwhelming approval, that it stands as a symbol of democracy in Bangladesh, and has influenced that country in a variety of beneficial ways. The architectural potency of this building derives in part from the clarity of its overall composition and from its scale, both conveying the centrality and importance of the activity of assembly that lies at the heart of a democratic and participatory structure of governance. Reaching beyond the architecture of the immediate area, the building has assimilated important archetypes of the region, among other ways through the extension of its park and water pools. But, it has also drawn upon architectural ideas of lasting value from many civilisations around the world. Through his thoughtful and intelligent search for form, the architect has clarified an approach to architectural design that does not copy elements of regional architecture, and that does not import either contemporary or historically derived vocabularies of form from other parts of the world. The architect has re-interpreted and transformed these ideas through a process that applied concepts of construction technology to conditions specific to the Dhaka locale. The result is a building that, while universal in its sources of forms, aesthetics and technologies, could be in no other place.

Institut du Monde Arabe, Paris, France

Blending harmoniously with the banks of the Seine and provided with a beautiful site in Paris, the Institut du Monde Arabe is a showcase of contemporary architecture which has become a popular attraction in Paris and a source of pride among the communities of Arabs and other Muslims. It aspires in its architecture to serve as a place of thought about Islamic culture and admiration for its artistic heritage and, alone outside of the Muslim world, it has given importance to contemporary arts from Arab lands. Although not successful in all aspects of its design and at times overly complex to use with ease and comfort, the geometry of its facades and the numerous activities it houses have succeeded in maintaining cultural exchanges between the Arab world and France; the initiators of the project, both French and Arab, have made a successful bridge between their cultures.

REPORT OF THE MASTER JURY

As members of the Master Jury we have carefully considered the 213 nominations for the third Aga Khan Award for Architecture in two separate meetings in Geneva, in January and in June, 1986. At the first meeting, 25 projects were selected for detailed technical review. In the second meeting we selected the six Award winners. Both meetings were consistently well organised by the Secretariat staff. Without the thoroughness and technical competence of those who prepared the project dossiers and undertook the detailed technical reviews, and the outstanding support given to us by the Award office, the Award staff and the Secretary-General, our deliberations would have been more difficult and protracted.

The three-year period since the last awards has seen the culmination of a remarkable change in the climate of architectural opinion. In the Western world there have been emerging doubts that the earlier assurance of the Modern Movement was justified; at the same time nations in the Third World have begun to feel the need for architectures which express their own goals and identities.

In common with both these situations have been a number of significant developments. The accelerating urban growth has drawn attention to the plight of large sections of the population for whom adequate housing cannot possibly be provided by existing procedures. The decay of the historic centres has led to uncontrolled and unprincipled destruction and rebuilding. The deprivation and alienation experienced by the moving populations has been matched by the increasing validity given by designers to sociological issues and contextualism. Functionalism has been reassessed to include visual meaning and symbolism; human values balance technical values; a new critical spirit is reassessing the past.

In this third cycle of the Award, it is perhaps not surprising that the field was felt by the Jury to be somewhat reduced, and few projects excited any passions. The difficulties experienced by the Jury in agreeing on more than a small number of works of quality may also reflect the issues of doubt and reassessment mentioned above, and are an indication of a crisis in creativity and innovation.

The award of prizes is only part of the exercise of the Jury. Concern for vitality and quality have led us to look carefully at the reasons for the rejection of projects in the first round – and after this to reflect on problems that might be addressed by architects and clients in the Islamic world. The Jury has been only too aware of the difficult choices to be made and dilemmas to be faced by architects of the Islamic world over a wide spectrum of issues.

Many of the new buildings reflect the contradictory preferences that exist in countries of the Islamic world which are in a process of transformation or transition. There is no single sense of direction in which tastes are evolving, either with the general public or with the client or the architect. The distortion produced by external influences may interfere with cultural continuity, producing characteristics that are vulgar or ugly, but they can also be positive and enriching. The least we felt that we could do, as a jury, was to examine the submissions looking for works which illuminate the issues with genuine content and an absence of arrogance.

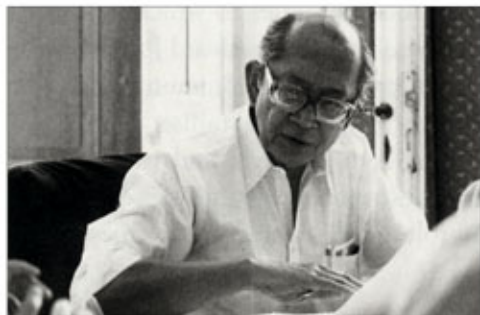
Public Awareness. In so doing, we felt that there was a great need for public debate about architecture within Islamic societies. The programmes of buildings and developments ought not to be left to public officials or powerful architectural firms to determine. A plea must be made for subjecting to public scrutiny all such proposals. The evolution of taste in societies that are transforming themselves should be a public affair, something of concern to every member of the community, about which the community should be able to speak: it should not be the sole prerogative of those in power, whether on the architectural side or on the client's side. A gestation period should also be built into the submission of such proposals to allow for public reaction and participation. Confusion of judgement and a breakdown of aesthetic standards are phenomena of transitional societies to which architects are as much subject as anyone else. By raising these issues, the Award Jury hopes to draw the attention of the architectural and non-professional communities to one process out of which a better design culture might begin to crystallise.

The reassessment of traditional values in modern contexts and in ways that respond to modern challenges is something that goes beyond questions of architectural aesthetics and functions, and becomes a key role in the professional ethics of the architect.

Cultural Continuity. To the above is related the important factor of cultural continuity. The whole crisis in Asia and Africa shows that when a nation loses its sense of identity, and therefore its pride in itself, it is deprived of creative genius; for this reason, it is essential that some sense of continuity is retained. Buildings may challenge this continuity, but they should not break with it completely, for then alienation sets in and antagonistic processes may result.

Two dangers threaten continuity. On the one hand, there are possibilities of distortion through the processes of reinterpretation and re-evaluation of cultures in the face of new challenges and opportunities, and of undue external influences, the latter sometimes introduced through such agencies as misdirected foreign aid. On the other hand, there is the extreme severity and urgency of the urban expansion in the Third World, so that architects have a new responsibility in their handling of socially oriented projects. Housing may now be the most important of the problems that architects in Islamic societies have to face: it challenges them not simply to emulate the standards by which professionals in the First World operate in working for the modern sector, but forces them to be critical of influences from the industrial world, and to face the issue of dealing with indigenous materials, the indigenous capacity for creativity and the special values of traditional societies. There is also the new ecological responsibility that the architect has to assume towards the countryside. Rural villages have grown so fast that urban responses are required; we have to search for new types of rural cities in the Third World capable of being viable at a very low level of income. These are new challenges to the architect which are expanding his ethics and his ethos and which are arising from a specific crisis in the Third World.

Education. Architectural education has a special role to play in preparing architects to deal with these new and major issues, especially, but not only, those of the Third World. The Jury has been only too aware of the dilemmas and of the difficult choices that Islamic architects will have to make across a wide spectrum of issues. It is to be hoped that the awards that we have recommended together with the recommendations of this report may help to draw attention to some of the categories now assuming such importance.



Soedjatmoko, Chairman of the Master Jury.

THE WORK OF THE AWARD JURY

In all these ways, architecture and urban design in the Islamic world are clearly in a state of transition. In recommending the awards the Jury has been considering signs of trends which might prove to be most useful or most desirable; these criteria have been carefully selected bearing in mind the diversity of Islamic cultures.

As a working method, the submitted projects were grouped under five headings and an endeavour was made to find at least one project which was judged worthy of an award in each group: mosques; public, commercial and industrial buildings; human settlements; rehabilitation and improvement; housing; and lastly conservation and adaptive re-use.

In the course of its task, the Award Jury was guided by the terms of reference for the Award which stress recognition of those projects "which demonstrate architectural excellence at all levels"; which respond to "social, economic, technical, physical and environmental challenges"; which nurture "a heightened awareness of the roots and essence of Muslim Culture"; which are concerned with the challenges of the future; and which have the potential to "stimulate related developments elsewhere in the Islamic world".

At the same time the Award Jury was aware that schemes might justify an award for quite different reasons. For instance, by serving as an example of the evolutionary process, or alternatively by serving as an example of a revolutionary process when appropriate. Throughout, the Jury placed emphasis in making its assessments on basic, elemental architectural qualities, as opposed to the over-simplistic, bombastic, or ideological qualities that are sometimes lauded in contemporary and "vernacular" architecture alike. In making its judgement the Jury was concerned to note conflicting philosophies between the approach of the "Modern Movement", which is often concerned with the search for a logical language of clarity and unity which might be universally applied, and the results of the continuing evolutionary process, which are frequently more concerned with diversity and vitality, with joy and engagement with the users.

In the judgement of the Award Jury its function was to assess not only the value and quality of a building complex but also its contextual significance. At this time in the Islamic world there is an important new category of buildings, those which are sophisticated and highly technical, but this fact should not lead to the neglect of their impact on the societies in which they are placed.

Nor should the development of new building types and technologies lead to the undervaluing of buildings which belong to the traditions of the people and have a naive vitality that is uniquely their own. A lively community has many levels of expression, and the creative vitality of craftsmen in society should be encouraged.

The Award Jury wishes to recognise in making the awards that the contributions of the client and the user were often of the greatest importance to the design process. When the process of design and building is correctly put in train, a true balance of contribution between the client, the user, the architects and the craftsmen is achieved. Such a framework allows the growth of a spontaneous vitality and

creative energy. The process of designing constructions and the process of evolving communal action have to combine to generate projects which are within a framework for active use by the population.

In considering the category of sophisticated and highly technical buildings, the Jury observed with regret that few of the projects appeared to possess true inner conviction, let alone a vision for the future of architecture in the Islamic world. In selecting from the buildings nominated the Jury was keenly aware that its choice would be interpreted as "sending a message" of directions which architects in Islamic societies ought to follow. Few of the nominated projects could perform this role. In the final analysis, the most important criteria were felt to be:

- To what extent is the building expressive of a new vitality in the architecture of the Islamic world?
- Could the building stimulate local creativity, even if it is the work of a foreign architect, and thus point to new directions in architectural design?
- Will the solution adopted have a stimulating effect on identity formation?
- Does the building reveal a sense of purpose, social responsibility and conviction underlying its design?
- Is the claim that it is a functional solution truly sustainable?
- Is the attempt of the architecture to respond to the Islamic environment merely pompous and self-conscious?
- Is the building in scale with its environment, or does the handling of elements within the building produce a character that is arrogant and insensitive to the context in which it is placed?
- Is the building likely to induce alienation because of the difference between the image of the architecture and the expectations of the inhabitants of the area about their environment?

The relatively small number of buildings short-listed in this category is a reflection of the crisis in modern architecture in the Islamic world today and particularly in the contextual significance, or lack of it, in many of the approaches to architectural design being adopted by the profession. Nevertheless, the Jury would like to affirm its identification with the contemporary architectural efforts being made by many of the most sincere and committed designers.

The other side of the coin is that, in traditional societies, age-old architectural forms have reached such a state of high sophistication that even as they may slowly degenerate they remain more expressive and sympathetic to the aspirations of the people than all but the most perceptive of contemporary designs. Particularly in the hands of local craftsmen, the expressions of these surviving traditions sometimes have a vigour and conviction which truly celebrate devotion, contemplation or commemoration. The Jury felt that the success of these creations should be an object lesson to all interested in the art of architecture and the maintenance of a sense of identity, and that in a few important cases, the work of these humble designers reached a level of inspired expression, sensitivity and occasionally innovation, which merited recognition and encouragement with an award.

The Award Jury felt that the quality of the awards might be enhanced by producing a wide-ranging list of recommendations that takes into account the vitality of the "popular" movement in architecture. There is an architecture which is expressive beyond our rational logical understanding. One of the responsibilities of the Award Jury was not to impose but to be alert and observant to what is there. Given the range of achievements in the world it is important for everyone to learn to adjust his values in order to be able to experience the full benefits of creative variety in each country and region.

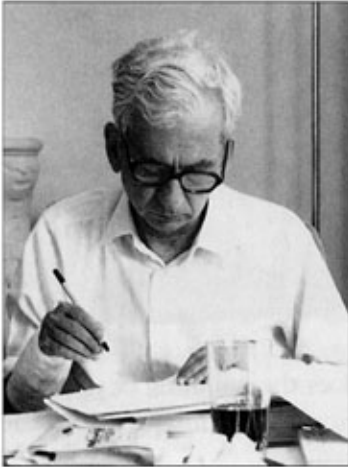
One of the aspects of "popular" architecture that irritates sophisticated people is that it frequently takes elements and uses them in the "wrong ways", but history is full of examples in which such a process has led to important new developments,



Lewcock, Rapporteur of the Master Jury.



Elmandjra (left) and Maki.



Zahir Ud-Deen Khwaja.

aesthetic and symbolic; "popular" art can be a source for "high" art and often has been in the history of art.

Architecture has a central role in creating and keeping alive a high level of taste. But this "popular" taste which is kept alive by the ingenious craftsman may have equal significance for future vitality in the creative arts. In other words, there is a dualistic element of creativity in indigenous societies in the Third World that has tended to be eliminated by its Western-oriented component. Diversity is a necessary element for regeneration, reinterpretation and creation.

If we are called upon to find a direction that might be developed into a viable role for architects in the Islamic world, these divergent directions must be examined seriously. They possess pride and joy and essential, elemental qualities. It is a direction that is not always "nice" but it has this element of vitality.

The Award Jury was aware of the danger of bringing to its task a uniformity of approach and taste.

There should not be an imposition of middle-class tastes and styles all over the world but rather the acknowledgement of divergent tastes and styles, a situation which has existed in all creative periods.

The concern of the Jury with some projects for conservation is understandable in the light of the need to preserve and recover the past, particularly in the present state of rapid change in the Islamic world. In a global sense, much of what is happening in Islamic societies today is conservation or restoration in one sense or another. This is not a matter of nostalgia or sentiment, it is an intelligent assessment of the state of a civilisation.

Yet a number of the problems confronting the architect have only developed within recent times, so that precedent is no help in solving them. Nor can all questions be reduced to regional questions.

The Jury has felt the need to consider these issues in recommending projects. However, the Award Jury, while recognising the importance of awarding excellence and encouraging architects, was careful not to compromise the standard of its recommendations for excellence, for the sake of encouragement.

At this point, the Jury wishes to say explicitly that the apparent lack of balance in the range of its awards results, in its opinion, from the particular quality of the submissions and not from any bias on its part: social housing, and public and building types exhibiting modern architectural expression are especially relevant categories to be encouraged in the Islamic world and represented with a quality appropriate to their importance.

Six other aspects of the contemporary architectural situation in the Islamic world particularly attracted the attention of the Master Jury:

Tourism. The Jury felt that it had to acknowledge that there were different tastes among different cultures. While emphasising in its deliberations the importance of giving pre-eminence to the protection of the local cultures and the indigenous people from pollution by foreign tourism, and always considering domestic tourism as more important than tourism from outside, the Award Jury considered that the provision of tourist amenities did have important educational, culture-bridging and economic benefits.

The design of buildings for tourism was felt to involve quite different criteria from those involved in assessing any other architectures. One member of the Jury expressed this well during the deliberations: "Tourist architecture is scenic architecture, creating a scenic mood. Disney showed us the way. People escape, they play a role. We should be tolerant and show an understanding of this type of building ..."

The Jury therefore gave particularly careful consideration to the problem of designing architecture for tourism.

While mentioning tourism the Award Jury wished to praise the commendable

conservation achievements of the Touring and Automobile Association of Turkey in undertaking the repair and adaptive re-use of a large number of important buildings, large and small, in and around Istanbul for the use of visitors and the public. One of the most noteworthy of the projects undertaken is the conservation and refitting of the Khedive Palace at Cubuklu for use as a hotel. The President of the Association has, by his driving force, achieved this remarkable programme which continues to engage ever more ambitious conservation projects and, at the same time, to serve the people of his country and tourism.

Airports. Airports were considered by the Jury to be of great importance to any nation. Apart from their functionality, they act as symbols of the society to strangers from abroad; they are gateways to the region they serve; they create images in the same way as the great railway stations in the cities of the nineteenth century.

These aspects were paramount in the minds of the Jury as they considered the nominated projects in this category which was felt to be a category of great importance in contemporary terms.

Industrial Architecture. The Award Jury resolved to place on record its view that architects in the Islamic world might pay more attention to the architectural design of industrial buildings. The Jury regretted that only one of the submitted industrial buildings was short-listed for the final round of the Jury. However, it was encouraging to note that this was of high merit.

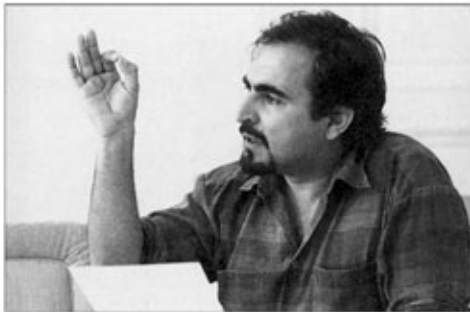
Housing. The Jury noted with regret a detailed report on the failure of one well intentioned mass-housing project, initiated by agencies operating from abroad, due primarily to misjudgement of the priorities of the local population. In particular, the introduction of alien forms and materials of construction was a major cause of the rejection of the scheme by the people, because of adverse formal associations; they felt that the houses produced had nothing to do with their culture.

There was also a failure on the part of the architects to test, in the field, preliminary climatic studies. A further reason given for the cessation of the scheme was an unfortunate breakdown of communication among the agencies of external financing, the architects and urbanists, and national officials who combined some incompetence with some resistance to co-operation.

Such histories on the intervention of outsiders are unfortunately only too common, and the jury recommends that they be studied carefully by architects and international agencies, and that the practice of making case studies available for assessment be introduced, in the hope that the likelihood of such failures may be significantly reduced in future.

Human Settlements, Rehabilitation and Improvement. Throughout the Third World the booming expansion of cities is one of the most worrying prospects: at the present rate of growth, the urban poor of the Third World will form the majority of the world's population within 15 years.

In this situation the Award Jury gave the highest priority to making an award in the area of human settlements and rehabilitation. A number of projects were examined, and while the Jury noted with satisfaction that in some cases earlier awards had clearly encouraged further efforts along the same lines, their interventions were mainly of an infrastructural type. Schemes exhibiting the intervention of the skills of the architect to devise strategies by which the urban poor might be better served with housing and environmental amenities — other than those which are the normal responsibility of an efficient municipality — were felt to be in some cases flawed, and, in at least one case, of too recent a date for the Jury to be in a position to assess it.



El-Wakil.



Venturi.

Such schemes are endeavouring to provide permanence to human settlements: it has become clear that title to property in some form is an essential precondition of any successful scheme for revitalisation.

At the same time the economic implications of such an approach have to be fully worked out, and the long-term effects on the quality of life and social stability have to be clearly understood.

It was therefore with great regret the Jury felt that no award could be given in this category in this cycle. Nevertheless the Jury wish to stress their conclusion that this area of activity is one to which architectural schools and practitioners ought to be increasingly paying more attention, because of its urgency and its significance.

74

National Symbols and Patriotic Monuments. The Jury felt that any monuments which have a national patriotic meaning or symbolism, particularly mausoleums of recent leaders or martyrs, should be excluded from the competition. Whatever the decision of the Award Jury, whether positive or negative, it is bound to arouse feelings with respect to the Award. These symbols are so laden with emotions that any attempt to engage in judgement of them by the Award may lead to some misunderstanding; architectural judgements are only a minute part of the judgements that will eventually be made on the approval or rejection of such emotive monuments.

Before going on to list the citations of the Award, the Jury would like to comment on one project for which it is recommended that consideration for an award be postponed to the next cycle.

Sher-E-Bangla Nagar Capitol Complex, Dhaka. The Award Jury concluded that the time is not ripe to make an assessment on the Capitol Complex because the building has not so far been used fully enough to be tested socially and functionally. There is now some likelihood that this situation will be rectified soon, with the election of a new parliament. For this reason it was decided to recommend that the Complex be re-assessed by the next Award Jury.

The Jury's opinions have been sharply divided by its assessment of the significance of the project. Some members of the Jury agonised through a period of days over the dilemmas that they felt confronted by in these buildings. Since so much time was devoted to this task, it was felt worthwhile to record both the positive and negative conclusions of these deliberations.

Louis Kahn is one of the leading figures of our century; the complex is acknowledged to have outstanding quality and originality in many ways, to be most creative in its handling of scale, in the layering of space and in its original use of openings in walls. But it is also apparent that the Dhaka design contains some problems that are inherent to it; yet the problems were felt to be of a type that is almost inevitable in buildings that are so innovative — the sweat stains of struggle show.

Some Jury members did question certain qualities in the design: a tendency to over-formalism, a lack of connection with indigenous traditions and symbolism, a lack of connection to the city in which it is placed and finally the enormous expense in a country with very few resources and very low income levels. However, allowance ought also to be made for the great change that has taken place in the emphasis given to these factors in the twenty years since the building was designed. In addition, Kahn's architecture has entered the cycle of decline in prestige that almost inevitably follows a decade after an architect's death. A longer time-frame will undoubtedly rectify this to some extent. On the positive side, the building has made an invaluable contribution in the attention paid to the process of design and construction using rather simple materials yet achieving a design solution of high visual quality.

STATEMENT OF THE MASTER JURY

Members: Habib Fida Ali, Turgut Cansever, Rifat Chadirji, Mübeccel Kiray, Charles Moore, Ismail Serageldin, Roland Simounet, James Stirling, Parid Wardi bin Sudin.

As members of the master jury we have carefully considered the 216 nominations for the second Aga Khan Award for Architecture in two separate meetings in Geneva, January 24–28 and June 20–24, 1983. At the first meeting, thirty-six projects were selected for detailed technical review *in situ*. In the second meeting we selected the eleven winners. Our deliberations in both meetings were considerably facilitated by the thoroughness and technical competence of those who prepared the project dossiers and undertook the detailed technical reviews, as well as by the outstanding support given to us by the Award office, the Award staff, and the secretary general.

In our task, we were guided by the terms of reference for the Awards, which stress recognition of those projects that “demonstrate architectural excellence at all levels”; that respond to their “social, economic, technical, physical and environmental challenges”; that nurture “a heightened awareness of the roots and essence of Muslim culture”; and that “have the potential to stimulate related developments elsewhere in the Muslim world.” We have also tried to respond to the felt need for reducing the numbers of winners to enhance the importance bestowed by the Award on the projects selected. It proved difficult largely because of the diversity of viewpoints among the jury members, and for some because of the breadth and variety of the projects considered, which reflect the scope and diversity of the Muslim world with its myriad challenges as well as the many different responses that imaginative individuals and groups have made to these challenges.

The eleven schemes premiated were retained by the jury, which was satisfied that they, in addition to their individual merit, collectively represented a sampling of the geographical range of Islam, from Mali to Malaysia, the problems of rural and urban populations, and of widely varying incomes in very different environments. The jury was in agreement that the projects, eleven from nine countries, fairly (though of course not completely) represent the richness and variety of the cul-

Detail of qibla wall and minaret (left), Great Mosque of Niono, Niono, Mali. Pages 76–77: Detail of roof woodwork, Tanjong Jara Beach Hotel, Trengganu, Malaysia. Both designs incorporate traditional indigenous elements.

STATEMENT OF THE MASTER JURY

As members of the Master Jury, we have carefully considered the nominations for the first Aga Khan Award for Architecture during our meetings in Geneva from June 30th to July 5th, 1980. Our deliberations were greatly facilitated by the thoroughness and technical competence of the nomination, review, and evaluation process conducted under the supervision of the Steering Committee for the Award over the last two years, and by the high level of discussion in the five seminars on architectural concepts and designs.

In our task, we were guided by the terms of reference for the Award which stress recognition of those projects "which demonstrate architectural excellence at all levels"; which respond to their "social, economic, technical, physical, and environmental challenges"; which nurture "a heightened awareness of the roots and essence of Muslim culture"; and which "have the potential to stimulate related developments elsewhere in the Muslim world."

We found our task a difficult one. The difficulty arose from the prevailing reality that Muslim culture is slowly emerging from a long period of subjugation and neglect in which it had virtually lost its identity, its self-confidence, its very language—those characteristics which, after all, are what relevant architecture does and should express. The present is a period of transition—a period when traditional heritage is being rediscovered, when new experiments are being made to combine modern technology with cultural continuity in both richer and poorer countries, and when there is urgent search for socially responsive forms of architecture for the poor majority.

Considering the fact that this is the first time that an award of this kind has been instituted, the sustained effort and imagination that went into the nomination, review, and evaluation process were remarkably thorough. An impressive effort was made to review projects in as many as thirty countries. However, there was a somewhat restricted coverage in the projects we reviewed, and certain areas of architecture were not fully represented, such as educational buildings, mosques, community centres, and public offices. We hope that a much larger sample of projects will be made available to future juries once the objectives of the Award are better understood and firmly established. Thus, the projects presented to us reflected the present stage of transition, experimentation, and continued search in Muslim societies.

In most instances they represented not the ultimate in ar-

chitectural excellence, but steps in a process of discovery, still an incomplete voyage towards many promising frontiers. Although we have selected some of the projects for their excellence in architecture, many of them stand as accomplishments in this continuing search for relevant forms and designs that has already started and which must be supported. For this reason we have deliberately chosen a fairly broad sample of projects for the Award, rather than up to only five projects, since few projects really meet all the criteria for a creative and socially responsive Islamic architecture, though each presents an important facet of the ongoing search for an ideal. For this reason too, we have allocated the prize money with the intention of striking a balance between need and encouragement, keeping in mind the use to which this money can be put by those receiving it.

In the process of our independent review and selection of projects for this Award, we have become deeply conscious of the need for future evolution of Islamic architecture to meet the urgent needs of the impatient masses. The search for appropriate forms of low-cost housing is one such area of urgent crisis in many Muslim societies. A good deal of intensive research and analysis is needed to identify cost-effective, indigenous, and innovative solutions to the architectural forms which are most suitable for the economic, cultural, and technological needs of the Muslim world. No responsible architect can ever afford to ignore the socioeconomic environment in his legitimate pursuit of excellence of design, nor is it necessary to sacrifice architectural excellence in finding socially responsive solutions to the difficult problems of these societies. We faced this dilemma time and time again in our discussions, but on closer examination the dilemma proved to be a false one. What is really needed is a redefinition of architectural excellence in a socioeconomic context.

We believe that it is necessary to support continued research on appropriate forms of architecture for Muslim societies when only limited financing is available. The study of architecture should be encouraged in schools as part of a broad movement to train future generations for practising and disseminating relevant concepts. We urge that special efforts be made to provide adequate financing for research and training in this area.

We would like to place on record our deep appreciation for the visionary initiative taken by His Highness the Aga Khan. We also value highly the major role played by the Steering

Committee in piloting the entire process for the Award, the high calibre of technical review, and the substantive organisation by the Convenor and his staff. The Award has started a new dynamic process towards a contemporary architecture that meets the evolving needs of Muslim societies.

Within this broad perspective we present our unanimous recommendations for the Award.

Social Premises for Future Architectural Development: Kampung Improvement Programme, Jakarta, Indonesia; Pondok Pesantren Pabelan, Central Java, Indonesia.

Search for Consistency with Historical Context: Erteğün House, Bodrum, Turkey; Turkish Historical Society, Ankara, Turkey; Mughal Sheraton Hotel, Agra, India.

Search for Preservation of Traditional Heritage: Sidi Bou Said, Tunis, Tunisia.

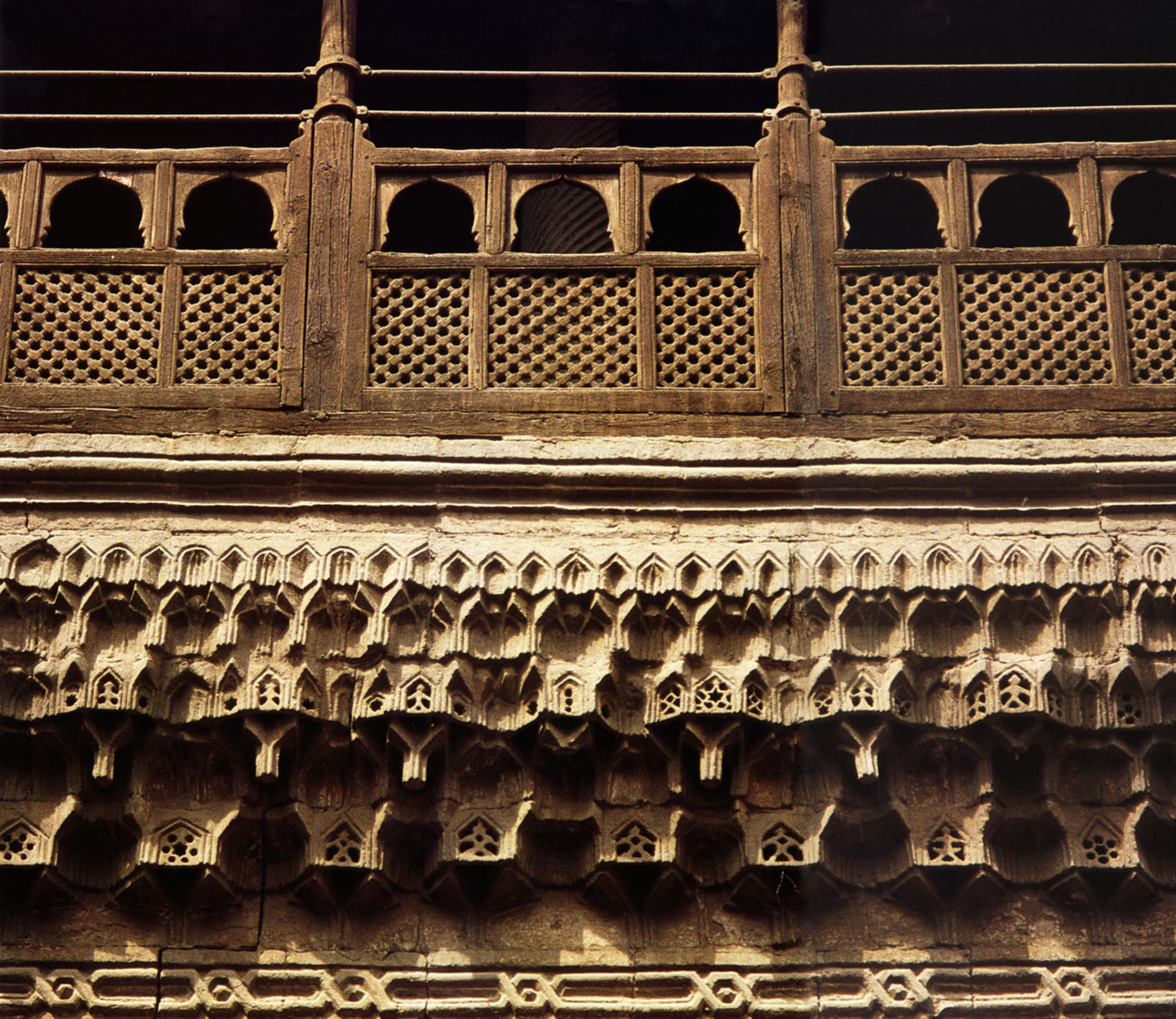
Restoration: Rustem Pasha Caravanserai, Edirne, Turkey; National Museum, Doha, Qatar; Restoration of the Ali Qapu, Chehel Sutun, and Hasht Behesht, Isfahan, Iran.

Search for Contemporary Use of Traditional Language: Hala-wa House, Agamy, Egypt; Medical Centre, Mopti, Mali; Courtyard Houses, Agadir, Morocco.

Search for Innovation: Inter-Continental Hotel and Conference Centre, Mecca, Saudi Arabia; Water Towers, Kuwait City, Kuwait.

Search for Appropriate Building Systems: Agricultural Training Centre, Nianing, Senegal.

Members of the Master Jury: Professor Titus Burckhardt, Mr. Sherban Cantacuzino, Mr. Giancarlo DeCarlo, Dr. Mahbub ul-Haq, Mr. Muzharul Islam, Professor Aptullah Kuran, Dr. Mona Serageldin, Mr. Soedjatmoko, Mr. Kenzo Tange.



tures of Islam. Here the agreement ended: no one on the jury saw the projects as equal in accomplishment, merit, or importance. The most widely held sympathies, probably, were for the three restoration projects. The Hajj Terminal, almost everyone felt, is in a class by itself, its structure a magnificent achievement of twentieth-century technology.

At the other end of the spectrum between the familiar and the surprising, even more controversially, lies the mud mosque in Niono, Mali, the work of a master mason building in the rich tradition of his country. Some jury members felt strongly that in spite of its elegance and beauty, it was not in a class with the architecture of more sophisticated societies, that it represents the last efforts of a traditional culture that cannot survive for long; other jurors saw it in its continuity and poetry as representing a major source of continuing inspiration.

In between these two comes the "white flower," as one juror put it, Sherefudin's White Mosque, probably the most widely (though certainly not universally) admired of all eleven, full of originality and innovation (though with an undeniable debt to Corbusier's chapel at Ronchamp) laden with the architect's thought and spirit, shared richly with the community, connecting with the future and the past.

The same spirit has gone more humbly into the Ramses Wissa Wassef Arts Center, a traditional mud-brick building with a casual though learned plan, in which the great glory is the light, falling on a collection of sculptures.

The other four entries are housing; they represent on the one hand the central importance housing has to our world and on the other the compromises and miscarriages that diminish the clarity of housing design and increase directly with the inhabitants' number, and inversely with their wealth.

The easiest housing problem then and the most elegant solution can be expected to be for a private house. The jury premiated an airy and handsome house on the Turkish coast, finely crafted in the local tradition. Another problem that promises achievable elegance is the tourist hotel: the jury picked two, in Malaysia and Tunisia. More difficult to confront is urban housing for middle- and lower-income inhabitants. The Hafsia quarter of Tunis is an important effort to deal with the problem, though flawed in execution and detail.

The jurors believe the projects should not be seen as equivalent in social importance or sophistication or elegance or technological innovation or depth of poetic feeling, but rather, as the 1980 master jury put it, as reflecting "the present stage of transition, experimentation, and continued search in Muslim societies. In most instances they represented not the ultimate in architectural excellence, but steps in a process of discovery, still an incomplete voyage toward many promising frontiers." As they did, we in 1983 also have selected some of the projects for their excellence in architecture but recognize that most of them "stand as accomplishments in this continuing search for relevant forms and designs that has already started and that must be supported."

Finally, we would like to salute the generous and continuing support His Highness the Aga Khan is giving to this most important search.

Left: Detail of the upper-level madrasa, Fountain of Abd al-Rahman Kathuda, Darb Quirmiz quarter, Cairo, Egypt (see pages 92–97).