



1 AUG. 1982

The Aga Khan Award for Architecture
32, chemin des Crêts, 1218 Grand-Saconnex, Geneva, Switzerland, Telephone (22) 98 90 70

1983 CLIENTS' RECORD

CONFIDENTIAL

I. IDENTIFICATION

- A. Project Title **Wissa Wassef Weaver's residential houses**
- B. Postal Address **Harrania Village - Giza, Egypt.**

II. PERSONS RESPONSIBLE

(Please give name and address for each. If more than one, please state precise roles and relationships.)

- A. Client/Owner **7 Wissa Wassef weavers and their families**

- B. Architect/Planner **Ramses Wissa Wassef**

- C. Consultants (e.g. Economist, Sociologist, Demographer, Engineer)
(**Badie made, 1. Stairs. 2 - 1st F. 3 - Windows.**) **Ramses Wissa Wassef**
Badie Habib Gorgy

G. floor
1st floor

- D. Contractor

- E. Master Craftsman **Shaban Abde Ela.**
Foliad Hamza.

(Please continue overleaf if necessary)

1/4

III. USE

- A. Type(s) of Use **Residential houses.**
- B. User/Occupant
1. Occupation **Tapestry weavers.**
2. Income Level
- C. Specify any change(s) between planned and actual use. **None**

IV. PROJECT HISTORY

- A. Programme Development
1. Date of Commencement 1971
2. Date of Completion 1971
- B. Design
1. Date of Commencement 1972
2. Date of Completion 1972
- C. Construction
1. Date of Commencement 1972
2. Date of Completion 1974
- D. Date of Project Occupancy 1975

V. PROJECT ECONOMICS

(For Costs, please give amounts and currencies. Specify their date(s) of validity)

- A. Total Initial Budget 15,000.00 LE (Seven houses)
- B. Total Actual Costs 16,750.00 LE (Seven houses)
- C. Analysis of Costs
1. Land 2470 LE, for 2200 m² of land
2. Materials 1350 LE/house
3. Labour 690 LE/house
4. Professional Fees None
- D. Source(s) of Funds (indicate percentage)
1. Private Private only.
2. Public
- a. Local None
- b. National None
- c. International None

(Please continue overleaf if necessary)

2/4

VI. PROJECT EVOLUTION

Describe the genesis of the project, through programme, design and construction to final and present occupancy.

This project was the result of the change in standard of living and their needs in life. Normally in the Egyptian village when the Son gets married he lives in his father's or grandfather's house and they all eat together. In this way the individuals loose their privously and in many cases their requirements are supressed.

The Wissa Wassef weavers spent more time with Ramses and his Sophie than with their families since they started work at the age of 8-12 years old their standard of living is by for higher than their parents. They have seen how people can live outside their little village they have travelled abroad with the Wissa Wassef exhibitions. Naturally they wanted a better life for them and their children. Ramses felt their needs and asked them, if they like to have their own houses and gave each one of them a piece of clay in order to make a model of his won house. He then transulated each modle into an architectural drawings. All of them required a large internal court (HOASH), large reception room on one side and both room and a kitchen on the other side, while an open stair cases to the first floor in the middle. The first floor had 2 or three bed rooms. The open court contained an oven (Forn) for beaking their own breed and chicken houses.

The houses are layed out in such a fashion that each house is completely individual but they formed one big mass. This little village is again in the form of domes and vaults.

VII. PROJECT MAINTENANCE

Specify the provisions that were initially made and are now enforced for the present and future maintenance of the building. Indicate any significant change(s) that have occurred since the project was completed.

None

(Please continue overleaf if necessary)

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VIII. SIGNIFICANCE OF PROJECT

In what way is this project important?

Describe the aspect(s) of the project you feel represent a particular achievement, for example, the technical, economic, or social achievement, or its response to culture or climate, etc.

Please state the level to which you are satisfied with the project.

This project has demonstrated that a one generation can make leap to a better standard of housing without changing his way of life or importing foreign technology or architecture. Although this little domed village does not resemble any thing like it in old Harrania but its internal function is to the exact requirement of the owner, while its external look is not strange because it is originally Egyptian and orthantic.

They are easy to maintain and more appropriate to the Egyptian Climate than the conventional concrete houses.

Ramses Wissa Wassef again used materials from the area local limestone for external walls, Red bricks and cement for ground floor two intersected vaults and domes and mud bricks, with mud matter for the first floor domes.

Several men from Harrania were employed at the project during the construction phase.

Now after 7 years each weaver owns his own house which just cost him over 2000 LE. Such a house today can cost up to 16,000.00 LE. Such a house today can cost up to 16,000.00 LE since the price of land has gone up 20 times.

(Please continue overleaf if necessary)

IX. DOCUMENTATION

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_____ Biographical Data

_____ Project Brief/Programme

_____ Other (Please specify: _____).

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Authorized Signature Ramses Wissa Wassef Date 20-2-82



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32, chemin des Crêts, 1218 Grand-Saconnex, Geneva, Switzerland, Telephone (22) 98 90 70

1983 CLIENTS' RECORD

CONFIDENTIAL

I. IDENTIFICATION

- A. Project Title **RAMSES WISSA WASSEF ART CENTRE**
- B. Postal Address **HARRANIA VILLAGE - GIZA, EGYPT.**

II. PERSONS RESPONSIBLE

(Please give name and address for each. If more than one, please state precise roles and relationships.)

- A. Client/Owner **Mrs. - SUZANNE WISSA WASSEF.**

Mrs. - Youanne Wissa Wassef.

13, Dorry Street- Agouza

- B. Architect/Planner **Giza - Egypt**

RAMSES WISSA WASSEF

- C. Consultants (e.g. Economist, Sociologist, Demographer, Engineer)

RAMSES WISSA WASSEF

- D. Contractor **None**

- E. Master Craftsman **Several local young builders trained by
the architect.**

(Please continue overleaf if necessary)

1/4

III. USE

A. Type(s) of Use **Weaving, pottery and botique work shops and exhibition.**

B. User/Occupant

1. Occupation

2. Income Level

C. Specify any change(s) between planned and actual use. **the compound has been expanded since 1952, till to date.**

IV. PROJECT HISTORY

A. Programme Development

1. Date of Commencement

1953 - 1970

2. Date of Completion

1953 - 1970

B. Design

1. Date of Commencement

1953 - 1970

2. Date of Completion

1953 - 1970

C. Construction

1. Date of Commencement

1954 - 1970

2. Date of Completion

1954 - 1970

D. Date of Project Occupancy

1954 - 1970

V. PROJECT ECONOMICS

(For Costs, please give amounts and currencies. Specify their date(s) of validity)

A. Total Initial Budget

The compound was built over 15 years by my

B. Total Actual Costs

father R.Wissa Wassef and he did not keep

C. Analysis of Costs

exact record of construction costs, but since

1. Land

he used only mud bricks so the costs were

2. Materials

minimum.

3. Labour

4. Professional Fees

D. Source(s) of Funds (indicate percentage)

1. Private

Totaly Private

2. Public

a. Local

None

b. National

"

c. International

"

(Please continue overleaf if necessary)

2/4

VI. PROJECT EVOLUTION

Describe the genesis of the project, through programme, design and construction to final and present occupancy.

The project is to verify Ramses Wissa Wassef believes that all children are creative by nature and they only need some body with imagination to help them express their abilities. Ramses acquired a piece of land outside a small village called Harrania in 1952. The children from the village began to flock on the place and made friends with him and his wife. Gradually he introduced the idea of weaving to them and started to build a little workshop and a rest room as the potential of the experiment increased he added extra workshops using the children (12-15 years old) to construct their own work rooms. Few and the boys preferred building than weaving and continued with him to learn the art of mud dome architecture which is not a traditional style of architecture in this area. To day they are master builders and continue to work with my uncle and my husband whom wish to continue to build in the same style as my father did. The work shops are atypical old Egyptian lanes where the workshops are located on a narrow winding lane (2.00 m) wide in such a fashion that air flows and the southern facings are shaded by the northern facings as can be seen from the slides. Also open courts are located at each end of the lane for outdoor activity specially during the winter and spring when the weather is warm. Again the workshops are plastered internally and externally with mud and sand and the inside is white washed for extra brightness..

North

sketch of
workshops layout
(not to scale)

VII. PROJECT MAINTENANCE

Specify the provisions that were initially made and are now enforced for the present and future maintenance of the building. Indicate any significant change(s) that have occurred since the project was completed.

(Please continue overleaf if necessary)

3/4

VIII. SIGNIFICANCE OF PROJECT

In what way is this project important?

Describe the aspect(s) of the project you feel represent a particular achievement, for example, the technical, economic, or social achievement, or its response to culture or climate, etc.

Please state the level to which you are satisfied with the project.

Ramses Wissa Wassef art centre is internationally well known specially among weaving and textile art media. The Wissa Wassef tapestris are considered to be a new and unique school of weavings. The project has introduced weaving to the village and the area. more than 70 people are making good living from their art work. Also hundreds of weavers are imetating our work since they have seen our success. Dome and vault architecture was also introduced to the area, where is form of architecture was just being built in the South of Egypt mainly Nuoba. He also created the master builders for it in order to continue and expand this form of true Egyptian architecture to date several dome and vault houses, hotels, resturants are being built by this master builders.

The Wissa Wassef art centre is open to the public daily where they can visit the tapestry gallery and workshops.

(Please continue overleaf if necessary)

IX. DOCUMENTATION

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Authorized Signature _____

Ramses W. Wassef

Date 5.6.82

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1983 CLIENTS' RECORD

CONFIDENTIAL

I. IDENTIFICATION

- A. Project Title **HABIB GEORGEY SCULPTURE MUSEUM**
- B. Postal Address **WISSA WASSEF ART CENTRE - HARRANIA VILLAGE
GIZA - EGYPT.**

II. PERSONS RESPONSIBLE

(Please give name and address for each. If more than one, please state precise roles and relationships.)

- A. Client/Owner **Mrs SOPHIE HABIB GEORGEY**
- B. Architect/Planner **RAMSES WISSA WASSEF**
- C. Consultants (e.g. Economist, Sociologist, Demographer, Engineer) **RAMSES WISSA WASSEF**
- D. Contractor **None**
- E. Master Craftsman **FOAD HAMZA**

(Please continue overleaf if necessary)

1/4

VIII. SIGNIFICANCE OF PROJECT

In what way is this project important?

Describe the aspect(s) of the project you feel represent a particular achievement, for example, the technical, economic, or social achievement, or its response to culture or climate, etc.

Please state the level to which you are satisfied with the project.

The most significant point about that project is the complete harmony between the exhibits and the building itself. Now the public has the opportunity to enjoy this unique collection of sculpture which were made in the forties and fifties by Habib Georgy Students. This was an experiment in Creativity where Mr. H. Georgy. believed that modern Egyptians with no artistic education or back ground can do similar sculpture work as their predecessors did 5000 years before.

(Please continue overleaf if necessary)

IX. DOCUMENTATION

(Please indicate that which you enclose with the Clients' Record)

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_____ Biographical Data

_____ Project Brief/Programme

_____ Other (Please specify: _____).

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Authorized Signature _____ Date _____

III. USE

A. Type(s) of Use

A Sculpture Museum

B. User/Occupant

1. Occupation

2. Income Level

C. Specify any change(s) between planned and actual use.

None

IV. PROJECT HISTORY

A. Programme Development

1. Date of Commencement

1966

2. Date of Completion

1967

B. Design

1. Date of Commencement

1967

2. Date of Completion

1967

C. Construction

1. Date of Commencement

1967

2. Date of Completion

1968

D. Date of Project Occupancy

1968

V. PROJECT ECONOMICS

(For Costs, please give amounts and currencies. Specify their date(s) of validity)

A. Total Initial Budget

1500

E.P.

B. Total Actual Costs

1700

C. Analysis of Costs

1. Land

500

2. Materials

700

3. Labour

300

4. Professional Fees

non

D. Source(s) of Funds (indicate percentage)

1. Private

Private

2. Public

a. Local

None

b. National

"

c. International

"

(Please continue overleaf if necessary)

2/4

VI. PROJECT EVOLUTION

Describe the genesis of the project, through programme, design and construction to final and present occupancy.

This museum was specially designed in order to house the unique Habib Georgey Sculpture Collection. The actual design was based on the location of each piece. Special Stands, niches and alcoves were designed for each individual piece of exhibit. Ramses Wissa Wassef divided the exhibition halls into 2 types:

- A- Along vault with no windows or lighting except the special alcave indirect natural lighting where the exhibit pieces are placed inside a deep alcove in the Side wall and natural light is permitted to fall only on the exhibit pieces. As a result the hall is dark, while the exhibits are elite. This is extremely similar to a fish aquarium.
- b- a high domed hall with 3 iwans which ^{depend} relays also on natural day time light from the 8 dome windows and side windows covered with clostra work which permits only soft light.

One third ($\frac{1}{3}$) of the exhibits are located in open courts or Semi open valuts.

This piece of warm architecture was built from mud bricks in the form of domes and vaults and also plastered internally and externally with mud and Sand only.

VII. PROJECT MAINTENANCE

Specify the provisions that were initially made and are now enforced for the present and future maintenance of the building. Indicate any significant change(s) that have occurred since the project was completed.

No special maintenance provisions were necessary. External and internal plastering is done once every five years.



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1983 CLIENTS' RECORD

CONFIDENTIAL

I. IDENTIFICATION

- A. Project Title **Miss Ceres Wissa Wassef residential house.**
- B. Postal Address **R. Wissa Wasset Art Center- Harrania Village
Giza - Egypt.**

II. PERSONS RESPONSIBLE

(Please give name and address for each. If more than one, please state precise roles and relationships.)

- A. Client/Owner **Miss Ceres Wissa Wassef**

address (as above)
- B. Architect/Planner

Ramses Wissa Wassef
13 Dorry Street
Agouza Giza Egypt.
- C. Consultants (e.g. Economist, Sociologist, Demographer, Engineer)

Ramses Wissa Wassef
- D. Contractor **The architect supervised the work of the
master builders**
- E. Master Craftsman

Fouad Hamza
Shaban Abdela

(Please continue overleaf if necessary)

1/4

III. USE

- A. Type(s) of Use **Residential home**
- B. User/Occupant **The owner**
1. Occupation **Dr. in humanities and a writer**
2. Income Level **Upper class.**
- C. Specify any change(s) between planned and actual use. **None**

IV. PROJECT HISTORY

A. Programme Development

1. Date of Commencement **1969**
2. Date of Completion **1969**

B. Design

1. Date of Commencement **1969**
2. Date of Completion **1970**

C. Construction

1. Date of Commencement **1970**
2. Date of Completion **1971**

- D. Date of Project Occupancy **1972**

V. PROJECT ECONOMICS

(For Costs, please give amounts and currencies. Specify their date(s) of validity)

- A. Total Initial Budget **18,500.00 L.E.**

- B. Total Actual Costs **19,100.00 L.E.**

C. Analysis of Costs

1. Land **2,100.00 L.E.**
2. Materials **12,000 L.E.**
3. Labour **5,000.00 L.E.**
4. Professional Fees **None**

D. Source(s) of Funds (indicate percentage)

1. Private **Private only.**
2. Public
- a. Local **None**
- b. National **"**
- c. International **"**

(Please continue overleaf if necessary)

2/4

VI. PROJECT EVOLUTION

Describe the genesis of the project, through programme, design and construction to final and present occupancy.

The house is a two (2) story one, with the ground floor raised + 1.20 m above ground level. It consists of a garage and a pump room at ground level $\pm$ 0.00m. The raised ground floor consists of a kitchen WC, dining room and a living room with a large terrace, while 3 bed rooms each with its own bathroom at the first floor.

The architect used limestone and cement mortar for all external walls upto elevation + 4.50 m and limestone and mud mortar for external walls up to the roof i.e. elevation + 8.50m. The use of mud mortar with limestone did not prove to be adequate and thus heavy lsutruses were added to all corners to counter balance the horizontal forces. All roofs were constructed from red bricks and cement mortar in the form of two intersected vaults, domes and vaults. The use of two intersected valuts reduces the volume of fill required in order to level the 1st floor.

Floorings are made of small tiles Redish pink earthy colour, which blend well with the internal mode and texture of the house.

The external plastering is given earth colour inorder to blend with the country side and withstand dust, it also adds to the arthanti-sity of the building.

VII. PROJECT MAINTENANCE

Specify the provisions that were initially made and are now enforced for the present and future maintenance of the building. Indicate any significant change(s) that have occurred since the project was completed.

VIII. SIGNIFICANCE OF PROJECT

In what way is this project important?

Describe the aspect(s) of the project you feel represent a particular achievement, for example, the technical, economic, or social achievement, or its response to culture or climate, etc.

Please state the level to which you are satisfied with the project.

I feel the most important point about the house that it demonstrate that one can build up to 4 story houses using two intersected vaults for roofing and shallow domes instead of the conventional concrete slab houses, since the combination of vaulted roofs and external thick wall reduce the heat exchange with the hot summers. This type of ceiling is like a piece of sculpture and much more subtle than the conventional dome.

The cost of the house was 25% cheaper than a conventional concrete house.

Ramses was my brother and any complement to the house might be misunderstood, but in fact the house is comfortable and cozy. He once told me that he has built the house he always wanted for himself.

(Please continue overleaf if necessary)

IX. DOCUMENTATION

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_____ Project Brief/Programme

_____ Other (Please specify: _____).

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Authorized Signature

Ramses Wissa Wassef

Date

20.5.82
20.5.82



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32, chemin des Crêts, 1218 Grand-Saconnex, Geneva, Switzerland, Telephone (22) 98 90 70

1983 CLIENTS' RECORD

CONFIDENTIAL

I. IDENTIFICATION

- A. Project Title **Mr. : Monir Nosshi. Residential house**
- B. Postal Address **Harrania Village - Giza Egypt.**

II. PERSONS RESPONSIBLE

(Please give name and address for each. If more than one, please state precise roles and relationships.)

- A. Client/Owner **Mr: Monir Nosshi.**

(as above)

- B. Architect/Planner **Ramses Wissa Wassef.**
13, Dorry Street.
Agouza - Giza - Egypt.

- C. Consultants (e.g. Economist, Sociologist, Demographer, Engineer)

Ramses Wissa Wassef.

- D. Contractor **The architect and owner supervised the work and arranged for building materials to be delivered to the site with to cooperation of the master builders.**

- E. Master Craftsman **Fouad Hamza.**
Shaban Abdela.

(Please continue overleaf if necessary)

1/4

III. USE

- A. Type(s) of Use **Residential house.**
- B. User/Occupant
1. Occupation **Electric Engineer.**
2. Income Level **Upper Middle Class.**
- C. Specify any change(s) between planned and actual use. **None**

IV. PROJECT HISTORY

A. Programme Development

1. Date of Commencement 1970
2. Date of Completion 1970

B. Design

1. Date of Commencement 1971
2. Date of Completion 1971

C. Construction

1. Date of Commencement 1971
2. Date of Completion 1973

- D. Date of Project Occupancy 1973

V. PROJECT ECONOMICS

(For Costs, please give amounts and currencies. Specify their date(s) of validity)

- A. Total Initial Budget 22,500 L.E.

- B. Total Actual Costs 23,100.00 L.E.

C. Analysis of Costs

1. Land 2,600.00 L.E.
2. Materials 14,000.00 L.E.
3. Labour 6,500.00 L.E.
4. Professional Fees None

D. Source(s) of Funds (indicate percentage)

1. Private Private only
2. Public
- a. Local None
- b. National "
- c. International "

(Please continue overleaf if necessary)

2/4

VI. PROJECT EVOLUTION

Describe the genesis of the project, through programme, design and construction to final and present occupancy.

This house is a large (2) story building built in the style of two intersected vaults, domes and vaults. It has a massive wall bearing structure with the ground floor external walls 0.7 m thick, while the 1st floor is 0.55m thick.

Foundations and all external walls are of limestone and cement mortar. The limestone is obtained from local quarries 6th from Harrania its cost comes to 1/5 the cost of the conventional red bricks specially when thick external walls are required as in my house. The vaults of domes were constructed from red bricks and cement mortar, again it is by far much cheaper than a conventional, concrete slab house, because the house was built during Egypt state of war and steel was in short supply.

The flooring I liked the architect recommendation of local made ceramic bricks which proved to be extremely suitable for hot climate and dusty nature of the country side and as a result requires a lot of washing and cleaning.

The window work is a geometrical pattern which blends well with the style of the house. It has wide spacings in order to permit enough light inside the room without opening the shutter. This serves two functions: a- only soft light is allowed in

b- internal privacy i.e. outsiders cannot see the inside.

The external wall plastering is of earth colour which stands well against the dusty Egyptian country side and also does not stand out between the fields.

VII. PROJECT MAINTENANCE

Specify the provisions that were initially made and are now enforced for the present and future maintenance of the building. Indicate any significant change(s) that have occurred since the project was completed.

- Extremely thick foundations 1.60 m are used for all the wall bearing to ensure minimum settlement.
- The ground floor is raised + 1.50 m above G.L.B to prevent dampness from the irrigation of the surrounding fields.

VIII. SIGNIFICANCE OF PROJECT

In what way is this project important?

Describe the aspect(s) of the project you feel represent a particular achievement, for example, the technical, economic, or social achievement, or its response to culture or climate, etc.

Please state the level to which you are satisfied with the project.

My house is located next the Wissa Wassef compound in the Egyptian country side so it had to blend with the surrounding fields and buildings and Ramses succeeded in achieving both requirements. The architectural style of thick walls and domes has proved to be extremely suitable for our hot climate. The total cost of the house is at least 30% cheaper than a conventional house of the same size.

Finally I would like to state that I am one of the lucky people to own a house built by this great man. His style of building, his choice and recommendation of materials always proved to be extremely suitable and natural looking, which blends well with the architecture.

(Please continue overleaf if necessary)

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Authorized Signature

Monir Noschi

Date

10.5.82