

The Aga Khan Award for Architecture

1995 ARCHITECT'S RECORD

1751.BUL

I. IDENTIFICATION

Project Title Restoration of Hadem Ali Pasha Bedestan
 Street Address _____
 City Jambol Postal Code 8600 Country Bulgaria

II. PERSONS RESPONSIBLE

A. Architect/Planner Architect

Name Nikola Moushanov
 Mailing Address 53 'Evlogi Georgiev' blrd.
 City Sofia Postal Code 1124 Country Bulgaria
 Telephone 440-724 Facsimile _____ Telex _____

B. Client

Name City People's Council-Jambol
 Mailing Address CPC-Jambol
 City Jambol Postal Code 8600 Country Bulgaria
 Telephone _____ Facsimile _____ Telex _____

C. Project Affiliates

Please list those involved in the project and indicate their rôles and areas of responsibility (e.g. engineers, contractors, economists, master craftsmen, other architects, clients, etc.).

Name	Rôle
<u>Arch. Zlatka Kirova-Sofia</u>	<u>co-designer</u>
<u>Arch. Dimitar Bojadziev, arch. Stanislav Stoikov</u>	<u>-co-designers of adaptation-Sofia</u>
<u>engineers-Cyril Georgiev, Todor Todorov</u>	<u>constructions-Sofia</u>
<u>technical manager-Todor Iovtchev</u>	<u>Jambol</u>
<u>artist-Boyan Tchukanov, Sofia</u>	<u>frescoes in snack bar</u>
<u>Georgi Vassilev</u>	<u>builder, Jambol</u>
_____	_____

Please cite addresses, telephone numbers and other project affiliates separately.

1/5

III. ARCHITECT'S BRIEF

Please describe the initial project programme.

In the 60^{ies} the town of Jambol developed as an industrial, cultural and administrative centre. New construction renovated the city. The issue of the modernization of the old city centre was discussed, esp. the fate of the old city covered market, set up in the surviving nucleus of the former 'Bazaar', pressed by late overbuildings. The final judgement of the city management was negative, the building spoiled the square and had to be re-organized. A competition was held in the spring of 1967. The project winner envisaged a building-in of the preserved inner spacial nucleus of the bazaar in a 'box' of a tightly joined ring modern building, hiding the corpus of the old one from visual participation in the square. The Institute of monuments of culture prepared as a counter-project a survey of the 'bazaar' prototype after literary data/arch. N. Moushanov/. The provisional project was presented to Mr. Kubadinski, the then Minister of construction, who prevailed upon the city management about the advantages of the reconstruction of the 'bazaar'. As the project was entirely theoretical, a drilling analysis was carried out in 1961 of the partially destroyed north-east corner. Walls and parts of the vault covering of the original ring vaulted cells were discovered, of the 15th C Bedestan.

IV. EVOLUTION OF DESIGN CONCEPTS

Please describe the history of the project, from its conception to its final construction and actual use.

The major idea of the reconstruction and restoration process was the preservation of the historical outlook and function of the building as a trade centre. It was accepted by the city management and promoted by a concrete programme. According to it the central dome-like space was functionally formed as a souvenir chamber of commerce. We required that the stalls of the boutiques inside should be arranged in the same way as described by Iretchek: '32 tradesmen were accommodated inside in 2 rows and their places were separated by wooden screens.' The interior atmosphere of the medieval Bedestan was preserved, which was the purpose of the 2 coffee-terraces design on the upper level above the entrance lobbies. There is a discrete view of the market through the ornamental bars. In the vaulted cells outside the boutiques were arranged. The only cell preserved in its prototype was turned into a museum part with a tourist guide. The investor's requirements for commercial functions of the basement level were realized through the separate departments formed between the main walls of the ring overbuilding, which were used for a tavern & a wine-vault, with a small banquet hall, a pastry shop, some stores and installation premises.

V. CONSTRUCTION DETAILS

A. Description of Materials

(please also indicate if locally produced or imported and whether fabricated on-site or elsewhere)

1. Foundations

Concrete and ferro-concrete

2. Principal Structural Members

Flemish bricks and river stone

3. Infill

Concrete

4. Rendering of Façades or Exterior Finishes

Natural outlook of the material

5. Floors

Marble flooring from processed slabs

6. Ceilings

Lime-and-sand coat

7. Roofing

Roof casing from lead sheets

8. Other elements (please specify)

Aluminium joinery of the outer windows and doors

B. Construction Technology

Indicate the basic construction technology, methods, details or systems.

Hidden ferro-concrete construction in the walls and vaults

C. Type of Labour Force (please indicate percentage) _____ Skilled Workers _____ Unskilled Workers
 masters, restauration specialist
 D. Origin of Labour Force _____ yes _____ Domestic 70% Foreign 30%

VI. TIMETABLE

(please specify year and month)

- A. Commission July 1969
- B. Design: Commencement Dec 1969 Completion March 1971
- C. Construction: Commencement May 1971 Completion Aug 1974
- D. Date of Project Occupancy Sept 1974

VII. AREAS AND SURFACES

Site and Building Area (please indicate in square metres)

1. Total Site Area 3 500 m²
2. Total Ground Floor Area 875 m²
3. Total Combined Floor Area 875+1485=2 360 m²
(including basement(s), ground floor(s) and all upper floors)

VIII. ECONOMICS

Please specify the amounts in local currency. Provide the equivalent in US dollars. Specify the date and the rate of exchange for US dollars at that time.

	Amount in Local Currency	Amount in US dollars	Exchange Rate	Date
A. Total Initial Budget	<u>1 200 000lv</u>	<u>600 000\$</u>	<u>1lv=1/2\$</u>	
B. Cost of Land	<u>state terrain</u>			
C. Analysis of Actual Costs				
1. Infrastructure	<u>120 000lv</u>			
2. Labour	<u>192 000lv</u>			
3. Materials	<u>768 000lv</u>			
4. Landscaping	<u>60 000lv</u>			
5. Professional Fees	<u>60 000lv</u>			
6. Other	<u>-</u>			
D. Total Actual Costs (without land)	<u>1 200 000 lv</u>			
E. Actual Cost per sq.m.	<u>508 lv/m²</u>			
F. Cost Comparison				

Please indicate how the costs of this project relate to typical building costs in the country:

 Average 20% Above Average Below Average

G. Sources of Funds

1. Please indicate the percentage of funds that came from:

 Private Sources Public Sources yes

2. If funding was public, what percentage was from:

100% Local Sources National Sources International Sources

IX. PROJECT SIGNIFICANCE AND IMPACT

In what way is this project important ?

Since the competition for a new modern building in place of the 'Bazaar' in 1967, the city management had demonstrated a negative attitude towards that monument, considered an ugly remnant from the past. The citizens could not imagine what would come out of the 're-adjustment' of the old covered market, either. One can judge for the change of public opinion about that monument after the end of its reconstruction and adaptation for modern public functions, from the reviews of the architectural criticism: 'The restored commercial building 'The Bazaar', a unique work of the medieval architectural legacy, located among the ensemble of new buildings, was a nice surprise for the visitors of the city. The idea about the restoration of that unique public building in our country deserves lavish praise. Together with its merits of an authentic prototype reconstruction of the 'Bazaar', it is an example of a most successful adaptation of an architectural monument to the contemporary needs. The former covered market is skillfully transformed into a modern commercial complex. Fortunately and as a result of the latest urban planning elaborations, the monumental building remains the focal point of the main city square. This created possibilities for one strongest impression and an overall apprehension of the building from all sides. The 'Bazaar' is imposing with its proportions and the scale of its architectural volume, which add to the unusual image of the square space. That fact should be taken into consideration at the completion of the central city part'. / 'Architecture' journal, vol. 1, 1975, by arch. Zivko Zhelev/

Undoubtedly, that assessment was shared by the leaders of the city management in Jambol, who included the reconstructed 'Bazaar' in the emblem of the city. The designer general was announced an honorary citizen of Jambol.

Please note: The submission of this Record is a prerequisite to candidacy for the Award. All information contained in and submitted with the Record will be kept strictly confidential until announcement of the Award is made. Subsequently, such material may be made available by the Aga Khan Award for Architecture and you hereby grant the Aga Khan Award for Architecture a non-exclusive licence for the duration of the legal term of copyright (and all rights in the nature of copyright) in the Material submitted to reproduce the Material or licence the reproduction of the same throughout the world.

Name (please print) Nikola Moushanov

Signature  Date Dec. 27th 1994

The Aga Khan Award for Architecture

1995 ARCHITECT'S RECORD

1751.BUL

I. IDENTIFICATION	
Project Title	Restoration of the Eski Cami
Street Address	'The Bazaar' square
City	Jambol
Postal Code	8600
Country	Bulgaria
II. PERSONS RESPONSIBLE	
A. Architect/Planner	
Name	arch.Nikola Moushanov-chief designer
Mailing Address	53 'Evlogi Georgiev' blrd
City	Sofia
Postal Code	1124
Country	Bulgaria
Telephone	440-724
Facsimile	
Telex	
B. Client	
Name	City People's Council-Jambol
Mailing Address	CPC-Jambol
City	Jambol
Postal Code	8600
Country	Bulgaria
Telephone	
Facsimile	
Telex	
C. Project Affiliates	
Please list those involved in the project and indicate their rôles and areas of responsibility (e.g. engineers, contractors, economists, master craftsmen, other architects, clients, etc.).	
Name	Rôle
arch.Zlatka Kirova-Sofia	co-designer
arch.Vassil Kitov-Sofia	architectural fixation
eng.Roumiana Sarafova-Sofia	constructor
Georgi Gatchev-Jambol	inventory control
Georgi Vassilev, master, restorer, constructor-Jambol	

Please cite addresses, telephone numbers and other project affiliates separately.

1/5

III. ARCHITECT'S BRIEF

Please describe the initial project programme.

Up to 1974 the old Mosque in Yambol was not considered a place of historical interest. It was surrounded on 3 sides by the late housing estates near the central square and it was incorporated in their impersonal architecture through its late plastering and 'modernizing' with profile cornices and frames on the windows. The mosque itself had long ago suspended its cultural functions—there were no Moslems in the city, the interior was divided by additional walls and the spaces thus obtained were used as a municipality archive, a store for set-scenes, a carpenter workshop. As a whole, the exterior, as well as the interior of the mosque were neglected and presented as 'ugly' sight of the street and quarter.

Michael Keel's study appeared in 1974, in which he devoted considerable attention to Eski Cami in Yambol. He provoked the citizen's and specialists' interest, especially as the reconstruction of the Bazaar finished the same year, thus emphasizing the merits of the medieval Ottoman architecture. In 1976 the survey of the mosque was assigned to architect Nikola Moushanov, a research associate at the National Institute of monuments of culture.

IV. EVOLUTION OF DESIGN CONCEPTS

Please describe the history of the project, from its conception to its final construction and actual use.

The aim of the survey: to clarify the construction history of the monument, the stages of repairs, the construction state and to make an evaluation of its significance as a material document of history. The exterior bore traces of late interference from the 1920^{ies}. With the removal of the inner separating walls, erected at that time, the original three-nave space of the interior was revealed, with preserved, though partially damaged frescoes and a gallery/muezzin mahafili/. The overall impression was of a 'Baroque' presence. Having in mind the discovered inscription by F. Babinger about the covering in writing of the Mosque in 1247/1831-32/, we accepted these dates as the last stylistic alterations. Data for the original outlook of the mosque construction were discovered after removal of the outer coat. The walls were built with a medieval stone-and-brick technique, the cornices in the manner of 'wolf teeth', the windows used to be with pointed brick arches and stone frames. The project succeeded in preserving the interior stylistic design of the 19th C, in the spirit of the Turkish baroque and to restore the architectural image of the medieval monument after the method of the scientific restoration.

V. CONSTRUCTION DETAILS

A. Description of Materials

(please also indicate if locally produced or imported and whether fabricated on-site or elsewhere)

1. Foundations

Concrete

2. Principal Structural Members

Flemish bricks and rows of stone blocks

3. Infill

Concrete

4. Rendering of Façades or Exterior Finishes

Natural outlook of the material

5. Floors

Ceramic tiles

6. Ceilings

Restored coat

7. Roofing

Roof casing from lead sheets

8. Other elements (please specify)

Visual colour concrete for the frames of the
 windows of the lower row & stone bars of
 shell limestone.

B. Construction Technology

Indicate the basic construction technology, methods, details or systems.

Hidden ferro-concrete construction of the
 vaults and around the dome

C. Type of Labour Force (please indicate percentage) 70% Skilled Workers 30% Unskilled WorkersD. Origin of Labour Force yes Domestic _____ Foreign

VI. TIMETABLE

(please specify year and month)

- A. Commission June 1975
- B. Design: Commencement Sept 1975 Completion Dec 1976
- C. Construction: Commencement May 1981 Completion Oct 1984
- D. Date of Project Occupancy As the project of the adaptation was declined the Mosque is used for Friday service since 1990

VII. AREAS AND SURFACES

Site and Building Area (please indicate in square metres)

1. Total Site Area 1600 m²
2. Total Ground Floor Area 629 m²
3. Total Combined Floor Area 629 m²
(including basement(s), ground floor(s) and all upper floors)

VIII. ECONOMICS

Please specify the amounts in local currency. Provide the equivalent in US dollars. Specify the date and the rate of exchange for US dollars at that time.

	Amount in Local Currency	Amount in US dollars	Exchange Rate	Date
A. Total Initial Budget	<u>600 000lv</u>	<u>300 000\$</u>	<u>2lv=1\$</u>	
B. Cost of Land	<u>state property</u>			
C. Analysis of Actual Costs				
1. Infrastructure	<u>20 000lv</u>			
2. Labour	<u>102 000lv</u>			
3. Materials	<u>408 000lv</u>			
4. Landscaping	<u>10 000lv</u>			
5. Professional Fees	<u>60 000lv</u>			
6. Other	<u>-</u>			
D. Total Actual Costs (without land)	<u>600 000lv</u>			
E. Actual Cost per sq.m.	<u>950lv/m²</u>			
F. Cost Comparison				

Please indicate how the costs of this project relate to typical building costs in the country:

There is no basis for comparison with restoration works
Average Above Average Below Average

G. Sources of Funds

1. Please indicate the percentage of funds that came from:

 Private Sources yes Public Sources

2. If funding was public, what percentage was from:

100% Local Sources National Sources International Sources

IX. PROJECT SIGNIFICANCE AND IMPACT


In what way is this project important ?

The restoration and reconstruction of Hadem Ali Pasha Bedestan in 1970-1974 illustrates in reality the possibilities of the scientific restoration in the transformation of a disfigured and neglected monument into a city sight. Undoubtedly, that fact played a major role with the decision of the city management of the town of Jambol to invest funds in the restoration of the old and unattractive Eski Cami. At about the middle of the 1970^{ies} the city space in front of it was cleared after the demolishing of the old buildings at its southern and eastern side. Its corpus became prominent at the square though spoiled by later coats and repairs. With the completion of the restoration process in 1982, the public assessment of the effect of its realization was manifold:

1. The scientific results of the survey of the monument were pointed out. It was revealed that the mosque was initially built as a one dome volume, with a three-arch narthex-portico and a tower-like minaret to the west. At a later stage two long overbuildings were added from the west and east to the central nucleus, forming vaulted, boat-like arcs over belt arches and spaces. With the knocking out of the side walls of the main sub-dome space and their formation with two high pointed arches, the main and the side space was joined to form a common visual link. The present traces of 'mihrab' in the eastern premise/there is a similar case in Banja-bashi Cami in Sofia, from 1570/, can be considered the beginning of an attempt to detach some space for the women's prayers.
2. The emphasis on the medieval monument at the central square and its vertical accent-the unique tower-like square minaret in the whole Balkan region found entire public support.
3. There was a proposal for the use of the restored monument as a city chamber concert hall.
4. A decision was taken to reconstruct the demolished in 1898 clock-tower of Jambol after drawings kept in the museum, in addition to the Bazaar and Eski Cami, to realize a visual closing of the space in a unique historical framework.

Please note: The submission of this Record is a prerequisite to candidacy for the Award. All information contained in and submitted with the Record will be kept strictly confidential until announcement of the Award is made. Subsequently, such material may be made available by the Aga Khan Award for Architecture and you hereby grant the Aga Khan Award for Architecture a non-exclusive licence for the duration of the legal term of copyright (and all rights in the nature of copyright) in the Material submitted to reproduce the Material or licence the reproduction of the same throughout the world.

Name (please print) Nikola Moushanov

Signature 

Date Dec. 27th, 1994