



The Aga Khan Award for Architecture

ARCHITECT'S RECORD

CONFIDENTIAL

I. IDENTIFICATION

Project Title AMAR for ARCHITECTURAL HERITAGEStreet Address AL-BALAD, HARAT AL MAZLUM NO.ICity JEDDAH Postal Code 2I42I Country SAUDI ARABIATelephone 6438686 Facsimile 642I905 Telex ---

II. PERSONS RESPONSIBLE

A. Architect/Planner

Name Arch. DR. SAMI M. ANGAWIMailing Address P.O.BOX 877City JEDDAH Postal Code 2I42I Country SAUDI ARABIATelephone 6438686 Facsimile 642I905 Telex ---

B. Client

Name ARABIAN CO. FOR DEVELOPMENT OF ARCHITECTURAL HERITAGEMailing Address SAME AS ABOVE

City _____ Postal Code _____ Country _____

Telephone _____ Facsimile _____ Telex _____

C. Consultants (e.g. Engineers, Economists, Sociologists, Historians, etc.)

Name Arch. DR. SAMI M. ANGAWIMailing Address SAME AS ABOVE

City _____ Postal Code _____ Country _____

Telephone _____ Facsimile _____ Telex _____

D. Master Craftsman/Contractor

Name SELF-LABOR

Mailing Address _____

City _____ Postal Code _____ Country _____

Telephone _____ Facsimile _____ Telex _____

III. USE

- A. Specify type(s) of use ARCHITECTURAL OFFICE BUILDING
- B. User(s) or Occupant(s)
1. Occupation/Profession ARCHITECTS, PLANNERS, ENGINEERS, DRAFTSMEN, ETC.
2. Income Level (check one) N/A High _____ Medium _____ Low _____ Mixed _____
- C. Specify any change(s) between planned and actual use:

IV. PROJECT TIMETABLE

(Please specify year and month)

- A. Design: Commencement _____ Completion _____
- B. Construction: Commencement _____ Completion _____
- C. Date of Project Occupancy - 30-12-1409 AH.

V. PROJECT ECONOMICS

(Please specify amount, currency and date of transaction)

	Amount	Currency	Date
A. Total Initial Budget	<u>1,000,000</u>	<u>SAUDI RIYALS</u>	_____
B. Cost of Land	_____	_____	_____
C. Analysis of Actual Costs			
1. Infrastructure	<u>683,209.00</u>	<u>"</u>	_____
2. Labour	<u>513,343.00</u>	<u>"</u>	_____
3. Materials	_____	_____	_____
4. Landscaping	<u>190,791.00</u>	<u>"</u>	_____
5. Professional Fees	_____	_____	_____
6. Other	_____	_____	_____
D. Total Actual Costs (without land)	<u>874,000.00</u>	<u>"</u>	_____
E. Actual Cost per sq.m.	_____	_____	_____
F. Cost Comparison			

Please indicate how the costs of this project relate to typical building costs in the country (check one): N/A

_____ Average _____ Above Average _____ Below Average

G. Sources of Funds

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

X Private Sources _____ Public Sources

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

_____ Local Sources _____ National Sources _____ International Sources

VI. CONSTRUCTION DETAILS

A. Site and Building Area (please indicate in square metres)

1. Total Site Area 240 Sq.m
2. Total Ground Floor Area 240 Sq.m
3. Total Combined Floor Area 1200 Sq.m
(including basement(s), ground floor(s) and all upper floors)

B. Construction and Technology

Describe the structural system and the basic method of construction. For restoration projects, please describe the techniques used in the conservation of the original structure.

SEE APPENDIX 3

C. Description of Materials

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

1. Foundations

2. Principal Structural Members

WOODEN ROOFS ON WALL BEARING STRUCTURE

3. Infill

4. Rendering of Facades or Exterior Finishes

PLASTER, WOOD, WHITE WASH

5. Floors

CERAMIC TILES, MARBLE

6. Ceilings

WOOD

7. Roofing

WOOD WITH 5cm CONCRETE SLAB

8. Other elements (please specify)

D. Type of Labour Force (please indicate percentage)

7 Skilled Workers 50 Unskilled Workers

E. Origin of Labour Force

2 Domestic 55 Foreign

Appendix 3

Wall bearing structure with wooden roofs.

Cleaning all the floors and removing the existing flooring to reduce dead load and adding a new floor layer of concrete 5 cm. thick. Reinforcing all the existing walls with stone and bricks. Repaving all floors with ceramic tiles and marble on the ground floor. Cleaning all wooden beams and replacing the defected ones with new beams. Treating all the wood in the building with wood preservative.

Drilling holes in the external walls at level of 40 cm. from the street level to absorb and discard and rising ground moisture from the walls.

Adding electrical sanitary system and A/C split units. Cleaning all the facades, replastering and painting them.

VII. GENERAL GEOGRAPHY AND CLIMATE

Please describe the local climatic and geographic characteristics and the extent to which these have been taken into consideration in the design process.

SEE APPENDIX I

VIII. EVOLUTION OF DESIGN CONCEPTS

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

SEE APPENDIX 2

Appendix 1

The climate in Jeddah is hot and humid almost all the year round. Temperatures range between 30 c in the winter and 37 c in the summer.

In our restoration project, we kept the traditional roshans (mashrabiya) which provide privacy, and the projecting parts (please refer to photo no.) work as shading device.

Also the green colour of these roshans reduces the glare during the daytime.

The thick walls of the building, which we kept, played another important role in energy conservation for the mechanical cooling (we used split unit air condition system), where they work as thick insulation layer between inside and outside, and this factor has helped us in the summer time when cooling is a problem.

IX. PROJECT SIGNIFICANCE AND IMPACT

In what way is this project important ? Please describe the aspects of the project which represent a particular achievement (for example the technical, economic, or social achievement, or its response to culture, climate, etc.).

SEE APPENDIX 2

EVOLUTION OF DESIGN CONCEPTS AND PROJECT SIGNIFICANCE

One of the most challenging problems in the realm of Islamic Architecture now is how to link heritage and contemporary. Problems, such as the lack of information, reference materials and research on the conservation techniques appropriate for each locale; the scarcity of professional craftsmen specialised in the traditional architectural work; the gap between the traditional craftsmen on one hand and the architects and contractors on the other; and the separation between architect and community have occupied the founder's mind for 14 years while working in the Muslim World, and evolved in a form of an architectural office. In this office reviving of the existing traditional architecture is pursued and / or the lines of that tradition are followed in the new designs. Also the integration with the community and practicing within that environment was another important concern. The old / traditional area of Jeddah, hence was chosen to be the location for the headquarter as a starting point for this project.

The old area of Jeddah has been upgraded by the municipality, streets were paved and infrastructure was provided, however the actual rehabilitation process is still missing because the buildings themselves are in bad condition due to many forces. These forces are: firstly the age factor, since most of these buildings are old and deteriorated, people are deserting them for new modern houses. Secondly, the actual users, who are mostly short term tenants do not pay attention to maintain or preserve these buildings.

At that point we had two alternatives for the headquarters, either to build a new building in the same fashion, or to make use of an already existing one. We settled for the second choice, and an old 5-storey traditional house situated in the centre of this area was selected and restored to accommodate a new use as an office. The selection process was guided by several criteria. First, the proximity to the central traditional market area. Secondly, the closeness to a mosque which is 400 years old and considered one of the oldest existing mosques in Jeddah. Thirdly, the selected building has potential for future expansion with another building which includes a coffee shop on the ground floor.

And lastly, the selected building is a waqf for the above mentioned neighboring mosque.

The idea behind these criteria is to attempt to revive the traditional part of the city by bringing back to the area some of the previous social class and standard and encouraging businessmen as well as local house owners to develop and maintain their buildings and / or initiate new businesses of limited size such as restaurants, workshops for traditional handicrafts or small inns run on traditional style. Also the market, the mosque and the coffee shop with this type of architectural office as one composition will work certainly on enhancing the integration between the needs and the application. Because, for example, in the coffee shop informal regular meetings between intellectuals, people interested in the Islamic Architecture and inhabitants take place to discuss the needs and opinions of the people and also to educate them on the importance of the architectural heritage we have as a Muslim society.

On the other hand, the building is a waqf. Needless to say that the waqf system (endowments) is one of the social and urban systems characterizing the Muslim society. Upto 40 % of the traditional houses in old Jeddah have been donated by their original owners as endowments for specific charitable purposes. The established conviction has been not to restore the awqaf buildings. Restoring one of these buildings was meant to be an initiative in the direction to encourage others to follow. Restoration and re-utilization of awqaf buildings allow the flow of funds regularly to finance the charitable causes for which the awqaf were granted.

In our case the building is a waqf for Al Shafei mosque. Our restoration project provided funds which were spent in repairing, restoring, carpeting and air-conditioning the mosque.

The restoration and re-utilization concept of the building was very simple. We have cleaned the building from inside as well as from outside, re-paved the floors and reinforced the roofs, we also added the " modern " convenience such as air-conditioners and electrical fixtures which are needed now for computer facilities and office equipments. Also special attention was paid to the elevations to preserve the authentic elements, such as roshans and wooden windows. All the wooden elements were cleaned and treated with preservatives.

The building serves both as professional office as well as a model of how restoration

work can lead to a comfortable living conditions in which a well balanced blend between the present and the past is exhibited. Our idea behind this simplicity is to encourage other people to follow this example. It is an attempt to promote the interest in rehabilitation and restoration of the old delapidated section of Jeddah through the private sector, and we expect that this project will trigger the chain reaction in that regard.

After more than three years of practice and work in this office, we can see that there are results of our efforts for setting up an example and building up consciousness and awareness in old traditional building conservation. These results represented in two projects, one of which has been completed in the city of Makkah and it was one of our big tasks in the office. The other project is still under study to restore another house in the same old area of Jeddah and it will be adopted to accommodate culture oriented activity.

We see our project not just as a building restoration project, but rather as a pioneering concept aiming at the restoration of a heritage and community that has been overlooked for many years.

One of our technical achievements in the direction of information and reference material is that we established an architectural image library stored by advanced technology on laser discs. Each disc accommodates upto 24,000 images. This library now contains tens of thousands of coloured slides showing traditional houses and different types of architectural heritage elements. At this stage, the library is highly specialised on the local architecture of Jeddah, Makkah and Medina. It is planned to extend its contents to include Islamic architecture in general such as that existing in other areas of Saudi Arabia, Pakistan, Turkey, Egypt, Syria, Indonesia etc. The technology used in developing this image library allows the automatic retrieval of the stored images of a selected subject, e.g., windows, roshans, doors, arches, etc. The input is taken from slides, scanning of photographs and paper documents, or by video camera. The output can be displayed on the monitor screen, printed by colourprinter, or photographed by Polaroid or regular camera. The system also allows zooming, reversal, rotation, editing, etc. Such facilities give an endless range of flexibility and utility to the user.

The application of using the material stored in the image library is the study of the existing traditional buildings and consulting reference books and publications on Islamic

architecture in order to use these information in the new designs.

Currently, we set up a computer aided design library for elements of traditional architecture. This facility allows an interactive dialogue to take place so that the user can select from various displayed menus, the type of elements, the appropriate design and input the necessary control parameters (dimensions etc). This information is then used by the computer to produce a 1:1 set of drawings of the selected elements. These drawings allow the production of accurate components in bulk.

In addition, we are establishing a permanent showroom for displaying traditional architectural elements and artifacts from all over the Muslim World to feature the unity and versatality of the Islamic heritage in the field of art and architecture, and to complete the picture which we would like to present of how important is the conservation of our Muslim heritage.

X. PRESENTATION REQUIREMENTS

- A. The materials described below are the minimum requirements for project presentation. These materials will be used in the preparation of standardised presentations to be constituted by the Award office and reviewed by the Master Jury. Subsequently, they will form part of the permanent Award archives and may be made available for public consultation.

The submission materials should be clearly identified and should not be bound or mounted. For slides and photographs, a list of captions should be provided for each image; the name(s) of photographer(s) and date(s) of photography should also be specified.

1. Map indicating location of project in city, community, neighbourhood, or landscape.
2. Ten (10) photographs; preferred and maximum size for A4 presentation (18 x 24 centimetres).
3. Twenty (20) slides; 24 x 36 millimetres.
4. Drawings; preferred and maximum size for A3 format presentation (29,7 x 42 centimetres).
Site, Roof, and Massing Plans;
Floor Plan(s);
Elevations;
Sections.
5. Curriculum Vitae, or Firm's Prospectus.

- B. The submission of additional materials is encouraged. Please specify any appended materials not listed above.

- C. Please indicate other sources of information on the project(s), e.g. publications, personal contacts, etc.

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.

Signature Sami M. Angawi

Name (please print) SAMI M. ANGAWI Date 28 - 4 - 1991

All materials should be forwarded to:

The Aga Khan Award for Architecture

Award Procedures
32, chemin des Crêts-de-Pregny
1218 Grand-Saconnex
Geneva, Switzerland

Telephone: (22) 798 90 70

Facsimile (22) 798 93 91

Telex 415 418 AKAA CH