Banyuwangi International Airport

Blimbingsari, East Java, Indonesia

Architect: andramatin, Jakarta, Indonesia

Client: Banyuwangi Regional Government, Java, Indonesia

Department of Public Works, Human Settlements and Housing of Banyuwangi Regency

Project description

Azwar Anas, Banyuwangi's Regent since 2010, was born and raised here and considers it his mission to attract ecologically sensitive, sustainable development and tourism, ensuring economic benefits for locals while avoiding the sort of environmental degradation seen in Bali and other tourist hotspots. Rather than seeking central government financing which would have meant losing control over the development, he raised funds for this airport locally, and his regional government declared a 10-kilometre-radius No-Development Zone around it, protecting the existing paddy fields and villages – an exceptional move given the general tendency to commercially exploit land around airports.

Designed by architect Andra Matin as a corporate social responsibility project, the building is extensively inspired by the houses of the local Osing tribe. Its pitched roof structures – one for arrivals, one for departures – tip upwards at the eaves as theirs do, although here they are covered in grass rather than roof tiles, serving both as insulation and to blend the building into its setting. Each roof is additionally crowned with an array of timber-framed, asymmetrical pyramidal skylights that echo the traditional Banyuwangi headdress in form and incorporate perforated panels to draw warm air upwards and outwards – another Osing technique. These and other simple details all built by local craftspeople, such as vertical ulin-wood louvres as transparent but secure boundaries, transform a low-cost concrete construction into an exceptional example of both contextual architecture and passive design. Glazed partitions allow

natural light to penetrate throughout.

A koi carp pond and a plant-filled courtyard offer visual and climatic respite as passengers proceed through the airport. At the end of the pick-up/drop-off colonnade along the building's southern edge is another pond with a sunken mushollah (prayer room).

As well as drawing tourists from elsewhere, the airport serves as a hub for locals embarking on the Haj, with a large viewing gallery where family members can wave goodbye to loved ones as they board the aircraft from the tarmac.

Currently catering to 300,000 passengers annually, the airport's existing 160-hectare site allows for future expansion to accommodate up to 3 million without encroaching on the No-Development Zone.

Jury Citation

Unlike generic airport buildings that are often hermetically sealed spaces detached from their surroundings, the Banyuwangi International Airport is an elegant counter-thesis to that type. Weaving in the culture, ecology and landscape of the place, as well as presenting remarkably efficient and pleasing spaces and converting the familiar the practical into a new architectural sensibility, the Banyuwangi can claim to be a new paradigm in the design of airports.

Arising from a sea of a paddy fields, the building extends the language of the landscape into a concentrated event that coalesces architecture, functionality and setting in a seamless yet discernible disposition.

Modern and efficient in all aspects, but at home in its place, Banyuwangi may be a game-changer in airport architecture, especially considering that the Indonesian government is set to build some 300 airports in the near future. The profile of the new airport is created by a low, horizontal building broken up into two segments, marking arrivals and departures, but also presents a striking roof with an elevated green lawn that resonates with local architecture and invites the landscape of surrounding paddy fields into the airport building itself. The pragmatic

aspects of movement, circulation and waiting in an airport are choreographed in a set of wonderfully comforting spaces. A material palette relying on timber, water and plantations extends the human quality of the interior volumes.

The fully perforated building allowing air flow, the insulating mass of the green roof, and the rechannelling and recycling of water from both outside and inside the building, have produced a remarkable example of how passive design in architecture can be demonstrated sensually and experientially.

What is also commendable is the series of decisions made by the client and architect that evidence a collective commitment for making public or infrastructural buildings that resonate with human and ecological values.

Project Data

CLIENT
Banyuwangi Regional Government, Java, Indonesia: Abdullah Azwar Anas, *former regent*
Mujiono, *regional secretary*
Department of Public Works, Human Settlements and Housing of Banyuwangi Regency:
Danang Hartanto, *head*
Indrawansyah, *executive regional manager*
Meylia Maharani, Dewi Nurhayati, Achmad Nizar Aulia Rahman, Reni Carica Ratriyani, *project team*

ARCHITECTS
andramatin, Jakarta, Indonesia:
Andra Matin, *principal*
Akhyar Maulidan, Ephraem Joseph Media, Dhanie Syawaliah, *lead project architects*
I Putu Adi Widiantara, Novi Seprima, San San Tantono, *project architects*
Sovie Khuswa, *technical advisor*
Suhaedi, *architectural model maker*

AIRPORT OPERATIONS
PT Angkasa Pura II as Airport Company, Jakarta, Indonesia:
Radityo Ari Purwoko, *executive general manager*
Satria Phinandita, *Staff of building design – airport design division Angkasa Pura II*

Perananta Sembiring, *manager of Banyuwangi Airport*
Dian Purwa Atmaja, Muhamad Ekmal Rahmadhan, *assistant managers of Banyuwangi Airport*
Ramadyan Abdul Hadi, *engineer of Banyuwangi Airport*

STRUCTURE AND LIGHTING
PT Candra Kencana, Banyuwangi, Indonesia: Sunarji, *principal*

STRUCTURE
HADI & ASSOCIATES, Jakarta, Indonesia: Hadi Jahja, *principal*

CONTRACTOR
PT Nindya Karya, Jakarta, Indonesia: Reza Senjaya, *project manager*
Azhar Fahmi, *engineer*
Ike Tutus, *drafter*

INTERIOR CONTRACTOR
Java Tectona, Banyuwangi, Indonesia:
Teguh Budiono Sutrisno, *principal*

PROJECT DATA
Ground Floor Area: 9,385 m^2
Cost: 7,242,050 USD
Commission: 2013
Design: 2013
Construction: 2014–17
Occupancy: 2017

ANDRAMATIN
Founded in 1998, andramatin is an architecture and interior design studio based in Jakarta, Indonesia. The studio was initially a small team that designed residential projects before growing over the years and undertaking a wider range of work – from small-scale furniture design to large-scale urban design. The different project types include residential units, hospitality buildings, offices, cultural centres, landscape projects, religious spaces and art installations, among others.
The studio has consistently designed spaces with a simple and straightforward treatment, along with a sense of playfulness. andramatin aims to develop projects that are diverse in spirit but still inclusive by underlining the relationship between culture and heritage today. The practice seeks to approach conventional ideas with a simple twist that reflects and is sensitive towards

the specific context, both environmentally and culturally.
As a studio, andramatin is always developing its craft and thinking about what is ahead for Indonesia. As a part of its contribution to the life of the nation, the studio has been continuously working on developing cities, including social projects and public facilities in rural regions.

WEBSITE
www.andramatin.com

Kamanar Secondary School

Thionck Essyl, Senegal

Architect: Dawoffice, Barcelona, Spain

Client: Foundawtion, Barcelona, Spain

Project description

Thionck Essyl is a town of uninsulated cement blockwork houses with small openings and steel roofs, where life is largely lived outdoors. Its first secondary school having become overcrowded, this additional 500-capacity school was the product of an initiative by members of Barcelona architectural firm dawoffice, who set up a charitable foundation for the purpose and worked pro bono. Its programme was agreed upon through consultation with the local community and the existing school's managers, and a 16-hectare site was provided by the Municipality.

The 19 classrooms, administrative block, girls' and boys' sanitary blocks, crafts room and performance hall are arranged on a flexible grid system, facilitating future expansion. Oriented to hinder sunshine and optimise wind capture, classroom modules are in groups of four around outdoor spaces, each accommodating one school year and benefiting from the shade of mostly pre-existing trees.

For passive climatic comfort and echoing the rural architecture of the Jola people found in surrounding areas, the architects chose mud as the primary material. This was excavated on site, the extraction zone being used to create a sports field with recessed, stepped seating. The modules' catenary vault form is not a vernacular reference but stemmed directly from the decision to use clay bricks, which only perform structurally when under compression.

All other materials, plus the construction workforce, were likewise locally sourced. The vaults

are protected from rain by metal sheeting supported on a wooden structure produced in a specially established carpentry workshop that also crafted the school's furniture and continues as a self-sustaining business. Wooden lattices, with netting above to allow light in but keep birds out, cover the side facades. Terrazzo flooring and detailing is made from broken ceramic tile fragments.

The site's gentle slope is taken advantage of: each class group square is terraced and connected with channels that direct rainwater to a cistern, from where it is pumped to the sanitary facilities or to irrigate the site's trees – including new citrus trees planted to boost the school's income through fruit sales.

A lively, contemporary expression that revisits age-old building methods, the school has become the pride of the region.

Jury Citation

A campus replete with infrastructure, buildings, landscapes and furnishings, the Kamanar Secondary School is unique in that it addresses the multiple scales of urbanism, landscape, architecture and building technologies with equal commitment and virtuosity.

The site's topography and flora are the key found conditions of this project, prompting the introduction of a grid of classroom pods organised around pre-existing tree canopies, adopting their shade as social spaces that serve the students and teachers alike. The slope of the landscape is structured around these pods into terraces, cut and filled to step gently down the hill, their peripheries composed of irrigation channels. The grid is interpreted as a flexible system, scalable to terraces, courts and sports fields, demonstrating the malleability of the organisational system to incorporate programmatic, material and ecological differences.

The classroom itself is formed by a simple catenary vault; excavated from the site, clay is moulded into blocks and aggregated to form a structurally efficient figure that can be extruded further to create larger spaces of assembly. Thus, while maintaining the efficiency of the standard vault, flexibility is designed into the DNA of the spatial module.

A fundamentally collaborative project, the design team was composed of foreign protagonists who, in dialogue with local craftspeople, formed a larger team to not only build the campus, but also build up the knowledge of each construction trade that is represented with clay, wood and tiling as core materials. Through building workshops for these members of the team, some of that knowledge was able to be transferred to other projects after this campus was completed.

Characterised by a synthetic approach, this project is exemplary of a pedagogical vision whereby the school's design and construction has become part of the learning process for the students and the community alike.

Project Data

CLIENT
Foundawtion, Barcelona, Spain:
Luís Morón, Carmen Revilla, David García, Luís García, Marc Morro, Pepi de Boisseu, Marta Feduchi, Javi Royo, *board members*

ARCHITECTS
DAWOFFICE, Barcelona, Spain:
David Garcia, *lead architect & founder*
Aina Tugores, *co-lead architect*
Jesús Amengual, building engineer and project manager
Anna Enrich, architect and project manager Violeta Linares, Anna Enrich, Pablo Navas, Laura Pérez, Monica Barrio, Marc Lencina, Jaume Almoslino, Carola Ferrer, *project team*

STRUCTURAL CONSULTANTS
CVC engineers, Barcelona, Spain:
Óscar Cabrera, *engineer*
STATIC Ingeniería, Barcelona, Spain:
Miguel Rodríguez, *engineer*

FACILITIES CONSULTANT
CVC engineers, Barcelona, Spain:
Óscar Cabrera, *engineer*

FURNITURE DESIGN
Marc Morro Studio, Barcelona, Spain

SIGNAGE
Signes, Barcelona, Spain:
Lluís Morón, *founder*
Manel García, *CEO*

CONSTRUCTION
Adama Diatta, main local construction manager Kaoussou-Eno Niassy, *main worker's coordinator in masonry*
Lamine Baro Sambou, *main worker's coordinator in carpentry*
Malick Coly, Adama Diatta, Mohammed Sagna, *coordinators*
Gnancouba Gaston Sagna, Aïssatou Djiba, *hosts*
Madiouba Sagna, *cook*
Sidy Agnamba Diedhiou, Bouba Badiang, Moustapha Badji, Djibril Badji, Alassan Badji, Keba Badji, Keba Badji, Adama Badji, Lamine Baro Sambou, Aliou Diatta, Yaya Diatta, Kaba Diatta, Ismaila Diedhiou, Youssouph Djiba, Malale Djiba, Ibrahima Djiba, Ousmane Djiba, Ibrahima Djiba, Cheihaba Djiba, Dou Dou Sagna, Lamine Ehemba, Amadou Klau Biedhiou, Ablaye Mane, Ibrahima Mané, Mamadou Nassirou Diatta, Kaoussou-Eno Niassy, Abdoulaye Niassy, Oussey Nou Sambou, Cheik Omar Diatta, Lamine Sagna, Sidath-Mbaring Sagna, Souleymane Sagna, Oumar Sagna, Tidian Sambou, Affan Sambou, Landing Sambou, Bouba Sambou, Souleymane Sambou, Abdoulaye Sambou, Anssou Sane, Jack Teinding, Idrissa Vieux Diatta, Kalifa Diatta, Nfally-Badara, Mane, Sagna, workers David Acosta, Lorna Agustí, Miren Azcona, Claudia Bariswyl, Gemma Bernabeu, Geltrude Bica, Anaïs Blanchard, Borja, Anaïs Bufrau, Laura Campeny, Elena Casalino, Laura Castañer, Sebastian Cerri, Julie Chavaz, Maria Dalda, Maria Dalda, Maria Julieta Dentice, Bere Diaz, Juan Carlos Díaz, Juan Carlos Díaz, Iñigo Duarte, Anna Enrich, Pere Ferrer, Abigeil Freire, Abigeil Freire, Violeta Garcia, Núria Garcia, Assia Ghani, Arrate Gomez, Irene González, Miguel Ángel Hernández, Xavier Janer, Hortense Jullien, Hortense Jullien, Andrés Juste, Juan Jose Lara, Ricard Llairó, Joan Marcet, Laura Marin, Valentina Mena, Silvia Merladet, Lara Mir, Laia Montserrat, Julia Moreno, Marina Moron, Júlia Pedrol, Clara Pérez, Gabriela Pessuto, Didac Baeza Raja, Juanmi Ramírez, Marti Ribet, Angela Rivera, Marino Roble, Albert Roca, Elena Ruiz, Carmen Rullan, Amandine Ruyssen, Gina Sallent, Maria Sánchez, Álvaro Sánchez, Santiago Simó, *volunteers*

PROJECT DATA
Site Area: 16,750 m^2
Ground Floor Area: 1,900 m^2

Landscape Area: 12,930 m^2
Sports Field Area: 1,920 m^2
Cost: 600,000 USD
Commission: 2013
Design: January 2014 to July 2018
Construction: September 2016 to July 2020
Occupancy: September 2020

DAWOFFICE is a design studio founded in Barcelona, Spain, by David García in 2010. The studio's methodology always considers the environment, the aim being to provide urban and architectural solutions that are integrated into the context. Aina Tugores was a member of the studio during the conception of the Kamanar Secondary School project and the first two years of construction. She was the person who led, with David, the conceptual phase of the project.
The work methodology pursued in the studio's projects is based on a continuous exchange of ideas between the team members, always generating various points of view that help to improve the result. In addition to respect for the environment, sustainability also plays an essential role in the studio's projects – understood as something integral in all the processes of the project, not as an additive. It is important that the proposals make economic sense, respect the environment and adjust to the programme of needs that will have an impact on a better experience for people.

WEBSITE
https://dawoffice.com

Community Spaces in Rohingya Refugee Response

Cox's Bazar District, Bangladesh

Architect: Rizvi Hassan, Khwaja Fatmi, Saad Ben Mostafa

Client: BRAC, Dhaka, Bangladesh

ActionAid, Dhaka, Bangladesh

Project description

Since August 2017, over 700,000 Rohingya have fled genocide in their native Myanmar for Bangladesh and what have become the world's largest refugee camps – outnumbering the local population. The more than 75 percent who are women or children are particularly vulnerable to abuse, exploitation and gender-based violence.

The programming, design and construction of these six spaces was a profoundly participatory process involving both refugees and locals. They comprise, first, a women-friendly space containing not only areas for counselling and life skills advice as standard in such structures, but also for community-based protection activities, psychosocial support, breastfeeding, and a courtyard where women can chat and girls can play safely. On a similar model in another camp is a safe space for women and girls that caters to both refugees and locals. The third space, a display and production centre, offers a livelihood generation platform for Rohingya women to craft products that showcase their culture and sell them to visitors. Finally there are three community centres: one unusually with an upper storey, necessary here due to limited ground space; another, serving a Hindu Rohingya camp with particular domestic violence issues as well as the host community, separated into men's and women's buildings; and the last, focusing on socio-economic support for the host community, which is designed around the donated site's pre-existing betel-nut trees, resisting the tendency towards deforestation.

Materials used vary from the locally available and traditional – bamboo, brick, betel-nut wood

and thatch, relying on local and Rohingya craftsmen's expertise – to conventional cement and corrugated metal. Each centre has unique features that tie it to its context: a gatehouse traditional to the region at the first women-friendly space; paintings by craftsmen and adolescent girls at the second; Burmese welcoming inscriptions and floor paintings, and an entrance inspired by those of Rohingya houses, at the display and production centre; local natural mats over steel window panels at the first community centre; and triangular wall perforations at the others, inspired by a feature used for ventilation in the region. Plantings use indigenous species that carry emotional and cultural significance within the Rohingya community.

Jury Citation

The fundamental need of all human communities for a collective space, and particularly for those who have survived traumas, implies the care of physical encounter in a space that is both protected and open to exchange, dialogue, to enjoy and continue to live together.

The six temporary community spaces of the Rohingya Refugee Response programme provide a dignified, sensitive and ingenious response to emergency needs related to the major influx of Rohingya refugees into Bangladeshi host communities, with particular attention to the safety of women and girls.

The concept and design of the six spaces are the result of appropriate planning, solid partnerships and inclusive processes involving the diverse refugee and host communities, such as defining spatial and functional needs. The project's implementation succeeded in adapting to various constraints (physical, social, regulatory, budgetary, climatic and environmental) and harsh working conditions, and harnessing the skills of workers and artists – women and men from refugee and host communities – for both construction and decoration, drawing from a variety of Rohingya and Bangladeshi construction techniques, spatial and architectural features, ways of life and aesthetic references.

The architecture's ingenious use of locally available materials, dismantlable and reusable, while abiding by restrictive building requirements, showcases the project designers' and managers' creative adaptability, despite the very limited time span at their disposal.

In a world of growing refugee crises, the project's approach, concept and design provide a successful and transferable model that could inspire a change of mindset in response to refugees' and host communities' needs in Bangladesh and elsewhere. This is already occurring in the Teknaf refugee camp where several organisations opted for design choices and approaches inspired by these six community centres.

The refugee crisis in Teknaf has resulted in the deforestation of the area and a subsequent shortage of bamboo, the major construction material in the camp, thus raising the issue of its use in future constructions.

Project Data

WOMEN FRIENDLY SPACE (CAMP 4 EXT.)
CLIENT
BRAC, Dhaka, Bangladesh

ARCHITECT
Saad Ben Mostafa, *lead architect*

SUPPORTED BY
United Nations High Commissioner for Refugees (UNHCR), Dhaka, Bangladesh
ENGINEER
Biplob Hossain, *civil engineer*

PROGRAMME PERSONS
Shah Alam, *head of technical team*
Tahrima Akter, *former lead*
Sheikh Jahidur Rahman, *former field coordinator*

CRAFTSPEOPLE
Shahin Shikder, Abu Taher, *craftspeople/ community members*

DISPLAY & PRODUCTION CENTRE FOR ROHINGYA WOMEN (CAMP 11)
CLIENT
ActionAid, Dhaka, Bangladesh

ARCHITECT
Khwaja Fatmi, *architect*

SUPPORTED BY
World Food Programme (WFP), Dhaka, Bangladesh

ENGINEERS
Abid A. Rahman, *project manager, civil engineer*

PROGRAMME PERSONS
Helal Uddin, *team lead, site management*
Abdul Alim, *head of humanitarian response*

CRAFTSPEOPLE
Kabir Majhi, *landscape designer/gardener/ community member*
Mohammad Rafiq, *supervisor/community member*
Rahimullah, Mahmud Hosson, Ismail, *craftspeople/community members*

COMMUNITY CENTRE (CAMP 3)
CLIENT
BRAC, Dhaka, Bangladesh

ARCHITECT
Rizvi Hassan, *lead architect*

SUPPORTED BY
United Nations High Commissioner for Refugees (UNHCR)
ENGINEERS
Biplob Hossain, Mustafizur Rahman, Hasan Tarek, *engineers*

PROGRAMME PERSONS
Shah Alam, *former head of technical team*
Sarmin Akhter, *lead, CBP*

CONTRACTORS
Steel Care, *construction firm*

CRAFTSPERSON
Md Ershadul, *craftsperson/community member*

SAFE SPACE FOR WOMEN & GIRLS
(CAMP 25 AND HOST COMMUNITY – TEKNAF)
CLIENT
BRAC, Dhaka, Bangladesh

ARCHITECT
Rizvi Hassan, *lead architect*

SUPPORTED BY
United Nations Children's Fund (UNICEF)

ENGINEERS
Biplob Hossain, *civil engineer*
Abdullah Al Mamun, *site focal*

PROGRAMME PERSONS
Shah Alam, *former head of technical team*
Tahrima Akter, *former lead of Sexual Gender Based Violence (SGVB) team*
Sheikh Jahidur Rahman, *former field coordinator, SGBV team*
Tanzila Sumi, *centre manager*

CRAFTSPEOPLE
Abdur Rahman, Kala Hossain, Anwar, *craftspeople/community members*

HINDUPARA INTEGRATED COMMUNITY CENTRE (HINDUPARA CAMP AND HOST COMMUNITY)
CLIENT
BRAC, Dhaka, Bangladesh

ARCHITECT
Rizvi Hassan, *lead architect*

SUPPORTED BY
United Nations High Commissioner for Refugees (UNHCR)

ENGINEERS
Biplob Hossain, Sagor Mondol, Mustafizur Rahman, Hasan Tarek, *engineers*
PROGRAMME PERSONS
Shah Alam, *former head of technical team*
Tahrima Akter, *former lead of SGBV team*
Sheikh Jahidur Rahman, *former field coordinator, SGBV Team*
CRAFTSPEOPLE
Kamal Hossain, Md Rubel, *craftspeople*
Rajpoti Sheel, *landscape designer/gardener, craftsperson/community member*

BHALUKIA COMMUNITY CENTRE FOR HOST COMMUNITIES (UKHIYA)
CLIENT
BRAC, Dhaka, Bangladesh

ARCHITECT
Rizvi Hassan, *lead architect*

SPONSOR
Department of Foreign Affairs and Trade (DFAT)

ENGINEERS
Biplob Hossain, Hasan Tarek, *engineers*

PROGRAMME PERSONS
Tahrima Akter, *former lead, SGBV team*
Sheikh Jahidur Rahman, *former field coordinator, SGBV team*
Shah Alam, *former head of the technical team*

CRAFTSPEOPLE
Kamal Hossain, Md Rubel, *craftspeople*

PROJECT DATA
PROJECT SITE AREA BUILT AREA COST
I. Women Friendly Space (Camp 4 ext.)
Area: 743 m^2
Built Area: 525 m^2
Cost: 37,740 USD

II. Display & Production Centre for Rohingya Women (Camp 11)
Area: 208 m^2
Built Area: 118 m^2
Cost: 19,000 USD

III. Community Centre (Camp 3)
Area: 205 m^2
Built Area: 118 m^2
Cost: 38,700 USD

IV. Safe Space for Women & Girls (Camp 25 & host community)
Area: 520 m^2
Built Area: 236 m^2
Cost: 14,750 USD

V. Hindupara Integrated Community Centre (Hindupara Camp and Host Community)
Area: 695 m^2
Built Area: 221 m^2
Cost: 26,200 USD

VI. Bhalukia Community Centre for Host Communities (Ukhiya)
Area: 200 m^2
Built Area: 130 m^2
Cost: 22,023 USD

Total
Area: 2,571 m^2
Built Area: 1,505 m^2
Cost: 158,413 USD

RIZVI HASSAN
Rizvi Hassan is a Bangladeshi citizen who graduated in B.Arch from Bangladesh University of Engineering & Technology (BUET) in 2017. Since the begin- ning of his practice, he has been exploring the various roles of a design professional in unconven- tional fields. He has worked in Jhenaidah, Cox’s Bazar, Ukhiya and Teknaf for various Bangladeshi communities and Rohingya refugees. Observation, materiality, environment and reciprocal learning have been key in his design process, along with reflection on construction and spaces as well.

KHWAJA FATMI

Khwaja Fatmi is an architect and humanitarian worker. She graduated in B.Arch from BUET in 2017 and has been working in various Bangladesh places, such as Dhaka, Jhenaidah, Ukhiya, Whykong and Teknaf. As an architect and a humanitarian worker, her focus has been on creating platforms where other professionals and members of human and non-human communities can be present and share their own perspectives. Human connection and other non-visual experiences have been the key elements in her design practice.

SAAD BEN MOSTAFA

Saad Ben Mostafa is a Bangladeshi-born architect. He graduated in architecture from BUET in 2017. Saad worked for the Humanitarian Crisis Management Programme (HCMP) of BRAC from 2018 to 2020. During this time, he took part in many other building projects, including government offices, health facilities, education facilities, et cetera, besides the Women Friendly Space in the camps. His architectural practice concerns context- aware design, sensibility towards people, local craft, landscape, wildlife and ecology. Among his recent works is a documentation project called BOSOTBARI: Habitat Interpretation from Communal Memory.

BRAC

BRAC is an international development organisation based in Bangladesh, established by late Sir Fazle Hasan Abed in 1972 after the independence of the country. BRAC's vision is a world free from all forms of exploitation and discrimination, where everyone has the opportunity to realise their potential. Their mission is to empower people and communities in situations of poverty, illiteracy, disease and social injustice. The interventions aim to achieve large-scale, positive changes through economic and social programmes that enable men and women to realise their potential. In particular, BRAC prioritises projects addressing urban poverty, climate change and youth unemployment and provides integrated services targeting the households and villages in need of aid. BRAC is present in all 64 districts of Bangladesh as well as 11 other countries in Asia, Africa and the Americas.

WEBSITE

http://www.brac.net

ACTIONAID BANGLADESH

ActionAid is a global federation working for a world free from poverty and injustice. Their strategy is to build international momentum for social, economic and environmental justice, driven by people living in poverty and exclusion. Their work falls into four broad areas: women, politics and economics, land and climate, and emergencies.

In the humanitarian context of the Rohingya refugee influx in Bangladesh, ActionAid Bangladesh is working in cooperation with the Government of Bangladesh.

Aga Khan Award for Architecture

WEBSITE
https://www.actionaidbd.org

Argo Contemporary Art Museum and Cultural Centre

Tehran, Iran

Architect: Ahmadreza Schricker Architecture North, Tehran, Iran – New York, USA

Client: Pejman Foundation, Tehran, Iran

Project description

Despite decades of abandonment having reduced it to a roofless shell, the Argo Factory – a former brewery, over a century old – had intrigued Hamidreza Pejman for years. Hence his choice of it as home to Tehran's first independent contemporary art museum, as well as to the Pejman Foundation, which seeks to create opportunities for Iranian artists to be visible on and exchange with the global art scene.

ASA North's designs for the adaptive reuse project retained the full integrity and raw beauty of the historic building by adding a new, underpinned, self-supporting structure within it, based around steel columns inset from the existing walls. Great care was taken to ensure that new interventions are distinguishable from original fabric: reinstated brickwork has deep-set pointing, and the new, soaring white concrete staircase, metal lift and brass public bar offer a contrast with the old brewery's brick rectilinearity through both their materials and their curved forms. False ceilings echoing some of the original brick vaults are again inset from the walls for clarity.

Five striated, pitched concrete roof structures, whose shapes are an asymmetrical reinterpretation of nearby vernacular roofs, appear to float above the building – a "tip of the hat" symbolising its return to life. They act as deep, insulating skylights, filtering light through the gap around the tops of the walls and into the gallery spaces.

The entrance courtyard has three glass panels in its floor offering views down into former brewing pools that are now archive rooms and service spaces. Around this, with generous openings to connect it to the street, the main block contains a public bar/café and shop; a series of spaces of different heights and textures for exhibitions, talks and films; a rooftop terrace; and the Pejman Foundation offices. In a narrow detached building to the rear, visibly new with its curved concrete structure poured in layers of varying shades of grey, are a kitchen for the

bar/café with an artist residence above.

The project has reinvigorated this historic neighbourhood and attracts not only art-lovers but also members of the general public curious to discover what lies within.

Jury Citation

In the dense urban neighbourhood that is Tehran's historical centre, this untypical reuse and conservation project has transformed the Argo Factory – a former brewery whose activities were moved 10 years before the Iranian Revolution, for pollution reasons, to a site outside the city – into a private museum for contemporary art.

From the ruins of the original building, the existing was renovated and new surfaces built with a subtle approach and design. A variety of spaces for exhibitions, talks and films were developed over four levels, and a new artist residence was built adjacent to the museum.

A central courtyard invites visitors to enter, interacts directly with the street and makes it possible for large events to extend to the street. Wide stairs connect to the upper level through a double-height space which reveals the interior of the new roof. The distinctive shape of the concrete roof creates a new identity as well as beautiful volumes inside.

Since this was an industrial building, no decorative or traditional ornamental features are seen in the original structure or the new addition.

Respect for the building's history is shown by keeping traces, not in a sense of passive memory but as an active recognition of the will to accumulate value and to maintain the reading of time.

This building has a chaotic history. After the threat of demolition, its rebirth as a new place is a positive, restorative act that has given the site a second life, its history influencing the whole life of the district.

The relationship between the exhibition and meeting spaces is balanced. Even though the

entrance area is much larger, the exhibition spaces offer a wide range of possibilities. Large sculptures, paintings and installations can be displayed here. Visitor circulation through the spaces follows an uninterrupted loop, flowing freely through from the entrance to the exhibitions.

Argo is an urban place that goes far beyond the initial function of a contemporary art centre. It is an appropriable complex for collective life that is much more inclusive than the classic contemporary museum and brings a new public to art.

Project Data

CLIENT
Pejman Foundation, Tehran, Iran:
Hamidreza Pejman, *founder & director*

ARCHITECTS
Ahmadreza Schricker Architecture North (ASA North), Tehran, Iran – New York, USA:
Ahmadreza Schricker, *founder & principal*
Mehdi Holakoui, *job captain*
Mona Janghorban, *project manager*
Amin Mahdavi, *special advisor*

COLLABORATING ARCHITECT
Hobgood Architects, Raleigh, USA:
Patrick Hobgood, *architect*

STRUCTURAL ENGINEER
Behrang Bani-Adam, Tehran, Iran

CONTRACTOR
Vandad Ghooparanloo, Tehran, Iran, *general contractor*

CONCRETE
Brutal Beton Co., Tehran, Iran, *concrete manufacturer & sponsor*
Amir Sahra-Navard, Tehran, Iran, *concrete repair and waterproofing*

MEP
Alireza Mir-Taheri, Tehran, Iran

ELECTRICITY
Aydin Afshar, Tehran, Iran, *electrical operator*

PAINTING
Barad Painting, Tehran, Iran:
Sina Asgari, *owner*

LIGHTING CONSULTANT
The SEED, New York, USA:
Golsana Heshmati, *founder*

PROJECT DATA
Site Area: 750 m^2
Ground Floor Area: 530 m^2
Built Area: 1,890 m^2
Cost without Land: 900,000 USD
Commission: August 2017
Design: April 2017 to October 2017
Construction: December 2017 to December 2019
Occupancy: January 2020

AHMADREZA SCHRICKER ARCHITECTURE NORTH
Ahmadreza Schricker Architecture North (ASA North) is an international architecture office. Founded in 2015, ASA North's team of engineers, architects, curators and researchers collaborates with artists around the world to design and execute interdisciplinary projects that range in scale from exhibitions to private residences and urban master plans. ASA North is a more "traditional" architectural practice, while its sister studio,
ASA South, operates in the "virtual" realm and
is focused on innovation in art, technology, social interaction and lifestyle. Other projects by ASA North and ASA South include a 95,000-square- metre virtual museum in Dubai, United Arab Emirates, and designing the master plan for a 7,800-square-metre cultural station and textile museum in the city of Kashan, Iran. Before founding ASA North and ASA South, Ahmadreza Schricker graduated from Harvard University in 2008 and later oversaw multiple projects at Rem Koolhaas's OMA in New York, USA, and at Herzog & de Meuron in Basel, Switzerland.

WEBSITE
https://asanorth.com https://asasouth.com

PEJMAN FOUNDATION
Established by Hamidreza Pejman, a collector, patron and movie producer, the Pejman Foundation is a non-profit organisation that began its activities in 2015 with a focus on contemporary Iranian and international art. Throughout recent years, the activities of the Pejman Foundation have been expanded beyond building its collection and its grant and sponsorship programme. Through the organisation of workshops, lectures and panel discussions, the invitation of international experts, and its support for cultural research and publications, the Pejman Foundation has become a creative hub for art practitioners and initiatives in Iran and abroad. Today, the organisation supports the arts and culture through a vibrant programme. of exhibitions, talks and events at its multiple sites, including Argo Factory and Kandovan in Iran.

WEBSITE
https://pejman.foundation/argofactory

Renovation of Niemeyer Guest House

Tripoli, Lebanon

Architect: East Architecture Studio, Beirut, Lebanon

Client: Expertise France, Beirut, Lebanon

Project description

The Guest House stands just inside an entrance to the Rachid Karami International Fair, designed by Oscar Niemeyer between 1964 and 1975. Although incomplete and derelict since construction was halted by civil war, the 10-hectare fair site is one of the Middle East's finest examples of Modernist architecture. After previous grandiose schemes envisioning its wholesale revival fell flat, this rehabilitation of just one of its structures offers a model of how a building-by-building approach might bring it back to life.

The project came about when a branch of the French Development Agency was seeking a home for Minjara, an initiative that aims to reinvigorate Tripoli's famed but latterly declining wood industry by providing a platform where its carpenters can meet up, share and learn skills, access state-of-the-art tools and a materials library, and meet designers from Beirut.

An introverted, windowless structure from the outside, the single-storey Guest House is flooded with light within via a central atrium and two courtyards. Its structural system comprises load-bearing walls and a concrete diagrid of deep beams that also covers the atrium, creating changing shade throughout the day.

The lack of archival material was a challenge. East Architecture Studio, whose proposal was chosen from a dozen submitted following an open request, extensively studied Niemeyer's completed work elsewhere, to build up a sense of what he intended. Their interventions tread lightly and are almost entirely reversible, notably including operable glazed partitions, a durable

grey paint finish on all but the floor surfaces, and a waterproofed lightweight concrete slab roof, the original roof being no longer watertight. An electrical system was integrated into a new concrete floor and passed, concealed, along the main columns into ceiling tracks.

The main ground-floor area now hosts a reception, materials library, exhibition and meeting spaces, administrative zone, toilets, carpentry workshop, assembly/think-tank space, machinery storage area and service room for dust-extracting machinery that transforms wood dust into compact bricks. No new walls were added aside from the glass partitions, and all furniture is free-standing. The architects have thus preserved the building's structural, material and spatial qualities while successfully meeting users' needs.

Jury Citation

The renovation of the Niemeyer Guest House is an inspiring tale of architecture's capacity for repair, at a time of dizzying, entangled crisis around the world, and in Lebanon in particular, as the country faces unprecedented political, socio-economic and environmental collapse.

Located on the outskirts of Tripoli – one of the oldest and most beautiful port-cities, once renowned for its craft but today ravaged by extreme poverty, migration and lack of public space – the rehabilitation of the Guest House is part of the Rachid Karami International Fair (RKIF), the unfinished masterpiece of the architect Oscar Niemeyer.

Commissioned to showcase the young nation, the fair's construction was halted by the outbreak of civil war in 1975, and subsequently abandoned to disrepair, dispute and abortive competitions, while continuing to spark the imagination of artists and architects in Lebanon and around the world. The Niemeyer Guest House renovation is a hopeful first burgeoning of a meaningful revival of the fair's structures, modelling exemplary restoration of Modernist heritage while inviting a new public life for the future of this unique site.

The project has been carried out with great precision, its high quality revealing the exhaustive research the architects undertook. A sensitive understanding of the fair's specific architectural language is carefully deployed to revive this important architectural and urban heritage. The

architects' particular concern for self-containment as well as success in crafting custom details that can be removed is admirable in ensuring reversibility of use for the structure in the future.

In this carefully crafted space, reverence for the "hand" is perpetuated through the proposed programme: an active wood workshop sustaining small-scale carpentry and reviving the city's history of craft. The project regenerates much-needed micro-economies and advocates inclusiveness, inviting the surrounding community into its heart. It reveals how paramount it is today to consider architectural rehabilitation and socio-economic revival as an indivisible whole.

It is our hope that this award can celebrate the collaborative work behind this project and become the first step towards exemplary, careful rehabilitation and adaptive reuse for the rest of the fair site.

Project Data

CLIENT
Expertise France, Beirut, Lebanon:
Julien Schmitt, *former team leader*
Frederic Anquetil, *special wood manufacturing consultant*

ARCHITECTS
East Architecture Studio, Beirut, Lebanon:
Nicolas Fayad, Charles Kettaneh, *lead architects*
Lucile Abi Chebl, Elie Geha, *project architects*
Lina Hammoud, Zeina Chamseddine, *junior architects*

PROJECT ADVISOR AND CLIENT PARTNER
Association of Lebanese Industrialists:
Dany Abboud, *member of the board of directors*

SITE SUPERVISION
TECC Consulting, Beirut, Lebanon:
Ziad Yazbeck, *project manager*

SITE CONSTRUCTION
Ghazzaoui & Taleb Contracting, Tripoli, Lebanon:
Mohammad Abdi, Alaa Housseiny, Moustafa Saad, Rayan Taleb, Aref Zaid, *supervisors*

Topcat Industries, Koura, Lebanon:
Dany Abboud, *metallic work contractor*

PROJECT OPERATOR
René Moawad Foundation with Expertise France through European Union funding
Minjara, Tripoli, Lebanon:
Joya Douaihy, *project manager*
Nour Sawaya, *platform manager*
Valery Haykal, *production manager*
Joanna Ghosn, *designer*
Ehab Rajbieh, *field quality coordinator*
Ali Boksmati, *equipment & operation manager*
Raafat Nachabe, *equipment & operation manager's assistant*
Diva Chbeir, *sales manager*
PROJECT DATA
Rehabilitation Area: 1,917 m^2
Site Area: 3,200 m^2
Cost: 800,000 USD
Commission: February 2018
Design: February 2018 to April 2018
Construction: June 2018 to October 2018
Occupancy: November 2018

EAST ARCHITECTURE STUDIO
Founded by Nicolas Fayad and Charles Kettaneh, EAST Architecture Studio is a collective practice committed to architectural design and experimental research. The studio yields innovative built environments of various scales, engaging both contemporary society and traditional culture.
The firm operates as an open laboratory in search of new architectural typologies that reconsider the intersection between spatial experience, form and technology, while adjusting to changing social, economic and environmental landscapes. Lebanese national Nicolas Fayad completed his bachelor's degree in architecture at the American University of Beirut in 2008 before earning a master's in architecture with distinction from the Harvard University Graduate School of Design in 2010. In 2021, Fayad was a visiting professor of architecture at MIT's School of

Architecture + Planning, where he co-taught an option studio called “Trauma Urbanism”. He is a visiting assistant professor of architecture at the American University of Beirut where he teaches architectural design studios and seminars.

Lebanese-American born Charles Kettaneh joined the Department of Architecture at the American University of Beirut in 2003 before moving to New York City where he earned his bachelor’s in architecture with honours from Pratt Institute in 2009. His professional path includes experience in international design offices across the US. Prior to founding EAST, Kettaneh worked in Lebanon upon joining Raed Abillama Architects for several years.

WEBSITE
https://www.eastarchitecture.net

Urban River Spaces

Jhenaidah, Bangladesh

Architect: Co.Creation.Architects, Jhenaidah, Bangladesh

Client: Municipality of Jhenaidah, Bangladesh

Project description

Recent urban expansion in Bangladesh has seen its originally river-facing cities become road- and land-focused, their watercourses reduced to backyards and dumping grounds. One such is Jhenaidah, where architects Khondaker Hasibul Kabir and Suhailey Farzana grew up. Keen to enhance the quality of life here, they moved back from Dhaka in 2015 and instigated a participatory initiative to enable low-income communities to build their own houses, followed by an extensive series of "Co-Creation Workshops" engaging citizens to rethink the city's public spaces. Putting the resulting visualisations into action has produced the Urban River Spaces, which so far comprise two ghats (steps leading to waterside platforms) plus adjacent walkways and access pathways – reconnecting the city to the river. All visible surfaces are in local brick.

By far the larger of the ghats, the 115-metre-long "public ghat" has two plateaus linked by various stairways and a ramp for the disabled, the lower plateau remaining at least 3.7 metres above the water. People of all ages and backgrounds, including some from nearby towns and villages, regularly come here to walk, sit, meet, or engage in sport, cultural or recreational activities. The upper retaining wall serves on the lower plateau as a vertical surface for public exhibitions, and on the upper one joins with a parapet that meanders around the pre-existing trees – some over a century old – to create semi-enclosed, shaded areas where people can sit facing each other. This ghat can also serve as a two-level auditorium for theatrical performances given on a floating deck or on the opposite riverbank.

The smaller "community ghat" is directly connected to the water's edge via a few steps. Intended for and used extensively by one of the city's largest low-income communities, where the majority are Hindu, it caters specifically to their needs in terms of bathing, washing and practising religious rituals, with a changing room and benches provided.

Mobilised by the community's enthusiasm, Jhenaidah Municipality employed local craftspeople to execute the project, the architects providing pro-bono consultancy services. The mayor reports that representatives of over 50 municipalities have visited to learn from these community engagement programmes.

Jury Citation

As a result of rapidly growing populations across the globe, urbanisation has had a heavy toll on the quality and liveability of urban and rural spaces, and on the environment at large. A lack of urban planning and the sprawl of informal housing have left many urban and semi-urban communities without public spaces for social interaction or quality living, and with degraded environments, thus deepening inequalities and the marginalisation of poorer communities. This is especially the case of riverbank spaces in Bangladesh.

By way of a lengthy and consistent community-driven process, led and created by the vision and leadership of committed designers and social workers, the Urban River Spaces project managed to rally local governance actors and inhabitants, and act as a catalyst to drive change in similar urban contexts in the city and beyond.

The project is part of a broader initiative in the town to provide decent housing in informally built areas, which led to a change of paradigm in urban governance, in Bangladesh and beyond, to create a long-lasting impact on people's lives and the environment.

Through consistent community participation and appropriation, extensive involvement of women and marginalised groups, and a local workforce, the seemingly simple undertaking of cleaning up the access to the Nabaganga river in Jhenaidah led to a thoughtful and minimal landscaping project with local materials and construction techniques, thus transforming a derelict informal dump site into an attractive and accessible multifunctional space that is valued by Jhenaidah's diverse communities. As such, the project managed to reverse the ecological degradation and health hazards of the river and its banks, and induce effective ecological improvement of the river, in one of the most riverine countries on earth.

The Urban River Spaces project in Jhenaidah is one of a transformative nature that rallies all

segments of local actors and communities to achieve the collective endeavour of reclaiming the commons and regaining connection with the river, including for ritualistic, functional and recreational purposes, with each participant and user having a strong sense of ownership.

Project Data

CLIENT
Municipality of Jhenaidah, Bangladesh:
Saidul Karim Mintu, *mayor*

ARCHITECTS
Co.Creation.Architects, Jhenaidah, Bangladesh:
Suhailey Farzana, Khondaker Hasibul Kabir, *co-founders & architect*s

STRUCTURAL ENGINEERS
Kamrul Islam, *structural engineer*
Md. Rashed Ali Khan, *structural engineer*

SUPPORTING ENTITIES
Citywide People's Network, Jhenaidah, Bangladesh:
Khan Mohammad Abdullah, Rahabir Ahmed, Towhidul Alam, Khwaja Fatmi, Babul Hossain, *organisers and co-designers*

Platform of Community Action and Architecture (POCAA), Dhaka, Bangladesh:
Mahmuda Alam, Rubaiya Nasrin, Nazia Roushan, Emerald Upoma Baidya, *co-founders and co-designers*
Community Architects Network (CAN):
Chawanad Luansang, Supawut Boonma- hathanakorn, *co-founders and co-designers*
Asian Coalition for Housing Rights (ACHR), Bangkok, Thailand:
Somsook Boonyabancha, *co-founder and co-designer*

PROJECT DATA
Site Area: 4,267 m^2
Built Area: 1,632 m^2
Cost: 164,280 USD
Commission: 2018
Design: 2018
Construction: 2018–19

Aga Khan Award for Architecture

Occupancy: 2019

CO.CREATION.ARCHITECTS

Khondaker Hasibul Kabir and Suhailey Farzana are architects by training. Kabir has a bachelor's degree in architecture from Bangladesh University of Engineering and Technology (BUET) and a master's in architecture in landscape design from the University of Sheffield, United Kingdom. He teaches landscape and architecture at BRAC University. Suhailey pursued her bachelor of architecture and master's in development studies from BRAC University, Bangladesh. She studied leadership at the University of Vermont in the United States as part of a learning exchange programme. However, Kabir and Suhailey prefer to introduce themselves as community architects. They co-founded Co.Creation.Architects (CCA) in 2015. CCA is an architectural and landscape design stu- dio based in Jhenaidah, Bangladesh. With a trust that people living in poverty and wild plants have been working in the background for the survival of our cities and environment, CCA intends to engage with these two "invisible" yet important communities. It believes that if these groups are valued and encouraged, the world would be a better habitat for all human and non-human communities. CCA provides advisory and technical support to community-led housing and city planning processes, and also to ecological landscape initiatives. Kabir and Suhailey are the co-founders of Platform of Community Action and Architecture (POCAA), which has been active in Bangladesh since 2013. They work regionally in Asian countries through Community Architects Network (CAN) and Asian Coalition for Housing Rights (ACHR).

WEBSITE

https://cocreationarchitects.wordpress.com