Winners of the Aga Khan Award for Architecture
2020 - 2022
The community-driven project provides public spaces in the riverine city with 250,000 residents; over time, access to and use of the river and banks had become impeded. To date, the project comprises two ghats – steps leading down to platforms at the river, with adjacent walkways – and the opening of obstructed pedestrian pathways leading to them. Locally available materials such as brick and concrete were used in the simple, contextual designs, all built by local builders and masons; the site-specific projects retain all existing trees and vegetation. Future phases focus on public use of the river area with walkways, gardens, cultural facilities and environmental efforts to increase biodiversity in the river.

Bangladesh | Urban River Spaces

Aerial view of the large public ghat along the Nabaganga river in the city of Jhenaidah.

Technical Information

**Award Cycle:** 2020-2022 Cycle

**Country of origin:** Bangladesh

**Location:** Jhenaidah, Bangladesh

**Client:** Residents & Jhenaidah City Authority

**Architect:** Co.Creation Architects | Khondaker Hasibul Kabir, Suhailey Farzana

**Completed:** 2019

Photo Credits: Asif Salman
Community Spaces in Rohingya Refugee Response

Rather than separate projects, the six sustainably built structures in the world’s largest refugee camps, housing Rohingya fleeing Myanmar’s genocidal violence, are a collection of practice exercises: Each created scope for the next according to need. Much of the design occurred collaboratively in the field. A women-friendly space, very low to withstand cyclones, features a complex roof truss built by Rohingya bamboo workers without drawings or models. A safe space offering practical support to women and girls employed local materials and an exterior scheme that avoids the disturbance caused to visiting elephants by the blues and pinks of standard camp structures. A facility for women to create and showcase their handmade products is built of bamboo and thatch. One community support centre uses colourful mattresses as roof insulation; another mixes natural materials with industrial ones; another is built around existing betel nut trees, resisting the tendency to deforestation.

Technical Information

Award Cycle: 2020-2022 Cycle
Country of origin: Bangladesh
Location: Teknaf, Bangladesh
Client: BRAC HCMP, ActionAid
Architect: Rizvi Hassan, Khwaja Fatmi, Saad Ben
Completed: 2019

Photo Credits: Asif Salman
Shunning the standardised international style of most airports, this domestic airport embraces a context-conscious design approach. Serving over 1,100 passengers daily, it caters to the hot climate through a large-scale, contemporary interpretation of vernacular passive design principles. Openings and overhangs are optimised for temperature control through natural ventilation and shading. A continuous arrangement from landscape to interior space helps airflow, with lush plantings bringing nature inside the building. The roof is in two sections to distinguish departure and arrival halls, both inspired by traditional Indonesian forms. Its hipped shapes provide a thermal void, and its grass covering further insulation. Daylight inlets on ceilings and façades are filtered through ulin-wood shutters. Materials were selected for local availability, functionality and low-cost maintenance.

**Indonesia | Blimbingsari Airport**

Shunning the standardised international style of most airports, this domestic airport embraces a context-conscious design approach. Serving over 1,100 passengers daily, it caters to the hot climate through a large-scale, contemporary interpretation of vernacular passive design principles. Openings and overhangs are optimised for temperature control through natural ventilation and shading. A continuous arrangement from landscape to interior space helps airflow, with lush plantings bringing nature inside the building. The roof is in two sections to distinguish departure and arrival halls, both inspired by traditional Indonesian forms. Its hipped shapes provide a thermal void, and its grass covering further insulation. Daylight inlets on ceilings and façades are filtered through ulin-wood shutters. Materials were selected for local availability, functionality and low-cost maintenance.

**Technical Information**

- **Award Cycle:** 2020-2022 Cycle
- **Country of origin:** Indonesia
- **Location:** Banyuwangi East Java, Indonesia
- **Client:** PEMDA - Angkasa Pura II
- **Architect:** andramatin
- **Completed:** 2018

Photo Credits: Mario Wibowo
Iran | Argo Contemporary Art Museum & Cultural Centre

Tehran’s first independent contemporary art museum is housed in a more-than-100-year-old former brewery that had been abandoned for decades. The Iranian-Austrian architect’s aim was to create a dialogue between old and new by inserting a new foundation and metal structure to support floating concrete floors and roofs independently of the original exterior walls, thus allowing generous ceiling heights (up to 12 metres) for the climate-controlled galleries. All new insertions are curvilinear and employ distinct materials to differentiate them from the brick-built historic fabric: white concrete grand staircase; metal elevator; brass bar; strata of different-toned concrete cladding for the artist-in-residence tower. Restored brickwork is indicated by deeply recessed pointing. Echoing neighbouring vernacular roofs in form, the five new striated, pitched roof structures act as deep, insulating, filtering skylights and signal that the building is alive again: a symbolic “tip of the hat”. Former basement brewing pools were converted into sunken galleries.

Technical Information

Award Cycle: 2020-2022 Cycle
Country of origin: Iran
Location: Teheran, Iran
Client: Pejman Foundation
Architect: ASA North | Ahmadreza Schricker
Completed: 2020

Photo Credits: Deed Studio
**Lebanon | Renovation of Niemeyer Guest House**

Designed in 1962 by renowned Brazilian architect Oscar Niemeyer but abandoned on the brink of completion when civil war erupted in 1975, the Rachid Karami International Fair was recently added to UNESCO’s World Heritage tentative list. One of its 15 pavilions, the Guest House was chosen to be transformed into a design platform and production facility promoting Tripoli’s long-established, pioneering but latterly declining wood industry. Informed by examination of similar but completed Niemeyer projects, the interventions – all reversible – principally comprise: adding flexible, transparent steel-and-glass partitions that echo the ceiling’s rhythmic structural grid; concealing structural elements behind locally sourced plywood panelling; and introducing electro-mechanical features, including custom-made lighting again based on the ceiling grid. The fluid, cyclical programme leads seamlessly from reception space to material library, co-working space and workshop. The project has boosted the industry’s presence nationally and internationally, and spurred work on a conservation plan for the entire site.

**Technical Information**

- **Award Cycle:** 2020-2022 Cycle
- **Country of origin:** Lebanon
- **Location:** Tripoli, Lebanon
- **Client:** Expertise France
- **Architect:** East Architecture Studio | Nicolas Fayad, Charles Kettaneh
- **Completed:** 2018

Photo Credits: Cemal Emden

Central atrium surrounded by the exhibition space, where furniture samples are tested and made available for public use.

Defined by a series of lightweight steel and glass panels registering the ceiling’s rhythmic structural grid, the new flexible partition allows for all functions to seamlessly connect to each other and to the central courtyard beyond.
When architects from Dawoffice saw the overcrowding at Thionck Essyl’s only secondary school, they resolved to build a new one through their charitable foundation, Foundawtion. Climatic comfort and low cost were paramount. Clay, the region’s most abundant material, was freely available on site; the quarry became the school’s sports field. The catenary vault form was chosen because it works purely in compression – the only stress that clay can withstand. Clay vault modules produced by volunteers using local techniques are enclosed with wooden lattices, allowing light in. The clay and lattices act as an evaporating cooler – no artificial air-conditioning is required. Grooved metal sheeting protects the clay from rain and sunlight. The detached modules or “awlas” are arranged in year-group classroom sets around a series of squares, each accommodating a pre-existing tree. A library, two administration volumes, sanitary facilities and a Foundawtion space complete the complex. Its modular form facilitates future expansion.

**Senegal | CEM Kamanar Secondary School**

Award Cycle: 2020-2022 Cycle  
Country of origin: Senegal  
Location: Thionck Essyl, Senegal  
Client: Foundawtion  
Architect: Dawoffice | David Garcia, Aina Tugored  
Completed: 2020

Photo Credits: Amir Anoushfar

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**Technical Information**

- **Award Cycle:** 2020-2022 Cycle  
- **Country of origin:** Senegal  
- **Location:** Thionck Essyl, Senegal  
- **Client:** Foundawtion  
- **Architect:** Dawoffice | David Garcia, Aina Tugored  
- **Completed:** 2020

**Photo Credits:** Amir Anoushfar

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**Site plan | Courtesy of architect**