WINNING PROJECTS OF THE 2019 AGA KHAN AWARD FOR ARCHITECTURE

**PROJECT REVITALISATION OF MUHARRAQ - BAHRAIN**

00.10 VARIOUS IMAGES OF MUHARRAQ AND THE BUILDINGS INVOLVED IN THE PROJECT

00.39 SOUNDBITE (English) NOURA AL SAYEH, HEAD OF ARCHITECTURAL AFFAIRS, SAYING:

“One of the main motivations and inspirations in this project is to make sure that this is a thriving city once again. You know, first of all, in very basic things that we maintain the public areas of the city, the streets, you know the public grounds, the facades that we really reinvest in this part of the city and that on the other hand, that we reintroduce contemporary programs that were no longer being placed and reinvested in the city.”

01.28 SHEIKHA MAI BINT MOHAMMED AL KHALIFA, PATRON, SAYING:

“We are investing in these types of local crafts while using the original places as a source of sustainability and thereby also creating new job opportunities.”

**ARCADIA EDUCATION PROJECT – SOUTH KANARCHOR – BANGLADESH**

01.46 DRONE IMAGES OF ARCADIA EDUCATION PROJECT

02.02 KIDS OUTISDE SCHOOL PLAYING

02.08 MOTHERS WITH KIDS

02.11 KIDS IN CLASROOMS

02.19 DRONE IMAGES OF ARCADIA PROJECT DURING MONSOON PERIOD

02.24 SOUNDBITE (English) SAIF UL HAQUE, ARCHITECT, SAYING:

“I observed the way people build with bamboo here and in some places, I have used exactly the material they would be using in their traditional houses. I said that no I’m not going to innovate everything here. So my innovation is that how to have a platform that floats and that settles on the ground.”

**PALESTINIAN MUSEUM – BIRZEIT – PALESTINE**

02.55 DRONE IMAGES OF THE PALESTINE MUSEUM

03.05 EXTERIOR OF THE MUSEUM

03.10 PEOPLE VISITING MUSEUM

03.15 MORE OF EXTERIOR OF THE MUSEUM

03.28 SOUNDBITE (English) ROISIN HENEGHAN, ARCHITECT, SAYING:

“If you’re building a museum it should be something that is sustainable, it’s not just a huge gesture that afterwards you wonder how you’re going to operate.”

03.38 SOUNDBITE (English) ADILA LAÏDI-HANIEH, DIRECTOR OF THE PALESTINIAN MUSEUM, SAYING:

 “Just that mere fact that the building, the Palestinian Museum and its programs, exist, this is an enormous force for hope.”

**WASIT WETLAND CENTRE – SHARJAH – UAE**

03.55 DRONE IMAGES OF WASIT WETLAND CENTRE

04.00 THE WETLAND’S LANDSCAPE

04.10 VISITORS AT THE CENTRE

04.15 MORE OF LANDSCAPE

04.24 SOUNDBITE (English) AHMED AL-ALI, ARCHITECT, SAYING:

“We wanted to make something beautiful, sensible and try as much as possible to integrate the site by really merging this project on the site, making a beautiful kind of sensible let’s say strategies by bringing nature all the way to the grass here and you are almost, with this complete facade, you are merged in this king of wonderful atmosphere of birds. You are in their world. “

**ALIOUNE DIOP UNIVERSITY TEACHING AND RESEARCH UNIT – BAMBEY – SENEGAL**

05.06 DRONE IMAGES OF UNIVERSITY

05.11 STUDENTS WALKING BY

05.20 EXTERIOR OF THE BUILDING

05.30 CLASSROOM

05.34 SOUNDBITE (French) FREDERIC PARDOS AUBER, ARCHITECT, SAYING:

“Thanks to this double roof and double facade system, we are able to reduce the external temperature from 40 to 25 degrees in the inside. “

05.45 SOUNDBITE (French) SIDY CAMARA, DIRECTOR OF ENVIRONEMNT AND SECURITY ARCHITECT, SAYING:

“I’m most satisfied with the consideration given to environmental and sustainable-development aspects.”

**PUBLIC SPACES DEVELOPMENT PROGRAMMES – REPUBLIC OF TARTASTAN – RUSSIAN FEDERATION**

05.56 DRONE IMAGES OF DIFFERENT PUBLIC SPACES

06.07 MOTHER AND DAUGHTER PLAYING / KID RUNNING OVER THE BRIDGE

06.15 PEOPLE WALKING BY

06.18 PEDALO BOAT

06.22 MORE DRONE IMAGES OF PUBLIC SPACES IN WINTER TIME

06.35 SOUNDBITE (English) NATALIA FISHMAN, CURATOR, SAYING:

“We are not working to help the architect implement his vision. We are working to make the people happy! If I were a private developer maybe I would have also desire to put the money to express myself and to support some crazy or innovative visions of an architect but here, we worked to make the people happy and we spend the tax money. So we really should be focusing most on what the people want.”

**B-ROLL JURY**

07.10 JURY AND ON-SITE REVIEWERS REVIEWING THE PROJECTS

07.36 JURY IN A MEETING DISCUSSING THE PROJECTS

**JURY INTERVIEWS**

08.04 SOUNDBITE (English) MEISA BATAYNEH, FOUNDER AND PRINCIPAL ARCHITECT OF MAISAM ARCHITECTS & ENGINEERS, JORDAN, UAE, SAYING:

“The Aga Khan award for architecture is the most prestigious, most relevant architectural award in the world. It concentrates on the tangible part of architecture, but what it makes it unique is that it goes beyond that. Into broader issues of identity, diversity, pluralism, cultural issues and values and quality of life.”

08.37 SOUNDBITE (English) KARIM IBRAHIM, ARCHITECT AND URBAN RESEARCHER – EGYPT, SAYING:

“We’re looking into design excellence, innovations and solutions so I think the group of projects that have been selected in the cycle try to tackle these matters in very diverse manner.”

08.50 SOUNDBITE (English) MONA FAWAZ, PROFFESOR AT THE AMERICAN UNIVERSITY OF BEIRUT, LEBANON, SAYING:

“We had a wide variety of expertise and that allowed us to look at projects from multiple ways but also to enlarge our understanding of how we look at different regions, places in the world and how we understand the way in which architecture was contributing to these places.”

09.13 SOUNDBITE (English) SIR DAVID CHIPPERFIELD, ARCHITECT AND FOUNDER OF DAVID CHIPPERFIELD ARCHITECTS, UK, SAYING:

“I think what we really regarded was this commitment that combined, the political will and the founding from the state, the engagement of the local politicians, of the local architect, engagement of the community.”

**B-ROLL ON-SITE REVIEWERS**

09.38 ON-SITE REVIEWER TAKING NOTES

10.03 SOUNDBITE (English) TOMA BERLANDA, ON-SITE REVIEWER, SAYING:

“So, one of the specificities of the Aga Khan award for the architecture is that from its very beginning, the focus was not just on the building alone, on the work of the architect but, on the work of the client as well. And so, the review is a moment where there is also needs to be a form of human interaction with the users. With the users both in terms of conception of the building but also in terms of the formation of the building. And so, it becomes a dialogical experience in a process which aims to unpack something that goes beyond just the photos or the looks of the building in terms of the software package that is delivered in it.”