جوائز حسن فتحي للعمارة 2009

THE HASSAN FATHI AWARD FOR ARCHITECTURE 2009

تحرير خالد عصفور

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All the information in the section describing the submitted and winner projects has been provided from the forms and reports by the participants themselves, and is solely their responsibility and does not express the view of the Bibliotheca Alexandrina.
نjawwad Hassan Fathih (1900-1989)

"إن حسن فتحي قد كشف لنا عن مصر التي كنا نحن جميعًا نظن أنها بعيدة. لقد بُنوا لنا ما فِكره من معلومات تم جمعها لنا من خلال جسم المعرفة ومقدراته الفائقة على الكشف عن السكن الذي يعيش في أعين الناس. لقد كشف حسن فتحي من أرض مصر الكثير من الأساتذة واستخدمها أجمل استخدام في مشروع يسمى بالتكاملية".

إسماعيل سراج الدين

"أصبح فكر سيد البناتين المصريين حسن فتحي ملكًا للإنسانية ككلها، أفكاره المعمارية تحجب في مصر وأمريكا وأوروبا وأسيا، وإلا ليست مجرد أفكار هندسية، ولكنه يجري أضواء في الشخصية والإبداع والتراث المعماري والفكر والحضاري لشرق.

جمال الغزيات

"إن حسن فتحي لم يكن يعبو الطبيعة في التصميم فكان يصمم لك عائلة حسب متطلباتها المعيشية الأمر الذي أضيف على عمارته فتقدها الإنسانية والإبداعية المتساوية مع طبيعة المكان وطموحات الإنسان وكان ذلك من خلال الاختلاف في التوازن بين الوحدة والتفاصيل في التعبير.

عبد الباقى إبراهيم

"Hassan Fathi revealed to us an Egypt we thought we knew. From the land, Hassan Fathi picked up many patterns and used them beautifully in a project that emanated perfectness. Our greatest challenge today is to live by the noble principles that Hassan Fathi sketched out for us".

Ismail Serageldin

"The intellect of the Master of Egyptian Architects belongs to humanity at large; his architectural ideas are manifested in Egypt, the USA, Europe and Asia. They are not merely geometrical ideas; they are an authentic and persistent search in the personality, identity, and architectural, intellectual and cultural heritage of the East".

Gamal Al Ghiti

"Hassan Fathi did not like conventional designs. For each family, he designed according to the family’s living requirements. This added to his architecture a human and creative value in line with the nature of the place and human ambitions. This was achieved through the difference in details together with the unity of expression".

Abdel Baki Ibrahim
جائزة حسن فتحي... 

إنه من دواعي السرور والفخر أن أستطيع أن أذكر هذه الكلمات على شرف المعمارية العظيم الراحل حسن فتحي، لقد كان له عظيم الشرف أن أعطى وأlacesعمق الكثيرون من المحادثات الطويلة وأن أكون من ضمن قائمة أصدقائه، لقد كان رحله ذا نصر ودوق في، هلأ من ذوي موهبة الاستثنائية والإلهام الراحلة، صاحب هذا بنضع مصيرًا لا نظهر له، وصاحب رؤية كان لها تأثير عميق على العمارة في العالم كله.

لقد كما في حالة إلى طريقة تعرير المدوة الفنية المصرية، وهو ما كان يرد أيضًا، ونظرًا لعبادة الأخوان العمارة الممزقة للفن العمارة المصرية، فقد كان من الطبيعي أن تقوم مكتبة الإسكندرية برعاية مثل هذه الجائزة الأولى من نوعها في مصر. تعمل الجائزة على تضييع الفهم وتساعد على اكتشاف المهارات التي قد يعهل عنها رعاة الأعمال الكبيرة، كان من الطبيعي أيضًا أن تكون أول مثل هذه الجوائز باسم حسن فتحي.

ولكن أي جانب من جوانب هذه الشخصية متعددة الوجه يجيب علينا إبرازها؟ في المقام الأول، فما بالتركيز على الاعتراف العمارة؟ مين واحد، ولكن كان يمكن أيضًا التركيز على التصميم الحضري والريفي، والنظرية المعمارية، وإنتاج المعماري، وحماية البيئة، وحفظ التراث، والعقل الاجتماعي، والعديد من الجوانب حيث تلميحات التي تلميذة التي تركها إخال المدن والموهبة العظيمة حسن فتحي، جميع الجوانب حيث خُيَّر مصر بلا شك إلى أنها ونهاها الأكثر موهبة. ولكن دعونا نترك الاعتراف الأخرى لحفل لاحق، فليلوم خطرًا بالحدين المعماري الواحد؛ المبنى الذي يظهر بصدق روح حسن فتحي وفيسفته، والذي بنور شمعة.

تتلاقى المساهمة بين أبيدي، وما في ذلك تقرير لجنة التحكيم. وقد قررت أن يتم ذكر عدد من المكرمين، بالإضافة إلى الفائز بجائزة، حيث يستعرض الإصدار الذي أتمه صدره المسابقة ككل، و ذلك لأنه كتابة جمل قوية وضوح يجيب على الطاقة دعاسته لنجاح، فتانياً لحيد، عوض عن فيلا العلابي، وهو الفائز الأول بجائزة حسن فتحي الكتيبة الإسكندرية. لقد كانت البداية رائعة، وهي بداية لمحورات تعتم الاستقرار فيها وإثرائها.

إضاءة سراج الدين
Hassan Fathy Prize...

It is with particular pleasure and a certain amount of pride that I write these words in honor of the great late architect Hassan Fathy. I had the very real privilege to know him, to have had many long conversations with him, and to have been counted among his friends. He was a man of distinction and taste, an artist of exceptional talent and remarkable craftsmanship, a man of principle who pursued an unparalleled destiny, and a visionary who was to have a profound impact on architecture the world over.

We needed, and he would have wanted, a way for us to promote Egyptian architectural talent. Conscious of the absence of any architectural prize devoted to Egyptian architecture, it was natural that the Bibliotheca Alexandrina (BA) should sponsor the first such prize in Egypt. Prizes promote excellence and help discover talent which the sponsors of large commissions might overlook. It was equally natural that the first such prize should be named after Hassan Fathy.

Ah, but what aspect of that multi-faceted personality should we feature? In this first effort, we focused on architectural output; a single building. But we could just as well have focused on rural and urban design, on architectural theory, on architectural criticism, on environmentalism, on heritage conservation, on social action and many other aspects where Hassan Fathy’s protean imagination and great talent left indelible marks, and all domains where Egypt certainly needs the talents of its most gifted sons and daughters. But let us leave other facets to other days. For today we celebrate a single architectural building. A building that would be true to the spirit and philosophy of Hassan Fathy, that would stand out for its excellence.

The results of the competition are between your hands, including the Jury’s report. As that makes clear, we decided on a number of honorable mentions in addition to a clear winner. But the publication before you presents the entire competition, for it is a record of ability and ambition that students would study with profit. It was a great beginning, and our congratulations go to Mohamed Awad for his Villa El Alaily, the first winner of the BA’s Hassan Fathy prize, and the opening chapter of an endeavor which we intend to continue and enrich.

Ismail Serageldin
حسين فتحي الذي عرفه...

لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
The Hassan Fathi I knew...

It was in 1959 when I heard the name of Architect Hassan Fathi for the first time. Specialized in rural housing, I used to work for the Institute of Building Research (currently known as the Housing and Building National Research Center) when I came across Hassan Fathi’s name in a report presented by Dr. Michael Bakhoun et al following a visit to the uninhabited Village of El Gourna. Buildings in El Gourna had not been maintained and were cracked as a result of the fluctuating amount of floodwater in 1959 (before the High Dam was built). The second time I heard Fathi’s name was in the same year when I was assigned, along with other colleagues in the institute, the supervision of implementing an experimental rural house designed by Architect Hassan Fathi in the Cairo suburb of El Mareg. Fathi worked together with professors from the Faculty of Engineering Cairo University, on choosing the building materials of the house. They decided that the walls and foundations be constructed of mud bricks made from the soil of the building site and joined together by a small amount of cement, whereas the ceilings would be made of pre-cast concrete girders. These girders were manufactured at a factory based in El Mareg and affiliated to Egypt Company of Cement in Abou Zaabal. The girders were covered by cement clay floors, and were used to replace wooden bars topped by tiles of lime that were molded on site and reinforced by bamboo. At that time, I got to know the man and we discussed his vision: in El Mareg, we can build from Earth and use the materials and products available in close proximity to create secure space that fulfills the necessary functions for its inhabitants without fouling their social conventions.

In 1962, the Ministry of Culture assigned Hassan Fathi to design the National Center of Folklore in Hareeya Park, opposite to the location of the present Opera House. The project consisted of halls, exhibitions and streets. Each one of the latter would represent a particular region with its exclusive architectural features and heritage of crafts, clothing, chants (in such a way that introduces a comprehensive image of the folklore of Egyptian regions to the visitors of the Center). One of these streets ought to represent the Nuba region with its own heritage and cultural features. By that time, the Government had started building immigrant villages in Nasser District in northern Aswan. Hassan Fathi chose a team to accompany him on a three-week business trip from Aswan to Halfa down south in October 1962.

The team members were my colleague, Architect Shaukry Tawfique, Painter Abdel-Ghani Abou El-Enine, Professor of Photography; Abdel-Fattah Eia and myself. Supervised by Fathi, we measured, drew and took photographs of artifacts of Nubian architecture that had been obliterated by water behind the High Dam. Our goal was to select models of these to be rebuilt in the Nuba Street of the National Center of Folklore project mentioned above. We used a houseboat to move from one place to another, worked from sunrise till noon, then back to the boat to go over what we had done until it was time for lunch. After lunch, we used to talk together and learn from Hassan Fathi that which is still living in our memory; we learnt that an architect needs to answer many questions before attempting any architectural design. The most important are:
For whom do we build? Where to build? How to build? and who builds?
We build for people in such a way that can preserve their necessarily sustainable social mores and relations. We build on a site with many dimensions that are to be taken into consideration; such dimensions include geography, history and the availability of materials that can be used in building directly or with additives. These dimensions also include crafts and traditional ways and methods of construction that can be invested on or developed; in light of all this, an architect would be then able to create space that serves its purpose and provides its inhabitants with security and coziness, will never forget Fathi’s conversation with some Nubians in Katabsha during that trip; he blamed them for choosing architectural styles for their new houses that do not resemble the traditional ones where they used to live in old Nuba, something some of them complain of nowadays after fifty years.

Later, Fathi was provided an office in Al Manesterly Palace. My colleague Shaukry and I worked with him on preparing the documents required for the National Center of Folklore, an entity that never came into existence! I hope that the Egyptian community and architects would undertake the implementation of this Center one day. The documents of the design are currently available at the Rare Books and Special Collections Library of the American University in Cairo. In Al Manesterly Palace we witnessed Hassan Fathi writing his book Architecture for the Poor.

Hassan Fathi is that architect who built his home by the Gama Bridge in Cairo to live in the history-redolent area of Darb al-Labana that overlooked Sultan Hassan Mosque and Cairo. He read about the most modern updates in the field of architecture and adapted such modernity to the Egyptian reality that he lived and breathed. He listened to Classic music, played it on the violin and rejoiced at folklore. Fathi was a man whose stature prevailed in what he knew and deemed necessary for Earth architecture, rather than in how much money he had in his bank account. I believe some people still remember that he donated the monetary award he was granted one day to his mentor who had taught him the principles of building domes and cellars.

Personally, I remember I visited Fathi in his office on the premises of the Academy of Scientific Research in Kasr El Aini Street on my return from a trip to Nuba with him. I wanted to tell him about the birth of my first son (Ahmad who was born in November 1962 and is now an architect). Fathi was in a state of bewilderment and did not know what to give me as a gift. He, then, opened one of the drawers of his desk, took the monthly reward he used to receive, as we were early December, and gave me the whole amount...it was...30 Egyptian pounds. May God bless his soul thirty thousand times!

Architecture for Location, Architecture for People, is the School of Architecture that Hassan Fathi advocated. That is why we have to recall such a philosophy and such a school, each year, to be introduced as models of architecture that emphasizing people’s right to architecture to serve them on location, to live in the present and and the future.

Salah Hegabo
كلمة المحرر...

لا تختلف الناقة في مصر على أن حسن فتحي معماري عظيم ذو بصرة نافذة تعدد زمنه بكثير.
لكن لا يوجد من يتفوق بذلك كثافة يشبه هذا الرجل في واقع المهن العاطل.
ففازت فكرة حارة فتحي يشبه إحياء الجرائد المعمارية التي تساهم في أعمال هذا المعماري العظيم من خلال قواعد متعددة لأعمال المسابقة.

لا بد أن نذكر كم أجل الذي ظهر في إطار المشروع الفائز هذه الدورة. تسأل الكثير ماذا إذا كانت الفكرة مثمرة.
لكن من الأعراف بأن هذا الأجل كان على أشد في مداولات أعضاء الجهة المكلفة عند اختيار الفائز، كما كان يعد إعلان النتيجة في ظل أطراف هذا الدوران مثمرة بإضافة إلهام ضائع كان موجوداً في الحضارة المصرية وهي النقاش العاطل.
من هنا يبين ما أن فكرة الجائزة مباشرة على نشر ثقة النقاد العامري بطريقة تساعدهم إدخال على الارتقاء بنهجهم، إذ أن التنافس في الرأى على من يتحصل النقد والذكاء الساحر يضيف ثلاثية أصوات، وتضمن الفنانة التي تتضمن في متسلسل أثير الحرف الفائق، إن هذا النقاد لا يفقد أي userID العصر الوسطى في تونس ملائمة وملائمة حوار الحRoutes لكي تكون في مأمن من أموات الجبناء.
لا接送 نقاء مبتكر رجل مثل هذا النوع من الخصومة بسهم عزالتها داخل مزرعة ممتهنة بالأشجار.

أدرك حسن فتحي أن الفوائد البيئية وليس مفهوم الخصومة هو السبب في إعادة توظيف الناقة.
دعا النقاد على أنه هيئة للأنواء البالغة في قصص الصيف والذي يجلب أرحام المزارع، وتضمنها بإيجاد نواة تنسج عمليات الحياة المعايشة أثناء النهار، وتضمينها على الأسماك المفترسة في الناقة، وفي نفس الوقت يبحث عن نظام يناسب إلى عملية الأشجار مستمعين بيرثها من خلال فتحات الناقة المطلة عليها.

أوضحنا مزين رجل ينفي العلايلي التي فازت في الجائزة هيئة هذه الدورة لوجود مهنية تصميم متغيرة.
فأحمد عوض معماري العلايلي بإعداد صياغة الناقة الطرقية حيث يتبنا مع الطرقية المحيطة به.
إن الأفكار الرائدة بالنسبة له إبداع في محور يربط الأطراف بعض وعشرة استقبال الأرواء، أما فأجري العلايلي في معدل أجر، فهو مكان ذو نشاط مستقل يفوق في أفراد الأسرة زاويتهم.
مثمنا بمشقة وتفعيلها، منها استخدام الحاكمي ونهاية السباحة إلى أجزاء داخل الناقة، وهذا بالإضافة إلى حماية ساحة آخر موقف بحري نين يظل عليها الناقة، إن تصميم هذه الطرقية يتسق بشكلية الأنماط بين الناقة والنازلة، بما هو من الممكن للجلس ملائمة جزء منها بداخل الناقة وجزء آخر خارجها، ولا يفصل بينهما سوى ورواق وفواتين زجاجية كبيرة.
Preface

Editorial Note...

Today in Egypt, there are no two persons who can disagree that Hassan Fathi was a great architect who had a vision that surpassed his times. But hardly anyone agrees about how his legacy can be interpreted for current architectural practice. The Hassan Fathi Award came into existence with the intention to revive the qualities that we all cherish in Hassan Fathi’s architecture through multiple interpretations.

I am not surprised by the amount of debate triggered right after the announcement of the winner for this very first cycle. Many of questions were asked as to why this project and not another one received the Award. I have to confess that even the jury had a difficult time choosing the winner. The arguments that filled the jury room and the debates that followed the announcement were intense, suggesting the rebirth of a lost practice in the Egyptian arena, namely architectural criticism. The idea of the Award is to ignite such practice in a way that inspires young practitioners to better design. Thus, disagreeing with the selection of the winner is a healthy thing. Debating the logic behind the selection is even healthier. Presenting another architecture that can withstand a stronger argument is the best thing that the Award can hope for.

We all feel that current Egyptian practice is not at its best, but nobody is even pointing towards how it can be improved, or even suggesting an idea for debate. Let me give one and I hope that you will disagree with me. Hassan Fathi’s Mit Rehan villa (1980) has a courtyard with three sides surrounded by rooms. The fourth side overlooks a garden estate through three large screened openings. The courtyard does not copy a historical model that is usually surrounded by rooms on all sides. In the latter, privacy as a concept governed such an arrangement. In the case of a modern family house, sitting in a large garden estate, privacy is not an issue to be considered strongly.

Hassan Fathi realized that there must be a reason other than privacy for re-introducing the courtyard in modern design. He studied the courtyard of the past, as a place where the cool air collected on summer nights and could disseminate around the house during the day. With this in mind, the courtyard can still maintain its validity in current design.

In the Mit Rehan villa design, the three-sided courtyard retains the environmental qualities of a traditional one while allowing the family to enjoy the serene view of their large garden estate, filled with fruit trees. Enjoying the view from the court is the keyword for the design.

If I compare Mit Rehan villa with the Award’s winning project, El Alayli villa. I see similarity in the mindset. Mohamed Awad, the architect of the villa, re-interprets the courtyard to suit the local conditions.

Mohamed Awad understands the courtyard of the past as a circulation space linking one corner of the house to the other, it is a buffer space separating the living quarters from the guest reception areas.

In villa El Alayli, the court is an activity space in itself. Family members together with their friends can enjoy the swimming pool and the Jacuzzi that occupy most of the court. It is a space that invites spillover of activities, for it opens directly onto the garden through glass panels where there is another pool for outdoor swimming. Between the two water activities there are plenty of sitting areas partly inside the court partly outside the garden for daily interaction. This in-between space is what makes the court so transparent to the outside world thus marking the modern lifestyle of the family.

In this way the space holds far less privacy connotation than it used to be history. It does not separate family living from the outside world. In fact it is a smooth transition.

To further depart from the traditional essence, Mohamed Awad introduced a large perforated wooden dome that covers the courtyard with diffused natural top light. In this way intensity of light in the court is comparable to that of living spaces surrounding it thus creating the ambience of a modern lifestyle for an Egyptian family.

If we compare Hassan Fathi with Mohamed Awad, both worked on re-introducing the courtyard, not as a mere form with some environmental qualities, but as a novel idea very much in tune with the surrounding milieu of their clients.

You may disagree with me, but then what architecture can you offer for the debate to continue? The Award is hoping to answer this question through its coming cycles, initiating plenty of disagreements for a discourse to evolve and to improve the current practice of Egypt.

To further encourage debate, this book presents the works of all the participants of this cycle. Whatever text and images they forwarded to the Award have been presented as they are, thus giving the readers a chance to become additional jurors for the Award.

Khaled Asfour
بدأ التحضير لأعمال الجائزة في شهر مارس 2009، ثم تم الإعلان عن المسابقة في حريدي الأهرام والمصرية اليوم في يوم 13 أغسطس 2009. وتم نشر التفاصيل والبيانات الخاصة بالمسابقة وشروط ومستندات التقدم على موقع الإنترنت مكتبة الإسكندرية، حيث أمكن للمبتكرين الإطلاع على الشروط الخاصة بالمسابقة واستمارة التقدم، كما مكنتهم أيضًا من متابعة ما يعتقد عليه من أخبار أو نتائج عمليات الجائزة، وإلى جانب ذلك قام عدد من الصحف المحلية والأسوشيائي بالترويج عن موضوع الجائزة وشروط التقدم، وتم أيضا الإعلان عن الجائزة بواسطة بوستر ملون وتم نزاعها في الجامعات وأقسام الامارات المختلفة بالفترة الإسكندرية.

وضعت النجدة المنظمة عدة شروط لتقديم للمجزيحة حيث تحدد إلى تنظيم عملية التقدم وتحقيق أهداف الجائزة وهي:
- أن يplements من العمر المعمارية في مصر.
- أن يكون المرشح مكتباً أو مهندساً معمارياً مصرياً الجنسية.
- أن يكون المرشح قد تم تفهمه.
- أن يكون مطروحاً لجوده عالمياً أمانة.

تم القيام بالجائزة بعد تقديم أحكام إمضاء التعديلات والتعديلات المقدمة وتمت إعداد入围 من المشاريع المقدمة.

تقرر منح الفائز بالجائزة شهادة تقدم في فصل زمني حي جائزة حسين فتحي للمعمارية، وكذلك ميدالية ذهبية حامل شعار الجائزة.

تم تسلم المشروعات المقدمة للمكتبة الإسكندرية في مكتبة الإسكندرية.

تم تقديم اللجنة المتناسبة للمشكلة بالمشروعات المقدمة وتمت إعداد مشروع واحد لعام تحقق هذه المشروعات.
The Hassan Fathi Award for Architecture 2009 is an annual Egyptian award organized by the Bibliotheca Alexandrina in collaboration with the Architecture Committee of the Supreme Council for Culture. The theme of this cycle was "Identity in Contemporary Egyptian Architecture". The objectives of this competition are to promote contemporary Egyptian architecture, to encourage and commemorate Egyptian architects, and to eternalize the name of Hassan Fathi, one of the pioneering architects of Egypt. To achieve these objectives, there were several criteria for the submission of architectural projects:

1. The project should have been realized.
2. The project should be located in Egypt.
3. The project should be designed by an Egyptian architect or firm.
4. The project should not have already received an award.
5. Competitors may submit more than one project.
6. The project should reflect aspects of Egyptian contemporary architecture.

The Aga Khan Award kindly supported both the jury composition and the event. The jury was composed as follows:
- Dr. Ismail Serageldin (chair)
- Arch. Salah Hegab
- Dr. Suha Ozkan
- Dr. Salah Zaki
- Dr. Rasem Baaran
- Dr. Khaled Asfour
- Representatives of the Society of Egyptian Architects and the Syndicate of Engineers.

There were 18 applicants who submitted a total of 32 projects in all. The projects were diverse in terms of size, type and location. The types included residential, touristic, office and religious buildings. The locations of the submitted projects were also diverse, ranging from Cairo and Alexandria, to the Red Sea and Aswan.

After discussions and deliberations the jury agreed upon:
1. To Award the Hassan Fathi Award for 2009 to Villa El Alayli in Alexandria, considering the theme of the 2009 cycle to be "Identity in Contemporary Egyptian Architecture".
2. Three additional projects to be awarded honorary prizes. These projects are:
   - The Center of Planning and Architectural Studies (1968–1979), by Prof. Dr. Abdel Baki Ibrahim.

After the presentation of the awards, the assembled guests were invited to the reception, where they enjoyed music and refreshments.

A few words from the judge (in Arabic):
- The doctor Emad Abou El-Fattah
- The doctor Hany El-Tawil
- The doctor Ismail El-Agha
- The doctor Emad El-Sherif
- The doctor Emad El-Dieby
- The doctor Emad El-Dieby
- The doctor Emad El-Dieby
VILLA EL ALAYLI - IKINGI MARIOUT - ALEXANDRIA

The Hassan Fathi Award for 2009

المشروع الفائز بجائزة حسن فتحي 2009
The HASSAN FATHI AWARD FOR ARCHITECTURE 2009
IDENTITY IN EGYPTIAN CONTEMPORARY ARCHITECTURE

VILLA EL ALAYLI - IKINGI MARIOUT - ALEXANDRIA

Designed by: Awad and Partners-Design and Planning Consultants
Owner: Samir El Alayli
Contractor: Awad Enterprises
Date of construction: 1995
The Recall of the Spirit

In the recall of the spirit in contemporary Egyptian architecture, villa El Aelayli in its Critical Regionalist approach expresses a distinctive local identity. While it attempts to counter the placelessness and lack of cultural meaning associated with modern architecture, it preserves traditional values, and adapts to the dynamism of modernity and its state of the art and technology.

In the quest for identity in contemporary Egyptian architecture, the narrative favors three diverse yet to a great extent integrated, approaches:

First, experienced in villa El Aelayli is tradition reinterpreted where the court as a major component of traditional architecture is developed and adapted to contemporary needs and new life styles.

Second, considering building as an integrated and synchronized approach, emphasis is given to the importance of social relations and interactions between studio, workshop and building on site, aiming to preserve and develop the arts and crafts within the frame work of a more responsive and developed building process.

And finally, in a Post-Modern age, Critical Regionalism is expected to develop within the pluralism of cultural diversity and cross-cultural interaction in symbiosis, shifting therefore cultural focus and identity from roots to routes.

عودة الروح

تبرز تجربة فيلا العلايني من خلال تحاول في المحلية الحضارية، تتمثل في ثلاثة مداخل مختلفة في محاولة البحث عن مكانة في العمارة المصرية العصرية. بحيث تتفاعل حلما الأصالة مع قيم التقدم العلمي والتكنولوجي والذي يصحب مجتمع ما بعد الحضارة.

يعتبر المدخل الأول بالأصالة والعصرية من خلال تأكيد أهمية أحد العناصر البارزة والمكونة لعمارة محلية كبداية مثال مع معالجة وتطوير معايير احتياجات البيئة ومتطلبات الحياة العصرية.

بحث المدخل الثاني يدعم العلاقات الاجتماعية في عملية البناء في إطار تفاعل وتروم عملية التصميم والتصنيع والبناء في الموقع، وذلك بغرض الحفاظ على قيم الأصالة في الحرف والصناعة مثالاً مع تطويرها بمعايير التكنولوجيا العصرية.

ويبذل في مجتمع ما بعد الحضارة أن بها تجربة المحلية الحضارية يحتاج إلى تطوير لياكية مجتمع تعدد الثقافات وتفاعل الأطراف.

يأتي المدخل الثالث يؤكد أهمية تفاعل الحضارة المصرية عبر التاريخ مع ثقافات وحضارات أخرى مختلفة وكذلك مع قيم الحضارة والتفاهم العلمي والتكنولوجي.
الأصالة والتجديد

يعتمد منهج الأصالة والتجديد في تجربة فيلا العلايلي على مبدأ معايطة الحوش في المناهج، وفضاء كاهم خاضع ومكونات العمارة التقليدية المصرية.

كان للمعايطة في إطار التاريخ وظاهرة متعددة من الأدوات البيئية والمناخية، الحركة والاتصالات، وإلى الأساليب الاجتماعية كان الحوش معناها تفاعلاً مع البيئة الخارجية.

ويبرز تجربة العلايلي في معايضة الحوشي من الناحية الاجتماعية والبيئية من حيث تفاعل الأنشطة المحيطة حوله، وفضاءه على مجموعة من الفضاءات والحدائق الخارجية (حديقة الغار، حمام

الساحة وما حوله تم حديقة الزورود، تأكيداً على المبدأ تعدد فضاءات الاستفادة والتفاعل الاجتماعي،

ونجحت معايطة الحوش أيضًا من الناحية المنغمة، فيعود هم من الزجاج وفخصة من الخشب تسخين تدفقات الهواء والماء، ولكنها أيضًا تم تحفيز الفن والتسخين ذاته في تدفقات مناخية متوافقة تأكيدًا للمناظر التحتية لخواص الحوشي.

ويثبت منهج الأصالة والتجديد أحد وسائل إبراز الهوية المحلية في العمارة المحلية الحوشي التي تسعى إلى إخراج على النمط التقليدي للمعايحة المحلية ولكن في إطار التحديث ومسايرة التقدم، التكنولوجي والتفاعل مع احتياجات ومستلزمات حياة العصرية للمجتمع.
Villa El Alayli

First floor plan

Main court Elevation
TRADITION RE-INTERPRETED

In its Critical Regionalist approach the concept in the villa El Alayli attempts to bridge the gap between tradition and modernity, while avoiding a reversion to stereotypes or cut and paste practices. Tradition disguises attempts to address changing needs and new values of contemporary living.

Historically, the court played a central role in the traditional house. It was the focus for socializing circulation and a compatible space for climatic comfort. For reasons of security and privacy, the court was separated from the exterior, and was rigidly closed to the outside, with limited accessibility and fenestrations.

The court re-invented in the center of the villa El Alayli is an intermediate space of connectivity and expectations, grouping integrated diverse space arrangements with multiple associated activities such as the reception, dining and living spaces. It is open to a pluralism of human experiences and a variety of external landscapes: an organic cactus desert landscape, a green lawn surrounding the pool and cabana, and a geometrically traced rose garden. The court interior, adorned with indoor plants and an indoor heated pool, brings the exterior and interior together, allowing connectivity of spaces and sharing, and interactivity for socializing and recreation.

Complementing such smoothness of flow is the diffused top lighting, filtering from a large perforated wooden dome topped by a pyramid glass roof that acts as a sun collector and a natural ventilator. It is also a protector from environmental hazards, in the wet and stormy seasons of Alexandria, emphasizing therefore a concept of temporal spaces for climate transition.

The inner spaces of diverse activities round the court are open to the outside landscapes or transitional spaces (pergolas, loggias, terraces and balconies) with typologies corresponding to different orientations. While the pluralism of their openings (arched, parabolic and straight) coexist in diverse settings and combinations, they feature as connectors to a variety of spaces of expectations and social activities.

Moreover, the concept emphasizes a reversion to traditional building techniques, adapting to thick wall bearing structures with cavities to maximize a natural and sustainable environmental quality.

Cement as a manufactured building material (from a nearby plant) was used to produce bricks for walls in reinforced concrete roof structures, and plastering of exteriors and interiors, therefore bringing the core and skin of the building into complete fusion.

Stones excavated from the site were reused to pave the walkways and retain the slopes of garden terraces, further achieving the concept of sustainability and compatibility with nature.

Traditional crafts were highlighted in inlaid marble and wooden lattice mashrabiyas etc., reinterpreted to invite local culture in the contemporary building and its architecture.

The adapted Critical Regionalist approach in the villa El Alayli, while representing a distinctive local identity, symbolizes inherent traditions, and ensures a future for the past. Complementing quality living, contemporary convenience and sensitive interaction with the environment, it satisfies a sustainable and meaningful architecture.
Villa El Alayli
الحوش المفتوح على العديد من فراغات التفاعل الاجتماعي والفراغات الخارجية المختلفة
The court open to a variety of living experiences and garden landscapes
The court as temporal space for climate transition

Intermediate cavity wall
WADI EL GEMAL NATIONAL PARK VISITORS’ CENTER

KAFR EL GOUNA RESORT

THE CENTER OF PLANNING AND ARCHITECTURAL STUDIES

Honorary Prizes
Wadi El Gemal National Park
Visitors’ Center
Wadi El Gemal, Marsa Alam

مبنى الزوار بمحمية وادي الجمال
وادي الجمال - مرسى علم

Designed by
The Egyptian Earth Construction Association

Owner
The Egyptian Environmental Affairs Agency

Contractor
The Egyptian Earth Construction Association

Date of construction
2008
تم الإعلان رسمياً في عام 2003 عن حديقة وادي الجمال الوطنية باعتبارها محمية طبيعية رقم 24 في مصر، وكان الغرض الرئيسي منها هو زيادة نوعية وتنوع الزوار للموارد الطبيعية والثقافية للمنطقة، وتقليل الاستخدام الاستدامة للممارسات الطبيعية والثقافية للمنطقة.

يرتكز تصميم المشروع على ثلاثة أوجه رئيسية:
1- عمل التصميم عبر النطاق في التعامل مع مكونات وبرامج المشروع والعلاقات المكانية.
2- اختيار أسلوب وطريقة بناء تأثير على التكوين المكاني وثقافة البيئة، وذلك عن طريق استخدام المواد الطبيعية المحلية المتاحة في المنطقة.
3- التفكير في التصميم لإعطاء شخصية واضحة على البيئة ودمجها مع البيئة المحيطة بها.
Wadi El Gemal National Park Visitors’ Center
The building is composed of a large corrugated metal roof over a wooden truss-like structure supported by thick stone walls. A second roof made out of modular palm matrib panels and wood beams covers the exhibition spaces.

Openings are screened with rough tree branches which are used by the local Abbadah tribes in their huts.

The double roof system allows for the free motion of air dissipating heat. The building mass shields the outdoor space from strong prevailing northwesterly winds creating a comfortable shaded area through which visitors can move freely and are kept aware of the surrounding context.
El Germal National Park was officially declared in 2003 as the 24th protected area in Egypt.

The main purpose of the facility is to increase the visitor’s appreciation for and sensitivity to the natural and cultural resources of the area, and to aid in securing the sustainable use of the natural and cultural assets of the region. The project’s design concept rested on three main pillars:

1. An atypical design process that dealt with the project component’s spatial program and relations;
2. The formulation of a building technique that reduces cost and environmental impact by using natural local materials;
3. Design innovation that melds with the other two pillars to give the building more character and make it blend with its surroundings in likeness of their inhabitants and users.

The site is on the western side of the highway and on the top of a hill. The property built-up area is approximately 250 square meters. The approximate required areas and foundations are:

An exhibition area for marine life, desert, natural heritage, human civilization (Roman history/Ababdah culture), a reception, a retail outlet, food and beverage area, a service area, restrooms, offices, a store room and parking.
Kafr El Gouna Resort
Hurghada, Red Sea

Designed by
Rami El Dahan & Sahef Farid Architects

Owner
Orascom Hotels and Development (OHD)

Contractor
Orascom Hotels and Development (OHD)

Date of construction
1993-2000
بدأت فكرة مشروع قرية الجونة كمنطقة سكنية صغيرة لإسكان موظفي فندق الخمس نجوم الموجودة في المنتجع. وبدلاً من مجرد تصميم مجموعة من المباني، كان هناك اقتراح جديد ومختلف، لم ينتج عنه مبنى واحد، بل يوجد سكن خاص بدلاً من المباني والمعلوميات تطورت المنطقة السكنية لتضم مبنى كبير وشامل عقليًا، خاصًا للمنتجع الجونة. وأصبح الكفر العنصر الأساسي الذي يحدد المنتجع، كما أنه أصبح مقصداً في حد ذاته.

بجانب ذلك، إضافة إلى عدد 2000 استوديو سكني، وشقق وفلات، يضم كفر الجونة العديد من الأنشطة والمسابح الأخرى من تنوعها.
In addition to 200 residential studios, apartments or villas, Kafr ElGouna comprises many activities and projects that include:
A covered bazaar, a series of restaurants and cafes, an amphitheater, a club house, a museum with an aquarium, as well as 3 hotels consisting of El Khan (25 rooms), Dawar El Omda (70 rooms) and the Sultan Bey Hotel (115 rooms).
The idea of the project started as a small residential area to house the staff of different 5 star hotels of the resort. Instead of simply designing a group of houses, a new and different proposal was made. Why not creating a living and vibrant community with a mix of permanent and temporary residents? The residential quarter then grew into a major village and gave the whole resort of El Gouna a completely new concept. The Kafr finally became the element which identifies the resort as fully self-contained and a destination in its own right.

The vocabulary of vaults and domes was adapted to meet the demands and function of the Kafr buildings, while designing the village and during the growth of the projects the intention was that the Kafr should not look or feel like one big monolithic project. It was built to reflect a community with different experiences and expressions that are all in harmony together. Within the same vocabulary and style the Kafr presents a wide variety of designs and different scenarios.
The Center of Planning and Architectural Studies
El Sobki St., Heliopolis, Cairo

Designed by
The Center of Planning and Architectural Studies
Prof. Dr. Abdel Baki Ibrahim and partners

Owner
Dr. Mohamed Abdel Baki and Dr. Hesham Abdel Baki

Contractor
Said El Faramawy

Date of construction
1968-1979
لا تعتمد الفكرة التصميمية للمبنى على أحياء القائم الإسلاميات في العمارة العصوية فقط ولكن اعتمدت أيضا على استخدام مفردات العمارة الإسلامية في تكرار بيئة المبنى وآثاره مع المعاصرة وبشكل مرتبة مما يجعله مبسطا. حيث استخدم المصمم العمالي مواد البناء المحلية في تكوينات معمارية محددة للعمارة الإسلامية تحاكي ما مضى من حيث العلاقة والأعمال ولا تفقده من حيث تكرار المفردات المستخدمة.
أضيفت 3 أدوار سكنية أعلى الجزء السكني، هي أهم المصموم لتحقيق الخصوصية للمبنى السكني، فمن بدر نظرة عامة على داخل وخارج ونقطة شركة الداخلي بربط من الجوانب (السكني والإداري) البناء الداخلي الذي تتوسطه نافورة مكشوفة بالفسيفساء، وتقوم على الشروط ذات المبررات، وقد زرعت إحدى جوانب البناء نفس الفسيفساء التي تكسو النافورة وتحضر تراجع بين عناصر البيئي المختلفة، واستخدمت نفس الفكرة في بقية المبنى لجعله متوازن مع مواد التشطيبات المختلفة (عشب، رخام، فسيفساء، زجاج...).
The main objective of the design was not only to review the Islamic values in contemporary architecture which can be developed to embrace the best of modern technology, but also to prove that common local building materials such as bricks, which represent 80% of what is built, could represent the Islamic values without extra cost and within the existing building rules and regulations. The building is imaginatively designed so that it breaks with the conventional middle class surrounding buildings, while echoing the spirit of Cairene Islamic architecture without replicating any specifics.

The area of the plot is 430 m², the building is six storeys high with an open internal courtyard embracing a fountain which provides cross circulation and ventilation.

The project was constructed in two phases; the first phase comprised the residence of the chairman in the form of a two-storey villa and a separate apartment. The second phase comprised the offices of the CPAS complementing research and training activities of the center. Three residential floors were constructed on top of the villa in order to provide for the residential units.

The two-storey villa has an inward looking design. All the external looking windows are provided with mashrabiya. The bathrooms are separated from the living rooms, the floors are of marble and wood, the structure is a skeleton type made of reinforced concrete.
Kalabsha Village
High Dam Lake, Aswan

Designed by
Arch. Ahmed Rashed Nowaer

Owner
The Ministry of Agriculture and Land Reclamation, World Food Programme (WFP), Project of Development and Settlement of the High Dam Lake

Date of construction
2006
The main objective of the design was to use low-cost materials as well as inexpensive materials for the covering. The village was built quite simply, and it was also characterized by smooth horizontal lines.

The village contains about 150 houses with two bedrooms, a bathroom, a kitchen, toilet, a storeroom and a courtyard. The houses are located along a 12m wide street and a 7.5m wide service road.

Kalaasha Village

كان الهدف الرئيسي عند بداية تصميم المشروع هو استخدام مواد إنشائية قليلة التكلفة وكذلك التوصل إلى تغطيات ملائمة وغير مكلفة اقتصادياً حالي أثار اهتمام في استخدام العقود والقيمة. ومع ذلك تم بناء القرية ببساطة شديدة بعيداً عن التكلف، كما أثبتت بسيطرة الخطوط الأفقية والتأثير البليئة المثير.

تضم القرية حوالي 150 مسكناً يتضمن كل مسكن غرفتين نوم وحمام ومطبخ ودارية ودارة وهرن وحوض سباحي حيث يقع المساكن على شارع رئيسي بعرض 7.5m وشارع خدمة بعرض 7.5m.
Arrabet Abu-Aziz Village
Suhag Governorate

Designed by
Hamza Architects & Planners
Arch. Mohamed Hamza

Owner
The Ministry of Housing, Utilities and Urban Development

Date of construction
2007
The village was planned to have its own complementary services such as commercial, educational, entertainment and municipal services plus a light industrial area to work with the surrounding reclaimed land as an economic base for the village.

The dwelling units were designed in three different sizes and types with inner courtyards to meet the needs and to provide space for daily activities and animals and maintain privacy.

The village plan includes the services of the whole village as like the services in the village center, teaching, entertainment and municipal services and plus a light industrial area to work with the surrounding reclaimed land as an economic base for the village.

The dwelling units were designed in three different sizes and types with inner courtyards to meet the needs and to provide space for daily activities and animals and maintain privacy.
فيلا الدواني
إيكينجي مروط – الإسكندرية

تصميم
عوض وشركاء - مهندسون معماريون
النائب
عمرو الدواني
تاريخ الإنشاء
2000

Designed by
Awad and Partners-Design and Planning Consultants
Owner
Amr El Diwani
Date of construction
2000

خو التكامل والتناغم في عملية البناء

ومن أهم حسابات هذه التحريج في فيلا الدواني الاهتمام بإعداد المخططات كأحد أهم العناصر الأساسية لإدارة المحتوى، فلكل منها، حيث تأتي عملية التصميم بين البرمجيات والبرامج في استخدامات الرسم في الحفاظ والتحضيرات وكذلك في تفاصيل عناصر السلس المثالي والذاتية وتشخيص لعناصر المطبوع في الرسم أو الترجمة أو التصفح، أو مع تقديم الأعمال في الموقع، وتبرز هذه التحريج أهمية التناغم والتلاصق من خلال نقل المعلومات والتحارب في عملية التصميم والبناء، وذلك بعرض الانتهاج والطرق والطرق والطرق في تحسين الأداء، والعمل، وكذلك في تطبيقات التحريج.

فكان لأحصاء الرحمة الزمان مثل من خلال النافذة تأثير على استخدامه في الفنون الداخلية والخارجية بطرق مختلفة، وكذلك في تغذية المعايير الداخلية من دفاتر وغيره.
Building as a Process: An Integrated and Synchronized Approach

The modern world of industrialization, specialization and division of labor brought about fragmentation in the design, manufacturing and building process, and is increasingly separating studio, workshop and building site.

In the villa El Diwani experience, there was an attempt to bridge the gap by maintaining a balance between the two worlds of tradition and industrialization. Its architecture is the outcome of a synchronized approach that lays emphasis on sharing and communicating knowledge between the studio of the architect and the workshop of the craftsman and the builder on site. This gave opportunity for talents and skills to be discovered, new methodologies to be used, and quality to be controlled.

The local “zamzam” marble was discovered as a result and was used in different forms indoors and outdoors to give a unified floor finish. The choice of such marble consequently dictated new treatment of walls and roof paints, harmonizing their aspects.

The process of sharing prompted the use of ornament as an integral idea in different planes and materials. This occurred in the brickwork pattern of friezes, cornices and architraves, which was echoed in marble patterns on the floors and the woodwork grills of shutters and stair balustrades.

To be able to synchronize different craftsmanship involved patience, simplified instructions, and the use of rough sketches to address more innocent minds of craftsmen who were resisting the unfamiliar way of doing things.

Integration and synchronization in the design, manufacture and building processes in the villa El Diwani experience paved the way to a more social and humane inter-disciplinary interaction, hence affirming identity in Critical Regionalism.
Villa Tarek Fahmy
Ikingi Mariout, Alexandria

Designed by: Awad and Partners Design and Planning Consultants
Owner: Tarek Fahmy
Date of construction: 2007

In the Egyptian Villa Tarek Fahmy, a unique blend of modern and traditional elements is achieved.

The design of Villa Tarek Fahmy is a harmonious integration of the natural environment with the architectural structures. The space is not only an extension of the landscape but also a reflection of the cultural and historical context in which it is situated.

The Villa is a perfect example of how modern design can coexist with traditional elements, creating a unique and aesthetically pleasing environment.

The Villa Tarek Fahmy is not just a house, but a living space that connects the indoor and outdoor environments, creating a seamless transition between the two.

The Villa Tarek Fahmy is a testament to the beauty of modern architecture in Egypt, demonstrating how the use of traditional elements can enhance the overall design and create a unique and timeless residence.
Egyptian Symbiosis: A Multi-Cultural Sensibility

Egyptian history is not one of isolation but of continuous interaction with other cultures and civilizations. The development of Egyptian Pharaonic culture was marked by external influences. Early dynastic periods show apparent Mesopotamian contacts, and late Pharaonic history likewise closes with strong external influences from the Greco-Roman world.

There were similar tendencies in the Byzantine period, with cultural fusion occurring between the Egyptian, Greco-Roman and Christian civilizations. The Islamic period is no exception, with a multiplicity of influences from the Classical, Andalusian, North African Maghrebi, Arabian and Mesopotamian civilizations.

Cross-cultural interactions were most certainly not a one-way process. The fascination with Egypt and its civilization that swept through Western European cultures clearly left influences on its arts, notably in such phenomena as Egyptomania and Orientalism.

Eurocentric modernization in the 19th and 20th centuries was brought about by European penetration and colonization. The hegemony of Western models, often disguised within a local identity, is clearly manifested in revivalist local Neo-Pharaonic or Neo-Islamic eclecticism.

In a Post-Modern age of universal pluralism, it seems appropriate to consider the exclusion and hegemony of the “one” culture. Creativity will be the way to express the richness of the pluralism of cultures, dictated by multiple choices and combinations within which diverse values exist together in symbiosis.

The philosophies of symbiosis echo a great deal of the thought and philosophies of ancient Egyptian, Asian and Western cultures, and also integrate with the triumph of reason in our modern sciences and technologies (bio, genetic, information and eco technologies). Moreover they embrace the sensibilities of man which include identity, sociability, lifestyles and interaction with nature.

Regionalism (and for that matter Critical Regionalism) often described as coherent, resistant to change, bounded and a system rooted in a specific geography and identity, is questionable, and is to be challenged. In an age of cultural pluralism, regionalist approaches as a theoretical and historical discourse should be re-examined as system of values of the “one” confronted by the “others”. It is therefore necessary to come to terms with differences and accept the heterogeneity of cultures. Constructing and strengthening one’s identity must occur not in isolation but within the pluralism of cultures and the universality of science and technology. Regional concerns should therefore reflect a wider view of the world in symbiosis.

In the villa Tarek Fahmy, the theemtics for interpretation discussing such issues as identity occur within the broader issues of cultural interactions and symbiosis. Complimentary spaces for socializing and leisure are dictated by multiple cultures and lifestyles. The house is full of such diverse experiences, interpreted as an added value to an architecture for humanism.
Villa Ahmed Nabil
Orabi society, Cairo

Key Plan
1. Lobby
2. Pray Area
3. Dining
4. Living Room
5. Open Cinema
6. Outdoor LHH
7. Sauna
8. Formal Sitting
9. Kitchen
10. Wash-Launder
11. Parking
12. Master Bedroom
13. Bathrooms
14. Children Living Rooms
15. Bedroom
16. Bedroom

Designed by
Medad Consultant Engineers

Owner
Mr. Ahmed Nabil

Date of construction
2003

تصميم
مداد مهندسون انتشارات
المالك
الاستاد أحمد نبيل
تاريخ الإنشاء
2003
تعتمد الفكرة التصميمية للمستوح من تشكيل وتوهجم الكتالوجات الداخلي يدش بك التوافق مع أفضل توجيه بني لتحقق أعلى معدلات اختصاعية داخل المسكن، مع استخدام الأفقي المتلاجة، والتمثيلية مع عناصر الوضوح الإفريقي.

تم تحقيق الأهداف الأفريكية خلال عملية التصميم:
- استخدام فكرة الأفريقي الداخلي لتحقق أفضل توجيه بني داخل المسكن حيث يتم من خلاله استمرار حركة الهواء السائد داخل المسكن.
- إدراج عناصر تسيير الميدان الداخلي إلى داخل المسكن لتحقيق الاتصال بين الفروع الداخلي والطبيعة الخارجية.

The concept depends on the formation and orientation of the internal space to match the best environmental orientation to achieve the maximum privacy for the inhabitants of the house by using the element of open courts connected to the exterior natural elements.

The following objectives were fulfilled through the design phase:
- Using the idea of the internal courts achieving the optimum environmental orientation inside the house by having the air flow continuously through the house.
- Dragging the element of the outside green area into the house achieves the connection between most of the internal spaces with the outside nature.
Villa Arafat Saqr
El Mokattam, Cairo

Designed by
Meadad Consultant Engineers

Owner
Mr. Arafat Saqr

Date of construction
2005
The house is located in Hadaba Al-Ahram overlooking El Mokattam corniche. It contains 3 residential units:
Unit 1: Ground and first floor
Unit 2: Second floor
Unit 3: Third floor

The composition of the units on a vertical axis achieves the idea of overlooking, so that every unit has its own private garden (roof garden).

Design elements: The ground garden and the house are oriented towards the desired northern wind. Privacy was achieved by separate entrances. Connecting between the house and outdoor garden was achieved by the use of steps. Maximum shading was reached by the mass overlapping. Separation between the guest zone and other zones was achieved by the use of a bent entrance.
El Dar Al Masry Resort
North Coast

Designated by
Medad Consultant Engineers

Owner
El Dar Al Masry

Date of construction
1996
The total area of the resort is 6000 m². It has 18 blocks located on 26% of the plot area and the open green areas and swimming pools are on 74% of the plot.

The small area of the resort has created the idea of building the units on the external boundaries to maximize the area and number of units within the heart of the resort (the idea of Arab housing).

The main design elements are:
- All units can see the green area and open spaces.
- Most of the units can see the coast.
- Each unit has its privacy through the open courtyard towards the heart of the resort.
- The staircase of each unit is a landmark which distinguishes the resort.
- Optimum security is achieved by reaching all the units from outside the location.
- The resort is given a special character by using wood elements in the design of the units.
Hayah International Academy
New Cairo

Designed by
Medad Consultant Engineers

Date of construction
2004
The target of the project was to establish a school with a high standard of learning that graduates individuals who are well-prepared physically, mentally and spiritually. To achieve the main objective it was crucial to provide:
- Learning spaces that allow a high level of interaction (mental needs);
- Activities that help to achieve noble values (spiritual needs);
- A variety of sporting spaces that matches the international standards (physical needs).

كان هدف المشروع هو إنشاء مدرسة ذاهبة لقياس التعليم العالي والسعي لتحقيق أهداف دراسي دوري مستوى عالمي يضمن وفوق وروحانية، وتحقيق الأهداف السابقة بتصميم على العناصر التالية:
- توفير فراغات تعليمية تسمح مستوى عالمي من التفاعل (احتياجات دينية).
- توفير أنماط تشجع على الوصول إلى قيم وأخلاقيات عالية (احتياجات روحانية).
- توفير مساحات للأنشطة الرياضية المختلفة وفقاً للمعايير العالمية (احتياجات حسية).
Villa Mohamed Abd Allah
Orabi Society, Cairo

Designed by
Medad Consultant Engineers

Owner
Mr. Mohamed Abd Allah

Date of construction
2000
The house is distinguished by its merged fabrics, different form and direction of each space. The northern direction towards the main entrance of the house provides a separation wall of plantation between the entrance courtyard and the house garden.

The house consists of:
- The ground floor which has the reception area which is oriented towards the north where the heart of the house is, where services were gathered in the south of the building.
- The first floor which has the main activities of the inhabitants (living room, bedrooms...) which were oriented towards the north.

The following targets were fulfilled through the design phase:
- Dragging the natural elements inside the house by rarefaction of the mass boundaries;
- Each space has its own orientation to achieve an optimum view of the garden;
- Creating a crack in front form the ease access to the garden;
- Achieving a welcoming entrance plaza through the arrangement of the masses (providing enclosure) in addition to using plant elements;
- The oriented wall idea around the house garden gives privacy to it;
- Connecting the prayer room on the first floor with an open terrace helps motivate contemplation;
- Utilizing the staircase element as a landmark for the house;
- Separating the service area in a far location assures maximum privacy for the inhabitants.

It is worth mentioning that the house is designed with materials that are environmentally friendly and energy-efficient. The choice of materials was guided by sustainability considerations, with a focus on local resources and energy conservation. The design also incorporates passive solar strategies, such as shading devices and the use of thermal mass, to reduce energy consumption and enhance comfort. The house is designed to be adaptable, allowing for future expansions and modifications as the needs of the inhabitants change. The overall design aims to create a harmonious relationship between the house and its surroundings, minimizing its impact on the environment and maximizing its benefits for the inhabitants.
La Strada Commercial Promenade
Nabq, Sharm El Sheikh

Design by
Arch. Ahmed Emam

Owner
Oriental Resorts for Touristic Development

Date of construction
2007
The main idea of La Strada Commercial Promenade is based on two main approaches: site planning and architectural vision.

Firstly on the site planning level, the site contains many piazzas of different sizes, levels and architectural trends connected by a variety of paths. A succession of experiences is created during the promenade through the piazzas and paths, due to the continuing exposure of the user to a variety of optical and spatial experiences similar to the continuing of life experiences.

Secondly on the architectural level, all masses have clear geometrical shapes with a minimum of details, creating a homogenous set of architectural masses of different colors and textures which stresses the variation of optical and spatial experiences.

The feasibility of the architectural vision for the conceptual design of the project on the basis of the idea of using materials contains a focus on the use of materials for a specific project. The use of materials is considered a very important aspect in the design process, as it contributes to the overall appearance and character of the project.

The project aims to create a unique architectural design that combines functional and aesthetic aspects. The use of materials and their arrangement plays a crucial role in achieving this goal. The materials selected for the project are chosen based on their suitability for the intended use and their ability to enhance the overall appearance of the project.

In summary, La Strada Commercial Promenade is an innovative design that combines functional and aesthetic elements to create a unique and enjoyable experience for visitors. The use of materials is a critical aspect of the project, and careful consideration is given to the selection and arrangement of materials to achieve the desired effect.
Dar Arafa
New Cairo

Designed by
Arch. Ahmed Emam

Owner
Dr. Arafa Ahmed Hassan

Date of construction
2007
Dar Araf is a multi-unit family residence constructed within a 20m x 30m plot in New Cairo.

The design solution combines an 8m high cantilevered rear that overarches the basement and ground floors which are recessed 10m from the plot’s edge sealed by an 8m high glass wall that allows flexibility and visual fluidity, fulfilling the owner’s dreams of greenery in the form of a 200 m² secret garden.

Overlooking this hidden secret garden is a chief double-height space contained within the interior that is a contemporary reinterpretation of the courtyard. These two lower levels, minus 150 m² parking space at the front, grant a 325 m² duplex forming the trunk in the “family tree” which rises to the first and second levels.

The upper two levels extend in all directions regaining the maximum built-area offering a 200 m² duplex plus two 220 m² apartments.
Faculty of Computers and Information
Scientific Computer Center
Helwan University, Helwan

Designed by
Prof. Dr. Mohamed Tawfiq Abdel Gawad
Owner
Helwan University
Date of construction
1997-1998
The design approach of the project was effected by historic Old Cairo with its famous covered street on a north south axis in a modern contemporary way.

The main spine is integrated with the master plan of the whole campus enabling students and pedestrians to pass through it without even entering either the faculty or the center.

A series of connected courtyards of different sizes establish the orientation required for all classrooms and computer labs achieving a cross ventilation effect, bringing the building close to the concept of green architecture.

On the ground floor, the main entrance of the faculty leads to a secondary spine, the hypostyle hall, leading to a meeting area for students.

Art work was included in the design, such as the use of a stained glass window above the northern entrance of the faculty. Facing the main assembly hall of the university situated on the other side, an oblique in the main patio and finally an internal landscape is provided.
Solaris Ladies Community Club
New Cairo

1) Club Cafe
2) Mosque
3) Reception
4) Activity Room
5) Kitchen
6) Clinic
7) Store Room
8) Changing Room
9) Restroom
10) Recreational Zone

Designed by
Mada Architects

Owner
The Egyptian Company For Touristic Development

Date of construction
2007
The architectural design intent was to create an intimate interior and exterior atmosphere with maximum privacy as the building is exclusively for women. This was achieved through an introverted design with solid façades on the exterior, and a transparent internal façade open to a private court and pool area. The design seeks to express contemporary Egyptian architecture through two aspects:

- Conceptually: the courtyard creates an intimate and private space with a pleasant environment, enhanced by natural ventilation and the cooling effect of water.
- Physically (practically): by mixing local materials such as local stone, plastering wooden windows with contemporary looking materials such as glazed elevations, glass handrails and stainless steel accessories.
Al Azhar Park Restaurant
Cairo

Designed by
Rami El Danan & Soheir Farid Architects

Owner
Aga Khan Trust for Culture

Date of construction
2004
The concept of the project is mainly influenced as requested by the design brief of the surrounding monuments of Fatimid Cairo respecting also the predesigned park concept which features a strong and dominant central axis oriented towards the mosque of Mohamed Ali on the Citadel.

The building is composed of 3 parts:
A series of outdoor spaces, a portico, a courtyard and a takhtalbash.

The eastern wing contains the main restaurant and the western wing includes the gallery, the bar with the Manzar as its outdoor extension and the tearoom.

This concept made it possible to open the heart of the building onto several consecutive outdoor spaces to enhance the concept of the master plan of the garden, integrating the building in it as well as giving the sensation of lightness and richness.
El Quseir Movenpick Resort
El Quseir, Red Sea

Designed by
Ram El Danan & Soheir Farid Architects

Owner
SERENA Beach Hotels Company

Date of construction
1987-1994
The idea of El Quseir is to live with it to live in it and to be spiritually enriched by it. This is not a new idea, it is a tradition that comes from a time when men's lives were tied to the land and were nurtured by it. This project is considered an environmentally sound architecture that belongs to the land upon which it is built.

Hotel's romantic man that nature is one of his needs.

The hotel comprises 178 rooms, a main building, a main restaurant, a swimming pool, open air theater, a diving center, a wellness center and sports facilities.
Villa Ayman Salah Taher
El Sheikh Zayed, Cairo

Designed by
Rami El Dahan & Soheir Faria Architects

Owner
Mr. Ayman Salah Taher

Date of construction
2003
The house is composed of the main house with an area of 670 m² and an adjacent studio with an area of 80 m². To unify the house and garden, and to integrate indoor and outdoor living, natural limestone and red bricks were used as building materials for bearing walls, cross vaults, vaults and domes.

The design respected the modern lifestyle in the relation between the spaces, yet using the vaults and domes building technique resulted in having high ceilings and gave the house a special authentic character.
Fadel Abdel Ghany Building

Cairo

Designed by
Moheeb Consultant
Arch. Mohamed Moheeb

Owner
Mr. Fadel Abdel Ghany

Date of construction
1987
Fadel Abdel Ghany Building
Villa Fadel Abdel Ghany
Sharm El Sheikh

First Floor Plan

Ground Floor Plan

Designed by
Moheeb Consultant
Arch. Mohamed Moheeb

Owner
Mr. Fadel Abdel Ghany

Date of construction
1988
Abusir House
Giza

First Floor Plan

Ground Floor Plan

Designed by
Dr. Tarek Mohamed Labib
Owner
El Far Family
Date of construction
2006
The house is located in one of the places where architecture in Egypt first appeared. Its gardens end where the desert begins, a few yards away from Abusir’s pyramids.

Abusir House was designed and built in 2005–2006, seamlessly blending layers of heritage with state-of-the-art energy conservation design guidelines. Established in a hot arid zone, its structure, aesthetics and even motifs, play an active part in providing thermal comfort and critical reduction of energy consumption. The compact configurations, high mass walls, thermal insulation, shading devices, low emissivity glass, night flushing protocols and courtyard configuration all constitute part of the methodology applied to the design of the house.
Public Service Complex
El Sheikh El Shazly Village, Marsa Alam

1. Water Tanks and Sabil
2. Fill in Water Wall
3. Shops
4. Main Plaza
5. Grillier Wall
6. Communication Center
7. W.C Building
8. Washing Water Source Wall
9. Tanks Area
10. Entrance
11. Slaughter Plaza
12. Ablution Wall

Designed by
Oriental Group
Arch. Hamdy El Stouhy

Owner
Red Sea Governorate

Date of construction
2008
The idea of the design depended on the revival of traditional building techniques, using the materials available on the site or in the neighborhood, also inviting residents to participate in the building and in the choice of materials and colors. To learn how to build for themselves and others later on.

The most important goals of the project is to add different values:
- Cultural value: the project added cultural values to residents and visitors through its stages by demolishing barriers between convincing them of traditional techniques and the ability to use them.
- Social and economical values: the residents of this area have limited income resources, so it was decided to employ the specialized workers in some works which provided an income for them.
- Educational values: one of the project’s goals was to let the residents gain the know how to build domes and vaults and other building skills. The result was an additional educational and economical value as they have almost no income resources.

Ахм Абادات المشرة هو إضافة فيها مختلفة مثل:
- القيم الثقافية: أضاف هذا المشروع قيمة ثقافية للأتراكين والزوار من خلال مراحل المختلفة عن طريق هذه الجسور القائمة بين إقليهم بالأساليب التقليدية، وبين القدرة على استخدام تلك الجسور.
- القيم الاجتماعية والاقتصادية: من المعروف عن سكان هذه المنطقة أن لديهم موارد محدودة، لذلك فقد كان هذا المشروع مصدر دخل ضروري.
- القيم الثقافية: أحد أهداف المشروع هو تعليم السكان كيفية بناء القباب والأقواس وتدريبهم على مهارات البناء الأخرى، وكان نتائج ذلك إضافة قيمة تعليمية وأخرى اقتصادية للاعمال موارد الدخل لديهم.
Fakhry Agrilodge

Tanta

Designed by
Arch. Yahia Shawkat

Owner
A. Fakhry & Co.

Date of construction
2006-2008
An existing U-shaped building, a 500m² 1970s abandoned single-storey structure, was chosen as our starting point, as the main environmental principle adhered to was “use what is already available”. By focussing on reusing this existing structure an added carbon footprint generated by a build-from-scratch process was avoided. The steel truss roof was dismantled and reused to roof a storage depot, and the footprint was doubled vertically by adding a floor, preserving precious green-field land.

The hot and humid climate dictated a number of passive climatic controls:

- Natural ventilation in the form of dual orientation for all rooms around the negative pressure courtyard;
- Air flow is enhanced in the upper rooms by wind-catchers facing the prevailing wind;
- Thermal mass is provided by 50cm thick walls, cooling the space in summer and keeping it warm in winter;
- Natural lighting is provided via generous fenestration. Since the building’s use is mostly during the day, it will result in a reduced load on electrical lighting. Solar gain is controlled by outer shutters.
Ghalib House
Cairo-Alexandria Desert Road

Designed by
Arch. Yahia Shawkat

Owner
Dr. Ghalib

Date of construction
2004-2005
A private two bedroom weekend sanctuary for a professor of geology and his wife, a head teacher, was to be their dream house as they put it, but they also had a very tight budget, thus space was used with great care. The house covers a much smaller footprint than the maximum allowed, the living room is the main space, surrounded by serving satellites: two small bedrooms, a bathroom, a toilet and a kitchen-cum-entrance lobby. The pool was naturally axed.

To make the best use of the cool northern breeze, the house was positioned as far south on the plot as possible, the habitable rooms take up the favorable northern portion, while overlooking the private garden. The living room and main bedroom have dual north-south aspects to produce strong cross ventilation in summer for cooling, while allowing direct solar gain in winter for heating. The ancillary rooms, bath, toilet and kitchen, take up the southern portion, providing a solar gain buffer while achieving privacy in having narrow high positioned windows that overlook the street side. The kitchen has a large window which is screened from the street by a high wall.

A ميزان خاص يعتمد بشكل حيوي ونوعته وعيبر بالنسبة فيما هو ميزان الأحجار، يتكون من غرفة نوم. كانت الأفكار محصودة جدًا للمباني وبالتالي فقد تم استخدام المساحة بقدر كبير من الطالبية، يعطي الميزان مساحة أقل بكثير من الخد الأقصى المسموح به. غرفة المعيشة هي المفاعل الرئيسي، وتحيط بها غرف نوم صغيرة، وحمام ومراحيض ومطبخ.

والتحقيق أفضل استفادة من البسيط البارد من الشكل، تم بناء المزل في أقصى الشمال، وتم وضع الغرف في الجرف الشمالي للمفاعل ونقل جميعها على حدية خاصية، غرفة المعيشة وغرفة النوم الرئيسية مما اتفاقات متماسية والجبهة الشمالية في فصل الصيف، وتحصل على طاقة الشمس مباشرة في فصل الشتاء المظلم.

ثم وضع الغرف المغلقة الأمامية، المحيط، والمطابق في الجرف الجنوبي، مما تسبب النافذة بحيث تكون عالية وضيقة في الواجهة التي تطل على الشارع الجانبي. وتصميم نافذة كبيرة للمطبخ وحجبيها عن المدارج متمام.
Tut Amon Tourist Hotel Resort
Aswan

Designed by
Dr. Abdalrahm Abd Al-Aziz Attia
Date of construction
1985
In Upper Egypt, along Lake Nasser in Aswan, lies the Tut Amon Tourist Hotel Resort.

The project is renowned, not only for being one of the earliest tourist projects in Egypt, but also for its design that reflects the Nubian character and cultural value. The master plan is a true reflection of the surrounding natural and cultural environment.

Following the topography of the site, the tourist village is designed in a terraced form towards the lake, giving the guest units a pleasant view of Lake Nasser.

Pedestrian promenades extend throughout the entire village connecting the guest units with other zones. Secondary promenades open on a major central spine.

A harmony was sought between a man-made environment and the natural environment using local materials in construction along with adapting local construction techniques.
Marina Al Alamain Tourist Center
North West Coast

Design by
Dr. Abdalrah Abdi Aziz Attia
Date of construction
1987
Marina Al Alamain Tourist Center is located in the north west coastal region, west of Alexandria.

The planning and urban design of this project were developed along the guidelines drawn up by the urban development plans for the north west coast in the early eighties, setting a good example for coastal tourist development. One of the greatest achievements was drawing attention to developing this valuable region.

The project is considered the first large-scale tourism development project in Egypt offering more than 7000 holiday houses. In order to serve the diversified needs of visitors a wide array of villas and condominiums were designed, all with an architectural style in harmony with the surrounding environment.

The tourist residences were distributed in five centers, so that each center hosted homogenous residential units. Each center offers a number of services for its visitors, a variety of commercial and recreational facilities and in addition, cultural and health services are provided with other civic services.
Hilton Dahab Tourist Resort
Dahab, Sinai

Master Plan

1- Entrance Patio
2- Reception
3- Administration
4- Main Restaurant
5- Conference Hall
6- Saloons/Lounges
7- Bazaars
8- Disco Club
9- Swimming Pools
10- Lotus Garden
11- Theatre
12- Diving Centre
13- Fish Restaurant
14- Squash Courts
15- Tennis courts
16- Recreation Lagoon
17- Floating Marina
18- Service Satellite
SU- Suite Clusters
RM- hotel Rooms
P- Parking

Designed by
Dr. Abdallah Abdel Aziz Attia
Date of construction
1997

تصميم
الاستاذ الدكتور عبد الله عبد العزيز عطية
تاريخ الإنشاء
1997
The urban design of the project seeks harmony with the surrounding coastal environment and with the mountainous background. The treatment of climate conditions is important on both the urban design level and the architectural design level. The goal is to create an authentic environmental architectural style enclosed within a landscape.

All the village’s components view both the lagoon that is the center for all recreational and sports activities, in addition to the blue sea and the vast horizon. In the urban design this project shows great comprehension of the surrounding natural environment and other natural phenomena that make the sea shore unsuitable for beach activities. Thus the plan concept tended to simulate the sea, taking the form of a large artificial lagoon split into small gulfs around which all activities cluster.
The Expansion and Upgrade of Al Tawheed Mosque
Shobra, Cairo

Design by
Prof. Mohammad Ibrahim Jabr Ibrahim

Owner
The Religious Organization for those who abide by the Qur’an and Sunna

Date of construction
1996-1999
The project aimed at creating a vertical and horizontal expansion of the old Musallah (Oratory) building, so as to increase the area for male and female worshippers in addition to the existing library. Many new functions were added for various religious activities of the mosque, with a sound study of the spatial relations and treatment of form that would be demanded by this expansion in accord with the value of the location and the prominent and cultural role that it plays in the surrounding urban setting.

The philosophical sources of the concept:
An ideological proposition that builds on the fact that the Shari‘ah of Allah Almighty is the only law that rules people of all times and places.

Based on this proposition, the morphological frame of all the mosque assumed a natural fixable behavior that kept the constants and manipulated the variables in favor of addressing many issues:

- The need for questioning the rigid morphological cast that was acquired by the general image of the mosque throughout the ages and that was copied from earlier architectural morphologies which in fact reflect negatively on the commonsensens conception of the core value of religion despite the fact that those morphologies have no legal approval from Shari‘ah.

- The need for abstracting the inherited elements of morphological vocabulary to which the image of the mosque was bound in previous times when these elements were considered to be the only plausible elements yet had no religious reference whatsoever.

- The need to allow the design of the mosque to absorb the technology of our current time, the mosque has to live its time.
Al Zahra Mosque
Al Nasr Road, Nasr City, Cairo

مسجد الزهراء
طريق النصر - مدينة نصر - القاهرة

Designed by
The Center of Planning and Architectural Studies
Prof. Dr. Abdel Baki Ibrahim and partners

Owner
Al Azhar University

Date of construction
1995-1997
The design of the mosque took into consideration applying basic Islamic design concepts: continuity of the rows of worshippers uninterrupted by columns, bathrooms and the perpendicular orientation towards the qiblah. The minbar rises three steps, together with the simplicity of internal architectural composition to provide a convenient environment for the worshippers. The praying area was designed so that it can be converted into classrooms.
تقرير لجنة التحكيم

اجتمعت لجنة جائزة حسن فتحي للعمارة بمكتبة الإسكندرية يوم السبت، 2009/10/25.

نائبة الأمانة الدكتور إسماعيل سراج الدين وعضوية كل من:

- سهوا أوزكان
- ناصيف بايار
- صلاح حجاب
- صلاح زكي
- خالد عضد
- سيف أبوانحا
- محمد عبد الكريم

وبعد مشاورات تفصيلية اتفقت اللجنة على ما يأتي:

أولاً: قلت ككل المعماريين المشتركين على جهودهم القاسية، مع التوصية بأن تصدر مكتبة الإسكندرية كتاباً مصوراً لمعرض المنشورات المقدمة لها فيما من بعدها وفكرة متبقية. كما أوصت اللجنة لأصحاب المنشورات التي لم تفز في هذه المرة والتي جاءت على شهادات تقدم بأن يعاد تقديمها في دورات مقبلة، حيث إن معايير اختيار اللجنة تمكّن أن يخفي في كلها من دورة إلى أخرى.

ثانياً: نظرًا إلى أن هذه الجائزة تهدف إلى زيادة الوعي بالعمارة في المجتمع، وزيادة التشارك بين المجتمع والمعماريين، وإثراء الحوار بين المعماريين والمثقفين حول فضاءات العمارة والفكر العمارى، وتأكيد التواصل بين أجيال المعماريين، فإن اللجنة ترجو أن تقوم بإجهاض المسمى متشابهة باللغة العربية، وهذا التقرير.

ثالثًا: أعدت اللجنة على الأتي:

- أجريت مسابقة في معرض للعاليين بالإسكندرية لمحبة عرض جائزة حسن فتحي لعام 2009.
- حصل المعرض على نسبة عالية في المشاركة.
- أجريت للمعرض ثلاثة مجموعات إضافية لتكون بشهادات تقدم خاصية.
- شملت المعرض تشكيلات عالمية تمثل مهارات المعماريين الأبطال.
- شملت المعرض معرضًا مخصصًا للعمارية بالقاهرة، وهو أبرز المعارض.
- فازت المجسمة برشيد الحضرة، ونامي مصطفى، وعيسى فرك.

النهاية: تكمل الجائزة أولاً تقيم مشروع مسجد الوجد ومشروع مسجد الأزهر، مع إقرار إعادة تقديمهما في دورات مقبلة تخصص لعمارة دور العبادة. وذلك لأن دورة العملية لها رمزية خاصة تختلف تمامًا عن الاعتبارات المعمارية التي تكونت لها في مناقشة الأعمال المعمارية الأخرى.

خاتمة: جاء اختيار فيلا علامة للنور بالسكة للجائز بالكفاية لهذا العام للأسابيع الآتية:

- إحياء الهوية المحلية من خلال صباغة المباني الرائدة ضمن مفاهيم الحياة العصرية لأسرة معمارية بأسلوب بديع.
- تشكيل إشكال الاتجاه في تصميم الفناء المائي والتربة المحيطة به المفترضة من الداخل إلى الخارج.
- تحقق النوايا العام المعلوم بين الفناءات الداخلية والخارجية في البنية.
- القسمة التصميمية المعماري للشتل.
- إرساء بعض مفاهيم البناء الخاصة بفاخرة البيئة داخل المنزل وتوجيه هذه المفاهيم في التصميم المعماري.
- الاعتراف بالاستخدام الفعال للمباني المعمارية بعرض استحضار الهوية المحلية والاكتفاء ببساطة التكوين والتناغم العام مع البيئة المحيطة.
- لم نُفرِد فيا العلامة في هذه الإجابات وحدها، بل وجدناها كَلّاً منها مماثلاً في هذا المشروع أو في ذلك. ولكن
- ربما فقدت فيا العلامة بمجرد الإجابة، مع حملة اللغة المعمارية ودفاعة الفاصل وما يمكن للنقد.
- هذا، وإلا كَلّاً من هذه الجردة المعمارية ليست غيرية على المسرة المعمارية لمحمد عوض، بل يتحدها نقيض في
- مشروعات أخرى المقدمة للمهارة.

ساتئاً: جاء عبر النجاح على المشروعات الثلاثة المكملة بشهادات التقدير الخاصة نتيجةً له:
- البناة المعماريين يادي الأخلاط وحامي علوف: تمثل تصميمًا معماريًا حيًا قام في السياق، ينتمي حانياً مع
- المكان والوظيفة، وأنه مكانيًا أن المعمارة تكون أن تربط بالمكان وتنصف إليه دون حاجة إلى التكيف أو نقد
- الانتهاء، بل كأنه ينتمي حيًا عضويًا من البيئة الحقيقية.

إلا أن المشروع، مع مناسبته لوضعه، لا يتناول التضحكات المهمة التي تجاهلها المعماريون المصريون في أغلب
- مشروعاتهم، ولا يتصدى للصواب والتحديات المهمة التي كثيرًا ما تفرض على المعماري وحياته، وكمناه نحب
- أن نرى عمل هذه الجمعية المهوية في حل لما حوله من المدن و açوبيات الإسكان.

سيما مقر مركزالدراسات التخطيطية والمعمارية بالقاهرة: وهو مما قد كنا أن نُفرِد بجذور الأفاحان
- للمعارة عام 1983 ... وهو مبنى يُعتقد أن المشروع كانت تلك المشاكلة من أصعب المشكلة المعمارية: كيفية البناء في وسط المدينة
- في غلاف من قوانين المباني الممصري، والذي يفرض شروطاً قاسية للمشروع المعماري المكسيكية، والتي لا يحتم
- لجهاز المشروع كحلول أول لمشكلة المعمارية الخاصة في مصر، وحتى استغلال مشروعات الإسكان في القاهرة.
- وهذه التحديات أُفرِدت أعماالمعماري صياغة قوية في عدة معاصرة، فتاحة
- للمراحل وعند الأبيات إبراهيم لم أجهز غير عقد.

قية كفر الجونة بالبحب الأخر: جاء هذا المشروع مفرداً من مشروعات المنجزات السياحية والمجتمعات
- السكنية المدمرة. إن كفر الجونة بالبحب وعندما ننظر إلى تصميم حسن فنائي، ولكن دون منشأ حسن
- فناني. أما مشروع الجونة فإنه فينها في الفلسفة المعمارية والمعنى في التصميم والمترادف على تنفيذ النزاعات الرائعة
- قابل، وزيادة ملحوظة مع الطبيعة والبيئة المختلفة ليكون فسيفساء معمارية تتضمن النزاع. كما أن النجاح
- تتأثر بتقييم المشروع الذي نشأ سكاناً للمعاملين بالمشروع وأنهى مكانًا للاستغلال الصيف من السامعيين.

سابعًا: كما يتضح مما سبق، فإن النجاح وجدت الكثير الكثير في كل مشروع من المشروعات المقدمة، ورائت فيها
- جميعاً إفراز إنجازات المرجعية، وأتاحت على ما شمله مصير من مواقع معمارية تستحق المزيد من التقدير، ولذلك,
- توجه النجاح أن نستعرض المكانيات التي تضمن من هذه الجريئة بصورة دورية في النسب مع ما يقوم به هياكل أخرى
- من تطبيقات بناء معماري أخرى تستهدف أيضًا العمل في مصر والمخار بين المصورين، وأحرازها، تجربة النجاح
- جراء المكانيات نماذجًا لما هذا العمل الجميل من تكريم وتكريم للمصورين المصريين، ومن تأكيد على المكانيات
- المعمارية البديعة، ومن إقامة في دائم التواصل بين المصورين وإفراز الحفريات حول العمارة ودورها.
- وما أجمل أن نَفِئ كل هذا بتحية ذكرى نجيب المصورين المصريين، العالم، الراحل حسن فناني.

وفقًا لله جنبًا إلى جنب الذي الفحص والمفهوم.
والله ولي التوفيق.
- Establishing some concepts of sustainability, especially those concerned with environmental comfort.

- Avoidance of the intentional overuse of heritage elements for the sake of imposing a local identity on its architecture.

- The excellent architectural vocabulary, precision of details and execution.

It is not unusual for Mohamed Awad’s architectural career to reach this architectural excellence and quality; rather it is evident in his other projects submitted for the award.

Six: The jury awarded three other projects equal honorary prizes as follows:

The Wadi El Gemal National Park Visitors’ Center building is of ultimate simplicity and in harmony with its surroundings and function. It highlights the fact that architecture can connect a place and add to it without being conspicuous and drawing attention. Moreover, it can be an indispensable component of its surrounding environment. However, even though the building is suitable for its purpose, it does not deal with the challenges and restrictions faced by Egyptian architects in most of their projects that restrain the architects’ imagination. The jury members would have liked to see the architects’ talent in dealing with the more sophisticated urban and housing problems.

The Center of Planning and Architectural Studies in Cairo is an old building that was shortlisted to win the Aga Khan Award for Architecture in 1983. The building deals with one of the most difficult architectural issues: how to build in the city center within a building envelope determined by building codes that impose a stereotype building form and enclosure on all residential and office buildings. This building is the first experimental attempt to achieve a local identity by using Islamic architectural features within the crowded urban context. With this experiment, the architect re-phrased the identity philosophy in a contemporary architectural language. Hommage should be paid to the late Abdel Baki Ibrahim for his accomplishments.

Kafir El Gouna Resort in Red Sea is unique among other resorts which claim to adopt the “Hassan Fathi Style” by using domes and vaults without, however, adopting the authentic philosophy of Hassan Fathi. The Kafir El Gouna project adopted an architectural philosophy and ability in design to use heritage elements in a functional way which is in harmony with the surrounding nature and environment, forming an appraisable architectural symphony. The jury is touched by the fact that this project was initially intended to be hotel staff housing, and ended up becoming a tourist resort.

Seven: As stated previously, the jury discovered a great deal in every project submitted. All projects enriched the desired dialogue and affirm that Egypt has many talented architects who deserve to be recognized and appreciated. Therefore the jury committee recommends that the Library of Alexandria keep organizing this award in accordance with awards organized by other institutions directed towards Egyptian architecture. The jury committee commends the Library of Alexandria for its initiative to pursue this celebration and recognition of Egyptian architects, and to highlight the contemporary architecture of Egypt, to support communication among architects, and to enrich the architectural dialogue about architecture and its role. It is fitting to do all this by immortalizing the memory of Hassan Fathi, the pioneering father of Egyptian architecture.

May God help us in our endeavors to perform what is good and useful.
Jury Report (Translated from the original Arabic text)

The jury committee convened in the Library of Alexandria on Saturday 24 October 2009 chaired by Dr. Ismail Serageldin and consisted of the following members:

Suha Özkan
Rasem Badran
Salah Hegab
Salah Zaki
Khaled Asfour
Seif Allah Abul Naga
Mamdouh Abdel Karim

After careful deliberation the jury agreed upon the following:

One: The jury congratulated the participants on their valuable contributions, and recommended that the Library of Alexandria publish a small book to present the projects submitted because of their architectural value and distinctive concepts. The jury also recommended that the participants who did not win in this cycle but who were awarded honorary prizes resubmit their projects in the next cycles of the award, as the criteria for evaluation of the projects may differ from one cycle to the next.

Two: The main aim of the award is to raise awareness of the role of architecture in society and to enrich the dialogue between intellectuals and architects about critical issues of architecture and architectural thought, and to assure communication between several generations of architects. Consequently, the jury must present the result of its deliberations, along with a detailed report, which is this report.

Three: The jury agreed upon the following:
1. To award the Hassan Fathy Award for 2009 to the villa El Alaly in Alexandria, taking into consideration that the theme of the 2009 cycle is “Identity in Contemporary Egyptian Architecture”.
2. To select three additional projects to be awarded honorary prizes. These projects are:
   - Wadi El Garmal National Park Visitors’ Center (2008) by the Egyptian Earth Construction Association;
   - The Center of Planning and Architectural Studies (1968–1979) by Prof. Dr. Abdel Baki Ibrahim;

Four: The jury decided not to evaluate the Tawheed Mosque and El Zahra Mosque because of the special nature and symbolism of religious buildings, which are quite different from other architectural projects. The jury recommended that these two projects be resubmitted in another cycle devoted to religious buildings.

Five: The villa El Alaly was selected for the prize for the following reasons:
- The revival of local identity through the innovative reinterpretation of elements of heritage in the context of a contemporary private residence. This innovation is clearly illustrated in the design of the courtyard and its surrounding spaces.
- Achieving the overall balance between internal spaces and outdoor gardens, designed to complement the overall design philosophy of space.
احتفالية وندوة جائزة حسن فتحي

أقيمت احتفالات كبرى يوم الأربعاء الموافق 28 أكتوبر 2009 بالقاعة الكبرى بمقر المؤسسة بتكية الإسكندرية لتوزيع الجوائز لجائزة حسن فتحي لعام 2009 وتكريم المهندسين المعمارين الفائزين. وافتتح الutory الخاص بالأعمال المقدمة.

حضر الاحتفال أثناء الحملة للمهندسين المعمارين، وعومناء ويهتمون بتمهيد العرية واللغة، والفنانون في مجالات الحكومة، التي لها صلة بالعمارة، حضر أيضاً أعضاء مركز دراسات الإسكندرية وحضارة البحر المتوسط والفنانين، وأعضاء جمعية الحفاظ على تاريخ المهندس حسن فتحي. وتمت دعوة الصحفيين من الصحف الحكومية والخارجية وكذلك مندوبين الجماعات التليفزيونية.

الدكتور أحمد عبد الماجد يسلم جائزة للدكتور أحمد يسمنو شهادة تقديراً

 المهندس محمد جمال حسن يسلم جائزة للدكتور أحمد يسمنو شهادة تقديراً

 المهندس محمد عوض والمهندس جمال حسن يسلمان جائزة من الدكتور إحسان سراج الدين وحقايحي صلاح حجاب

 المهندس محمد عوض والمهندس جمال حسن يسلمان جائزة من الدكتور إحسان سراج الدين وحقايحي صلاح حجاب

 المهندس محمد عوض والمهندس جمال حسن يسلمان جائزة من الدكتور إحسان سراج الدين وحقايحي صلاح حجاب
بدأت الاحتفالية بكلمة ترحيب من الدكتور إسماعيل سراج الدين مدير مكتبة الإسكندرية، ثم نقل ذلك فرصة تقرير خبرة التحكيم، ثم بدأت احتفالية تسلم الجوائز للمشروع الفائز والمشاريع الفائزة توجيه تقديرية، وقام كل فائز بشرح مختصر لفكرة مشروعه، وأخيرًا قام العضو صلاح حجاب حجاب مقرر جنة العمارة بالجامعة الأعلى للثقافة بإلقاء كلمة عن المهندس حسين فتحي، ثم اقتراح المعرض الخاص بالمشاريع المقدمة، ثم سيناريو حول فكرة وفنσسة المهندس حسين فتحي، حيث في كل من نوان محمد، حسين عزيز المهندس حسين فتحي، والدكتور علي رأفت عن إثر المهندس حسين فتحي ومساهماته العمارة على المستوى المحلي والمستوى العام، ثم قام الدكتور صلاح حجاب مقرر جنة العمارة بإلقاء دورة حول أعمال ومساهمات حديثة في مجال الحفاظ العملي، ثم قام المهندس رامي الداهم بعرض تجربته مع المهندس حسين فتحي في محاولة إعادة جسر فتحي الأستاذ والعلماء. أخيرًا قامت الدكتورة كريمة بدرجي والأستاذ سهيل داود وداود جنر وغيرها الدكتور هاني والدكتور نادية ودربن ودربن طارق والدكتور الإعلامي مُبروك نقيب وطلاب الأعضاء، والدكتور نادية ودربن ودربن ودربن والدكتور نادية ودربن ودربن ودربن والدكتور نادية ودربن ودربن ودربن ودربن والدكتور نادية ودربن ودربن ودربن ودربن
Mrs. Conchita Anorve-Tschirgi
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Dr. Salah Zaki
Moderator of the award ceremony and seminar

Dr. Ismail Serageldin
The global thinking of Hassan Fathi

Mr. Farrokh Derakhshani
Hassan Fathi heritage at the Aga Khan Foundation

Arch. Salah Hegab
Identity in the age of globalization

Miss. Nowal Mahmoud Hassan
The humanism of Hassan Fathi

Dr. Yehia El Zeni
The unknown about Hassan Fathi

Arch. Rami El Dahan
The master and his disciples
Hassan Fathi Award Ceremony and Symposium

The annual award organized by the Bibliotheca Alexandrina and the Architectural Committee of the Supreme Council of Culture (Ministry of Culture), took place on 28 October 2009 in the Great Hall in front of a packed audience and was presided by Arch. Salah Hegab, Chairman of the Architectural Committee. Dr. Serageldin cited a number of Hassan Fathi’s key sayings including Fathi’s view that builders and architects should study heritage carefully and verify whether new imported materials are indeed better than those left behind, because of the considerable architectural challenges ahead.

During the ceremony, the members of the committee were invited onto the stage. It was then announced that the winning project for the Hassan Fathi Award for Architecture 2009 was the Villa El A’ayli designed by architects Mohamed Awad and Gamal Samaan. In addition to the winning project, three projects had been selected by the committee for honorary prizes: the Kitel El Gouna Resort by architects Rami El Dahan and Sonoir Farid, the Center of Planning and Architectural Studies by architect Abdel Baki Ibrahim, and the Wadi El Gemal National Park Visitors Center designed by Gawad Hashish, Khaled El Hammamy and Ramses Nossiri.

All the members of the jury were invited to attend the award giving ceremony. Then Dr. Ismail Serageldin presented the winner of the award, Dr. Mohamed Awad who thanked the committee, adding that the project was the result of 25 years’ work. He explained that there were three basic approaches involved in architectural concepts and approaches: firstly, authenticity and tradition with regards to the yard and front of the house, conserving the identity with Egypt. Secondly, he stressed the importance of the link between the construction team, workshop and site. The third point was not to limit identity to the local level, but to include cross-cultural interaction, involving other cultures.

Following the award ceremony, the public was able to visit the exhibition of the submitted and winning projects in the Conference Center. This was followed by the symposium during which nine eminent guest speakers gave their different accounts of the distinguished architect, from Hassan Fathi’s humanism and legacy, to issues concerning the preservation of his heritage.
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جائزة حسن فتحي للعمارة 2009

THE HASSAN FATHI AWARD FOR ARCHITECTURE 2009

Prize Logo: A Pharaonic Symbol of Man and Environment