

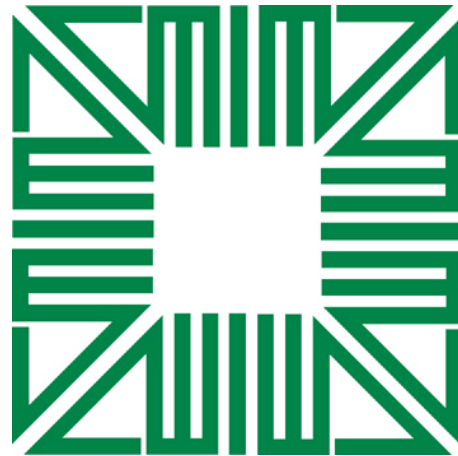


*e x c e l l e n c e i n*  
EDUCATION



# How Can We Judge The Arts?

A module for IBDP  
Theory of Knowledge based on the  
Aga Khan Award for Architecture





# Lesson 1: What is ‘Good Design’?



# Lesson 1: What is Good Design?

This lesson aims to build our awareness of our environment and how well it works for its community. A key question we need to consider is:

- Is good design objective or subjective?

Louis Sullivan, a famous American architect, said, “Form follows function”.

Look at the chair to the right – how does this relate to Sullivan’s Point?



# Activity 1

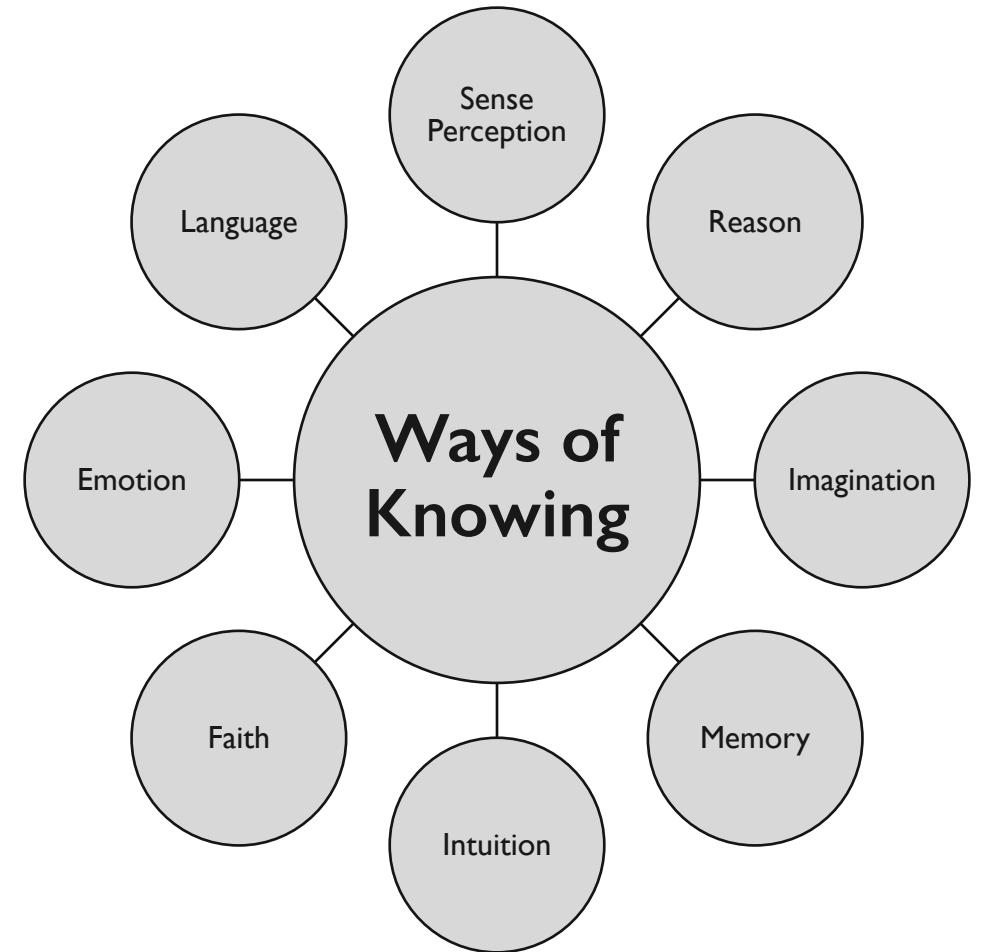
## Observation of the classroom

- Work individually on this – don't compare notes with anyone else
- Get up, look around and explore the classroom you are in
- Give the classroom a mark out of ten
- Write down what you like and do not like about the classroom
- Try to come up with at least five likes and five dislikes

# Activity 1

## Observation of the classroom

- If you could change anything about the classroom what would it be?
- Which ways of knowing did you use to decide this?



# Activity 1

## Observation of the classroom

- Feedback your ideas about the positives and negatives of the classroom to the group.
- Can you work together classify all your ideas into categories?

# Activity 2

Discussing our findings How can we group our findings? Here is one suggestion.

1. **The physical environment.** Is the environment physically suitable for learning? For example, light/lack of light, ventilation, room temperature
2. **How the classroom serves the needs of its community.** Does the classroom serve the 'community of students' or does it fall short? Is there storage space? Are there enough desks and chairs and are they comfortable? Does it make allowance for people with disabilities?
3. **Relation to the wider context.** How does the classroom fit within the larger context of the school? Is it easy to access? Are the relevant facilities close by? Is there anything that makes it different from any other classroom in a good or bad way?
4. **Aesthetics.** Is the classroom a beautiful place?
5. **Identity.** Does the classroom reflect the identities of the people in it? Can it? Should it?
6. **Anything else?**

# Activity 3

## Exploring different perspectives

- Does your teacher's view of the classroom differ from yours? Why? Why not? Did you expect your teacher to have a different perspective? Why?
- Is one person's knowledge more important than another's? What, if any, does your teacher's experience add in terms of the use of the ways of knowing?
- Does using different ways of knowing lead us to different conclusions? If it does, how do we decide which one is true? How do we prioritise differences?

“When I design for a prince, I design for myself the prince, and when I design for a peasant, I design for myself the peasant.”

Hassan Fathy, Egyptian Architect





How might function influence design? Why are the walls painted in two colours?



# CHAIR RAIL



<https://www.pinterest.co.uk/pin/230668812136473580/?lp=true>

# The Blind Men and the Elephant

John Godfrey Saxe (1816 – 1887)

It was six men of Hindustan, to learning much inclined,  
Who went to see the elephant (Though all of them were blind),  
That each by observation, might satisfy his mind.

The First approached the elephant, and happening to fall  
Against his broad and sturdy side, at once began to bawl:  
“God bless me! But the elephant is very like a WALL!”

The Second, feeling of the tusk, cried, “Ho, what have we here,  
So very round and smooth and sharp? To me 'tis mighty clear,  
This wonder of an elephant is very like a SPEAR!”

The third approached the animal, and, happening to take,  
The squirming trunk within his hands, thus boldly up and spake:  
“I see,” quoth he, “The elephant is very like a SNAKE!”

The fourth reached out his eager hand, and felt about the knee:  
“What most this wondrous beast is like, is mighty plain,” quoth he;  
“’Tis clear enough the elephant is very like a TREE”

The fifth, who chanced to touch the ear, said; “E’en the blindest man,  
Can tell what this resembles most, deny the fact who can.  
This marvel of an elephant, is very like a FAN!”

The sixth no sooner had begun, about the beast to grope,  
Than, seizing on the swinging tail, that fell within his scope,  
“I see,” quoth he, “the elephant is very like a ROPE!”

And so these men of Hindustan, disputed loud and long,  
each in his own opinion, exceeding stiff and strong,  
Though each was partly in the right, and all were in the wrong!

# The Aga Khan Award for Architecture

The Aga Khan Award for Architecture (AKAA) is an architectural prize established by His Highness Aga Khan IV in 1977. It aims to identify and reward architectural projects that successfully address the needs and aspirations of societies in which Muslims have a significant presence. It encompasses the fields of: contemporary design; social housing; community development and improvement; restoration, reuse and area conservation; landscape design; and improvement of the environment. It is presented in three-year cycles to multiple projects and has a prize fund totalling US\$ 1 million for each cycle. Uniquely among architectural awards, it recognizes projects, teams, and stakeholders in addition to buildings and people.

- [Introductory film](#) on the Aga Khan Award for Architecture (2 minutes)
- The first four minutes of [‘How Buildings Learn. The Low Road’](#) ( first 4 minutes of a longer 30 minute film)

## **Other Aga Khan Award films:**

- [A more detailed look at the Award, from the 2004 cycle.](#) (8 minutes)
- [‘The Aga Khan gives us his vision of today’s Islamic architecture.’](#) Design 360 CNN programme. Talks about the development of the Award, and the projects undertaken by the Aga Khan in Cairo. (6 minutes)

# Questions for discussion:

- How do you judge things that are large and complex and where there are many perspectives?
- How similar are the criteria we need to judge a building to those we used to judge our own classroom?
- What additional criteria might architectural judges think about?
- Are our judgements about design based on reason or emotion?
- Going back to the judging of the classroom - did you think of the criteria before coming to a judgment? Or did you make a judgement by thinking of a number first and then come up with criteria to justify it?

# Concluding Thoughts

What are the challenges when trying to rate architectural design?

- Do we require different criteria to judge the Arts than we would use for other things?
- If so, what is distinctive about judging the Arts?
- Is judging Architecture different from judging other forms of Art?

# Extension Activity 1

- Should our classroom be air-conditioned or heated? What are the advantages and disadvantages?

# Extension Activity 2

- How important is faith as a way of knowing in the arts?





“Faith is much better than belief. Belief is when somebody else does the thinking.”

Buckminster Fuller

(source: bettmann corbis)



“IF SOMEONE MENTIONS Buckminster Fuller, you probably think of buckyballs, those spherical molecules of 60 or more carbon atoms. Or maybe you think of geodesic domes, those big ball-and-stick structures that look a soccer ball cut in half. Fuller thought they'd make great houses, but today they're mainly jungle gyms, radar covers, and the Epcot Center.

What you might not know is that Fuller designed a lot of other things. Cars. Houses. Cities. Even maps. His goal, always, was to promote something he called ‘ephemeralization’. This is the idea of doing more with less so, as Jonathon Keats writes in his new book, “All of humanity could thrive on a planet with limited resources, a world he dubbed 'Spaceship Earth'.”

It's become cliché for people in tech to say they want to make the world better. But Fuller, who described himself as a comprehensive anticipatory design scientist, meant it.”

<https://www.wired.com/2016/03/buckminster-fuller-brilliant-crank-lot-teach-silicon-valley/>

““By and large, I seem to have made more mistakes than any others of whom I know, but have learned thereby to make ever swifter acknowledgment of the errors and thereafter immediately set about to deal more effectively with the truths disclosed by the acknowledgment of erroneous assumptions.”

Buckminster Fuller



Fuller's dymaxion: intended as a "zoomobile", that could hop off the road at will, fly about, then, as deftly as a bird, settle back into a place in traffic  
[https://en.wikipedia.org/wiki/dymaxion\\_car](https://en.wikipedia.org/wiki/dymaxion_car)



<https://www.ebay.co.uk/i/132619505338>



# Are faith and certainty the same thing?

- Watch this [short clip](#) by Frank Gehry, one of the world's leading architects (3 mins)

[https://commons.wikimedia.org/wiki/  
File:Guggenheim\\_Museum,\\_Bilbao,\\_  
uly\\_2010\\_\(11\).JPG](https://commons.wikimedia.org/wiki/File:Guggenheim_Museum,_Bilbao,_July_2010_(11).JPG)





And watch this [film](#) (or at least the first two minutes) about the Iraqi born Zaha Hadid, (1950-2016) who pushed the boundaries of architecture.

[https://upload.wikimedia.org/wikipedia/commons/f/fe/Videopaviljoen\\_by\\_Zaha\\_Hadid\\_in\\_Appingedam%2C\\_February\\_2008.jpg](https://upload.wikimedia.org/wikipedia/commons/f/fe/Videopaviljoen_by_Zaha_Hadid_in_Appingedam%2C_February_2008.jpg)



## Lesson 2: What is the relationship between form, function and aesthetics?

# Lesson 2 – What is the relationship between form, function and aesthetics?

The aims of this lesson are to think about striking a balance in design. It begins with key questions we need to ask ourselves:

- What is our aim – who and what are we designing for?
- Which is most important - aesthetics, form or function?



# Activity 1

What do you think about these benches? What is good or bad about them? Which is the better bench? Which one looks as if more thought has been put into its design?



[https://en.wikipedia.org/wiki/Camden\\_bench](https://en.wikipedia.org/wiki/Camden_bench)



<https://www.bustle.com/articles/30292-vancouvers-thoughtful-raincity-homeless-benches-puts-londons-anti-homeless-spikes-to-shame>



# The Camden Bench

The Camden bench is a type of concrete street furniture. It was commissioned by the Camden London Borough Council and installed in Camden, London in 2012.

The bench is designed to deter use for sleeping, littering, skateboarding, drug dealing, graffiti and theft.

It is designed specifically to influence the behaviour of the public by restricting undesirable behaviour and instead be usable only as a bench. This is a principle known as 'hostile architecture'.

Because the design is "defined far more by what it is not than what it is" the bench has been called the "perfect anti-object" and a "masterpiece of unpleasant design".

It attempts to achieve this primarily through angular surfaces (detering sleepers and skateboarders), an absence of crevices or hiding places, and non-permeable materials (a waterproof anti-paint coating).

Due to its weight it is also designed to function as a roadblock if necessary.



The Camden Bench (London)  
Designed to control people's behaviour



# Instant Bench Shelter

Designed by Vancouver company Spring Advertising, these benches fold out to create an instant emergency shelter for rough sleepers.

A handful of the benches were constructed in Vancouver to raise awareness of homelessness in the city. When the top is flipped up, the phone number and address for local housing organisation RainCity is displayed – to encourage rough sleepers to seek help and find shelter.



# Reflections of the design of an appropriate bench:

What thought process do we follow to reach a design?

1. What are we trying to do?
2. What factors affect our thought process?
3. Who determines what is appropriate?
4. Is a design that looks good and serves its function well necessarily a good design?  
What if that function is bad?
5. Knowing what you know now, compare and contrast the two benches. Has your thinking changed?

# Activity 1

## Finding the Balance in Design [20 minutes]

### **Reacting to a selection of projects**

You will be shown three projects that have tackled concepts of form, function and aesthetics in different ways. It is up to you to react, discussing the ways in which these concepts have been dealt with. Which projects do you think combine form, function and aesthetics most effectively?

# Form, Functions and Aesthetics

## Our own observation of the classroom

A definition of the three concepts could be:

- **Form:** Why is it like it is? Its appearance and how this is related to what it is supposed to do. For example - one would expect a greenhouse to allow lots of light and heat, a school to have classrooms and a lighthouse to be tall.
- **Function:** Does it do what it is supposed to? For example, does a school provide spaces where students can work in groups?
- **Aesthetics:** Is it beautiful? Does it make a positive contribution to its environment?
- Note that form and function are very closely related.

Architect Louis Sullivan (1856-1924) coined the widely accepted phrase, 'Form ever follows function' in 1896.

This was later challenged by the idea that, 'Function follows form'.

What do you think? Can both perspectives be true?



# Project 1: Bayt al Rauf Mosque in Bangladesh

[Bayt al Rauf Mosque](#) doesn't have the traditional form of a mosque but it fulfils all the necessary functions, and people like it.

The footage shows the attention given to aesthetic qualities.



Some things to think about and discuss:

- Is beauty simply a matter of personal taste?
- Is beauty in architecture (and the arts) related to emotion?



# Project 2: Jordan Conservation Centre

“If it functions well, it is a beautiful building”

- Do you think this is true of the [Jordan Conservation Centre](#)?
- Who decides what makes a building functional?
- Do we all like or want the same thing from a building? How do adults' and children's views of a home differ from one another?



The architect discusses cost as an important factor to be considered.

- Do you think that for a building to be functional it has to be affordable?

# Project 3:

## Mahallat Building in Iran

The [Mahallat Building](#) touches on the importance of societies and communities having their own culture and way of life. It explores how a building responds to a culture.

A modern building, it is innovative in its use of stone and marble that would otherwise go to waste.

- Is serving a culture/a group and their identity an important part of design?
- Can we be traditional and modern at the same time?



The architect talks about wanting to maximise the view from the building, but also to respect a culture which values privacy.

- How much does our own society value privacy? How is this reflected in our homes?

# Activity 2

## Developing the criteria for judging art and architecture

Aim: For us to think of how can we develop appropriate criteria for judging art and architecture Remember that the big question in this unit is: [How can we judge the Arts?](#)

- Work in groups to develop criteria that could be used for assessing an award for architecture.

Think about how to develop a system that enables different things to be compared with each other, using more than just personal preference.



## Activity 3

### Project 4:

# Makoko Floating School in Nigeria

Try out the criteria you have developed by assessing [Makoko Floating School](#)



- Watch this short film about a short listed Aga Khan Award Project.
- Use the criteria that the class has developed to assess the Makoko School.

## Activity 4:

# Are the criteria comprehensive?

Watch a [second video](#) about the school and see if your criteria still make an effective judgment



- Have we overlooked some criteria?
- Is there anything we want to add to our assessment criteria?

# Further Questions

- Can we be objective in thinking about form, function and aesthetics?
- Must good design deal with practical issues?
- What is 'quality' or 'excellence' in design?



Can we be objective in thinking about form, function and aesthetics?

1. Are these two pictures examples of failure or resourcefulness?
2. Can we, as outsiders, answer the question about whether this is success or failure?
3. Is it easier to determine success in one case rather than the other?
4. Are these two examples the same?





Are there some cases where we can be sure design is unsuccessful?



# What about good design? Are there some cases where one design is clearly better than another?

Adding wheels to a suitcase is a good example of how, in some cases, we can make clear improvements in design.







# The notion of quality and uniqueness

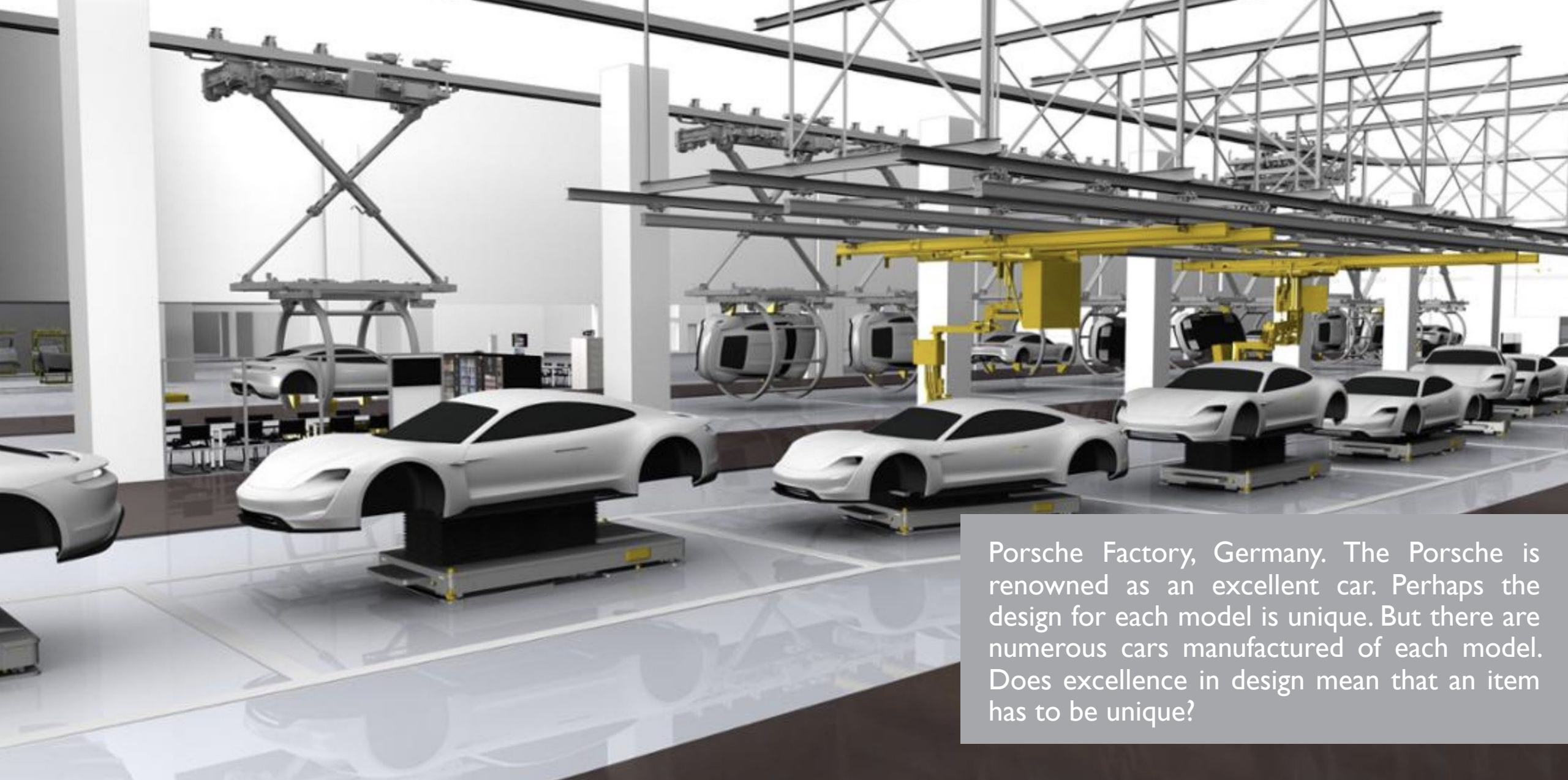


## Aga Khan Award for Architecture

The Aga Khan Award for Architecture is given every three years to projects that set new standards of *excellence* in architecture, planning practices, historic preservation and landscape architecture.

- What is exemplary?
- Are excellence and uniqueness one and the same?
- What is uniqueness in design?





Porsche Factory, Germany. The Porsche is renowned as an excellent car. Perhaps the design for each model is unique. But there are numerous cars manufactured of each model. Does excellence in design mean that an item has to be unique?



# Fake and Original in Art

Donald Trump reportedly claims to own an original Renoir painting - despite a gallery in Chicago insisting that there is only one real version of the Two Sisters artwork and it is hanging on their walls.

Tim O'Brien, Mr Trump's biographer, first spotted the painting by the French impressionist on the billionaire's private jet years ago.

“You know, that’s an original Renoir,” Mr O'Brien says he was told by the businessman, recounting the meeting on Vanity Fair’s ‘Inside the Hive’ podcast.

“Donald, it’s not,” he responded. “I grew up in Chicago, that Renoir is called Two Sisters On the Terrace, and it’s hanging on a wall at the Art Institute of Chicago. That’s not an original.”



From the Daily Telegraph, London, 20 October 2017



## Lesson 3 – How do we make judgements about design?

# Lesson 3 - How do we make judgements about design?

This session takes the knowledge base that has been developed in the previous sessions, and applies it to the Aga Khan Award for Architecture model of decision-making. You will be presenting and judging a project. A key question for this lesson is:

- Who determines which designs we recognise and celebrate? How does this take place?



# Activity 1

Watch an [introductory film](#) about the Aga Khan Award Judging process

Things to think about/discuss:

- How can we reach a decision in our assessment of projects related to the arts?
- What process can we follow to reach consensus?

# Preparation of Case Studies (Research Groups)

Each group has a case study of an AKAA short-listed project. Your role is to research the project and present information to the jury, so that they can decide on a winner. Each of the non-jury groups has to read the project documents and watch the short film about the project and must prepare a short presentation for the jury.

You will need to cover the following themes:

- What function does the project serve, and how well does it serve it?
- To what extent is it sympathetic to the environment?
- To what extent does it serve its community?
- To what extent is it inspired by the culture of the place?
- What are its aesthetic merits?
- Can it serve as an example others can follow?

You will have six minutes for your presentation.

# Preparation of Criteria and Questions (Jury Group)

The jury group needs to reflect on the criteria that have been developed in the previous sessions and decide on a definitive list of criteria that will be used to award the prize.

You will need to think through the different criteria and give each a weighting out of 5 to show how important it is to the prize.

Once you have completed this, share the weighted criteria with the research groups.

# Projects to choose from (one project per research group):

1. [Nasrid Tower \(Spain\)](#): The restoration of an historic tower, with the addition of modern interventions in contrast with the structure.
2. [Tabiat Bridge \(Iran\)](#): A pedestrian bridge that created space for social interaction.
3. [Superkilen \(Denmark\)](#): An urban park, inspired by elements from a range of Danish communities, and created as a space for social interaction where different cultures can feel at home.
4. [Al-Salam Cardiac Hospital \(Sudan\)](#): A health centre, designed using sustainable materials and recycled shipping containers.
5. [Altach Cemetery \(Austria\)](#): A cemetery to serve the Islamic community combining tradition and modernism.



# Projects to choose from (one project per research group):

Contd.

6. [Umubano Primary School \(Rwanda\)](#): A school constructed to fit in with the local landscape, using simple materials, some of which come from the local environment, and which creates attractive spaces for students.
7. [Palmyra House \(India\)](#): A house built in a coconut grove and designed not to interfere with the landscape.
8. [Tabriz Bazaar \(Iran\)](#): The restoration of a declining bazaar, which preserved the buildings and revived traditional craft trades
9. [Mbaru Niang Wae Rebo Village \(Indonesia\)](#): The preservation of a village by a group of young architects. This project led to villagers relearning forgotten techniques.
10. [Bir Zeit Historic Town \(Palestine\)](#): A project to create a model restoration and rehabilitation scheme, that involved local people in the process.

# Activity 2

## Presentations

Each group will present to the jury for no more than 6 minutes, explaining how their project meets the criteria for the award.

The jury will then have 2-3 minutes of questions to clarify any aspects that are unclear or points that have been missed

# Activity 3

## Jury Deliberations

The jury must select one project out of the four to be awarded the prize.

The four other groups should observe the process of consideration and particularly how the weighting is applied.

If the jury can't agree, the members of the jury will vote to determine the winning project.

# Activity 4

## Final Discussion

- Is this type of judging process successful in making distinctions or comparisons between different works of art?
- How does the process of getting experts to award a prize compare to things being judged as good by public opinion or mass votes?
- Does popularity mean that something is successful or beautiful?
- What gives a project significance and meaning?



# Extension Activity 1: Bob Dylan and the Nobel Prize for Literature

Did Bob Dylan deserve the  
2016 Nobel Prize for  
Literature?

Some people think yes, others  
think no. It was unusual for a  
singer/songwriter to be given a  
prize usually given to writers.  
Most people recognise Bob Dylan  
as being a great musician, but not  
all agree that his work is  
literature.

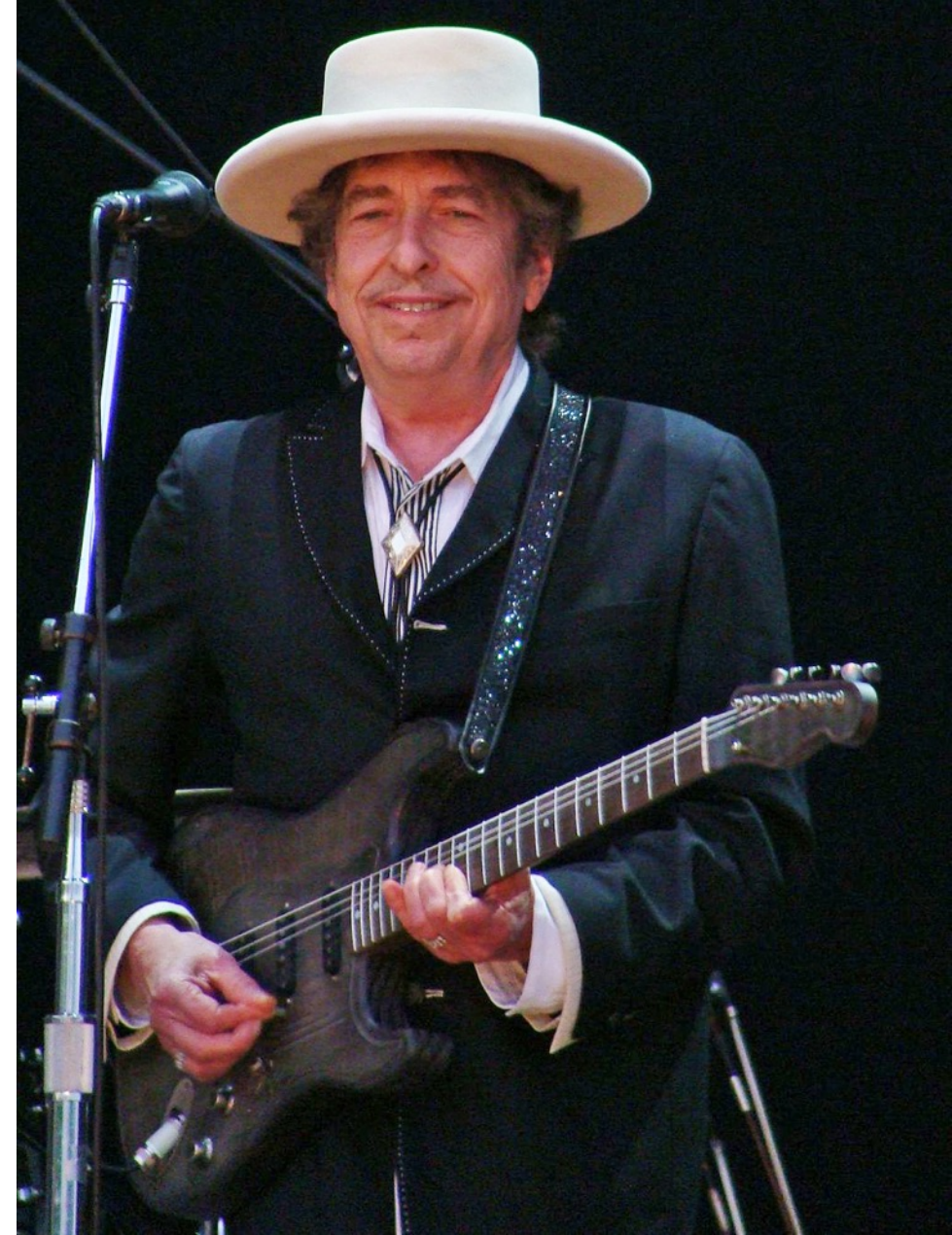
Listen to one or two examples of his songs:



[Hurricane – Bob Dylan](#)



[Blowing in the wind – Bob Dylan](#)





## Nobel Committee Statements:

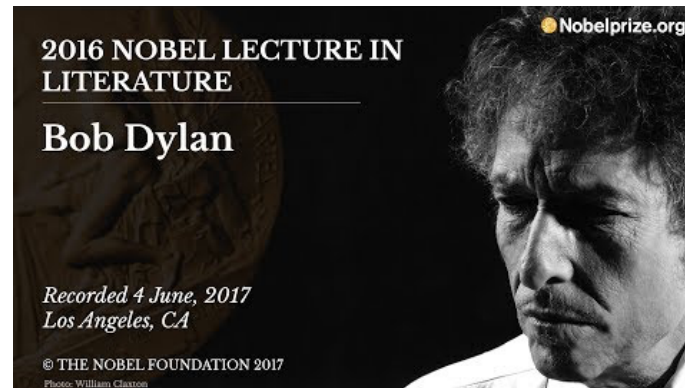
The Nobel Prize in Literature 2016 was awarded to Bob Dylan "for having created new poetic expressions within the great American song tradition".

[https://www.nobelprize.org/nobel\\_prizes/literature/laureates/2016/announcement.html](https://www.nobelprize.org/nobel_prizes/literature/laureates/2016/announcement.html)

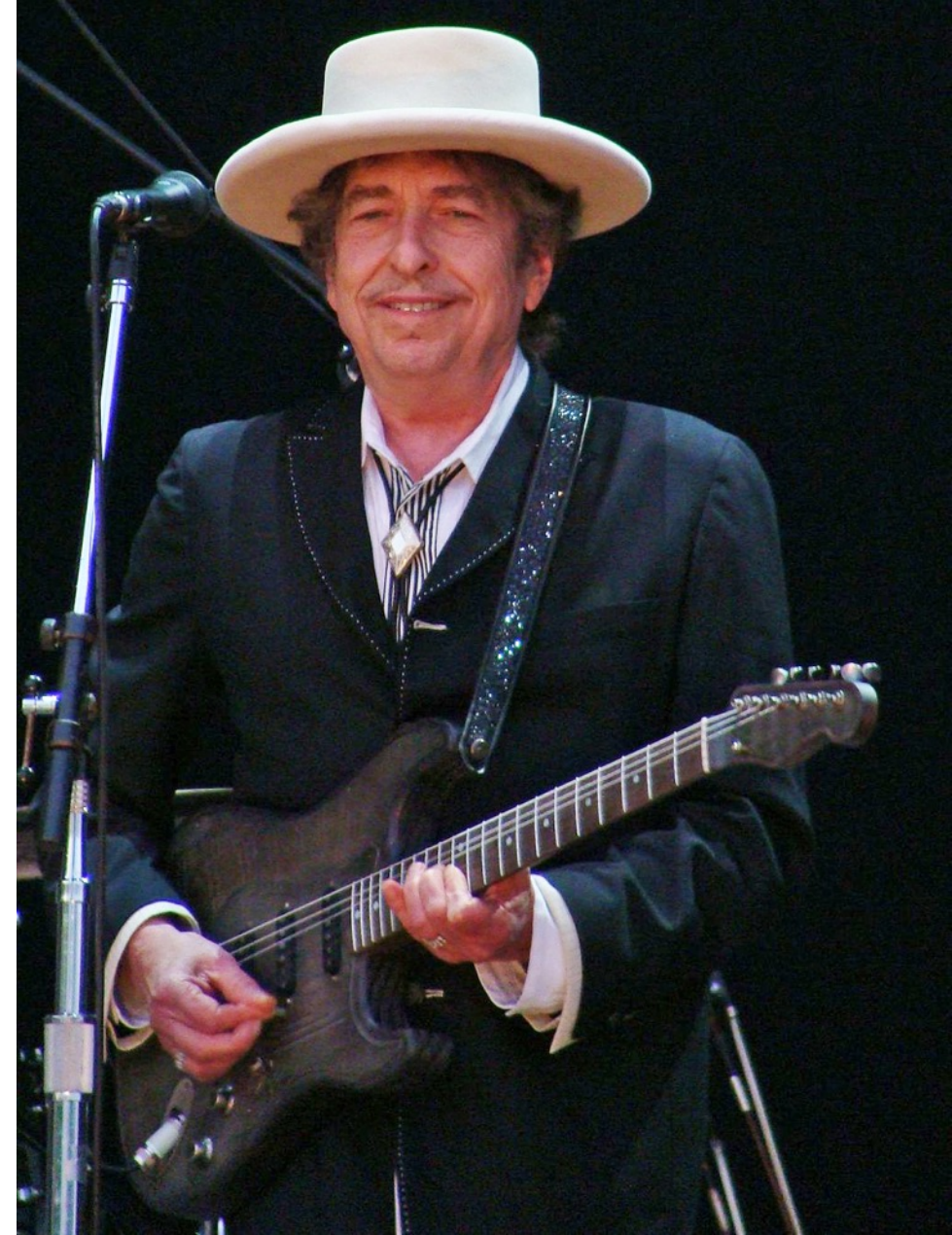
Here is what Bob Dylan himself had to say:



Acceptance speech



The lecture he gave as the one condition of receiving the award.



# Extension Activity 2

## The Turner Prize

Since it was set up in 1984, the Turner Prize is one of the best-known, and often controversial, visual arts prizes. Each year, four artists are shortlisted, and the prize awarded for an outstanding exhibition or other presentation.

The prize was first awarded in 1984. It was founded by a group called the Patrons of New Art who had been formed in 1982 to encourage wider interest in contemporary art and assist the (then) Tate Gallery in acquiring new works.

It is given to **'A British Artist'**.

'British' can mean an artist working primarily in Britain or an artist born in Britain working anywhere. Why could this definition be problematic?

About the Turner Prize: <http://www.wired.co.uk/article/turner-prize-2017>



**“The Physical Impossibility of Death in the Mind of Someone Living,” 1991.**

**Tiger shark, glass, steel and formaldehyde, 7 x 17 x 7 feet.**

Courtesy Damien Hirst and Hirst Holdings/Tate Modern/PA



# How are the Turner Prize and the Aga Khan Award for Architecture similar and different?

- Are they similar in having a focus?
- Are they similar in ambition?
- Do they look for the same sorts of things in different media?
- In what ways are art and architecture different?
- Reflecting on Hirst's statement – what do you think creativity is?
- Do you think it is ethical to use animals as art? How does this have a bearing on the use of resources in the arts? Should architecture be judged on the materials used?

“It’s amazing what you can do with an E in A-Level art, a twisted imagination and a chainsaw”.

Damien Hirst (Turner Prize Winner 1995)



## Lesson 4 – Who deserves the recognition for works of art?

# Lesson 4 – Who deserves the recognition for works of art?

This lesson takes a short-listed Aga Khan Award Project and involves deciding how the prize money should be awarded if the project wins. A key question to consider is:

- Is the contribution of the designer or the creator more important when giving recognition to works of Art?

# The Story of the Two Viziers

The Caliph of Baghdad had two Viziers who were both considered to be very cultured and refined. The members of the Caliph's court continually discussed which had the best taste and finally persuaded the Caliph to put this to the test. The Caliph decided that each would organise a party for the court, and the one whose party was judged to be best would be decided to be the most elegant and tasteful member of the court.

The first Vizier's party was held and was seen by many to be perfect. He had invited a diverse group of cultured and intelligent guests, selected a delicious menu, put up beautiful decorations, and arranged lighting that was flattering and made people appear even more attractive: all the ingredients were there for the perfect social occasion. The evening went without a flaw: there was beautiful music and dancing, people recited poetry, conversations were interesting, thoughtful and amusing.

Many members of the court thought that there was no way that the second Vizier could possibly beat such an amazing party and predicted that the first was the definite winner of the contest.

One week later it was the turn of the second Vizier. There was much anticipation of what he would do to try to beat the first Vizier's party but when they arrived the court found, to their surprise, that he had chosen to copy the previous week's event. He had invited the same people, organised the same food, decorations, lighting and entertainment. To their surprise, the court found themselves echoing the same conversations that they had at the first party; their actions were reflections of those they had made the week before. But they found it impossible to criticise the second Vizier, because they found themselves enjoying themselves just as much as they had the week before.

# The Story of the Two Viziers (Continued)

At the end of the party the court waited to see what decision the Caliph would make. The Caliph paused dramatically, and then announced, 'Tonight's party is the winner. May its maker be blessed by the Lord, and by our appreciation for the experience he has given us, which we will always remember.'

The court stood in silent surprise. Was the Caliph making a joke? No-one knew how to react. Finally someone plucked up the courage to ask the Caliph whether he was being ironic, or if he could explain, as many of the court were mystified.

The Caliph said, "This may seem to be curious, but the reasons for my choice are this. The memory of last week's party had faded and we had forgotten much of what happened. However the party this week has restored our memories of what had occurred. The memories were like the evaporated perfume from a broken bottle. Now we have them back. This is a true act of creation, which has brought back our happiness, memories and recognition. It is a victory over the annihilation of the past. No success can be sweeter than this!"





# How should the prize money be apportioned, and why?

Watch the film about the [Ceuta Public Library](#), a finalist in the 2016 Award cycle.

In the event of this project winning an award, who deserves what portion of the prize money of USD200,000?

Look at the following people who contributed to the project and decide how you would divide the prize between them. You can choose to reward any number of people, and give any amount you like, up to a total of USD200,000.



Who deserves  
the recognition  
for the creation  
of Ceuta Public  
Library?





# Fernando Villada Paredes

The city archaeologist who identified the site as significant and made a case for its preservation to the municipal authorities.

He worked with a team of three other archaeologists on the project.





The city archaeologist's team who worked with the archaeologist on the excavations (three people)



# Angela de Paredes and Ignacio Pedrosa

The architects who designed  
the building



# The design studio team at Paredes and Pedrosa Architects

The team of ten people in the architects' studios who were behind the detailed development of the design.





# Amando Cuellas

General Manager for Infrastructure Works at the Ministry for Culture, and his colleagues, who agreed to prevent the site from being used for commercial development. They decided instead to develop the scheme to create a library that preserved the archaeological remains.

# Maria Isabel Deu Del Olmo

Cultural Manager of Ceuta City who was instrumental at developing the case for a Library at a local level.





# The construction company

The team of twenty people who  
actually built the Library.





# Jose Antonio Caballero (left)

The Director of Ceuta Public Library, whose management has made it a vibrant community hub

His assistant Maria Dolores Garcia (not shown)



# Jose Antonio's team

The staff who organise a range of activities for children visiting the Library on a day-to-day basis.



# Final thoughts on judgement

Choice and direction in the context of design

- Is it possible to make judgements in the arts?
- Are these judgements objective or subjective?
- Does it matter whether they are objective or subjective?
- What level of choice do we have in shaping our environment?

# Extension:

Design as a way of thinking and knowing

Can an Arts education give us a structure by which to approach life?

**Case Study 1:** From architecture to music: Thomas Brumby

**Case Study 2:** From architecture to fragrances: Ahmad Hamid



# How does the design process shape our way of thinking?

[Thomas Brumby](#), born in Newcastle, England in 1989.

Philosopher, Architect,  
Musician, Producer



# Riha Helwa: A Beautiful Smell

Ahmad Hamid



Rachele Maistrell

# Flowers Upon You

by Ahmed Youssef Soliman from al-Masry al Youm, 4<sup>th</sup> November 2017

**Ahmad Hamid – from architectural design to designing fragrances, with his collection ‘Riha Helwa’ (‘A Nice Smell’).**

Ahmad Hamid is a 61 year old architect who has been working in the realm of design since his graduation from Cairo University’s engineering department. He recently spent two years as a consultant to a large firm in Germany before returning to Egypt in 2015. Hamid has always been passionate about fragrances, and paid close attention to the release of new perfumes by leading international perfumeries, to the extent that he delved into understanding the components of fragrances he appreciated, trying to identify the secret ingredient that attracted him to each. Before moving to Germany four years ago, the idea of Riha Helwa was quietly germinating in his mind.

Hamid acknowledges that his project may seem odd to those who believe that his profession is one limited to the narrowest understanding of architecture. He says: “architecture and design in general is a direction, one that gives its practitioners a great sense of fulfilment from adding flair and quality to people’s lives.”

From here, Hamid embarked on his project, with the ability of an engineer to apply his design skills to a space, a chair, or a piece of jewellery. In this case, he applied his design skills to produce a perfume. He followed the classical design process of first developing the main component then adding other layers, which soften its dominance while increasing its depth. At the end, he added a final layer, giving his perfume a ‘skin’. His respect for the fragrances themselves means that Hamid leaves them pure – avoiding the use of alcohol, which is often used in commercial perfume making.

“I was my first client”, says Hamid, explaining that one day while working in Germany, he was late for a meeting due to the fact that its timing had been changed; when his colleagues found him working quietly in his office they told him that that they had assumed he was absent that day, because they couldn’t smell his fragrance in the air. It was from then Hamid’s project evolved from fragrances scattered in the spaces in which he moves to the realm of the professional.

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Hamid relies mainly on the fragrances of jasmine, rose, musk, oud and sandalwood. Then he adds other layers of scents that partially conceal or fuse or contrast with the source, producing the unique fragrance. Hamid takes a clear course: he puts his vision first and then mixes the ingredients in precise doses, until the mixture comes out to his satisfaction, sometimes perfumes include as many as 15 elements. His perfumes' names also come from the ingredients of the fragrance. These include 'Passion, Sweet Passion', 'Sharifa', 'Sharifa Bouquet', 'Desert Oud', 'Nair', 'Yemena', 'Zuzu', and 'Shawq'.

Hamid comes from a Cairo family with ancestry from Andalusia, from Morocco, from the Caucasus, the Hijaz. "It is a source of pride", he says. "My perfumes hark back to these origins in their combinations of elements, yet without nostalgia and without brushing aside technology or modernity. 500 years of ancestral 'flavour'" he adds.

In conclusion, Hamid reflects on engineering and design as a kind of uplifting and life-changing 'ornamentation of life' for other people. Other projects he is working on include a prototype housing project for poor or low-income families. He hopes that this will be adopted by the Ministry of Housing or the Egyptian Presidency.





Are there projects  
in our own society  
that merit an Aga  
Khan Award for  
Architecture?

In what ways do we  
think they deserve  
such an important  
award?





Can there be  
beauty/value  
in simple  
common  
materials?

Mud for example



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Does  
history/time  
give buildings  
and work of art  
greater  
significance?

For example, the [Nasrid Tower](#)





# Background Information



# About His Highness the Aga Khan

His Highness the Aga Khan, the founder and chairman of the Aga Khan Development Network (AKDN), is the 49th hereditary Imam (spiritual leader) of the Shia Imami Ismaili Muslims. He is graduate of Le Rosey School and Harvard University.

His Highness has been deeply engaged with the development of countries around the world for over 60 years, through the work of the Aga Khan Development Network (AKDN).

The AKDN is a group of private, international, non-denominational agencies working to improve living conditions and opportunities for people in specific regions of the developing world. The Network's organisations have individual mandates that range from the fields of health and education, to architecture, rural development and the promotion of private-sector enterprise.

Together, they work towards a common goal – to build institutions and programmes that can respond to the challenges of social, economic and cultural change on an on-going basis.



# About the Aga Khan Trust for Culture

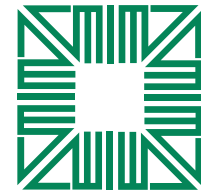
The Aga Khan Trust for Culture (AKTC) focuses on the physical, social, cultural and economic revitalisation of communities in the developing world. It includes the Aga Khan Award for Architecture, the Aga Khan Historic Cities Programme, the Aga Khan Music Initiative, the Aga Khan Museum in Toronto, Canada, the on-line resource Archnet.org and related programmes. (<https://www.akdn.org/our-agencies/aga-khan-trust-culture>)



AGA KHAN TRUST FOR CULTURE

# About the Aga Khan Award for Architecture

The Aga Khan Award for Architecture (AKAA) is an architectural prize established by His Highness Aga Khan IV in 1977. It aims to identify and reward architectural projects that successfully address the needs and aspirations of Islamic societies in the fields of: contemporary design; social housing; community development and improvement; restoration, reuse and area conservation; landscape design; and the improvement of the environment. It is presented in three-year cycles to multiple projects and has a monetary award, with prizes totalling US\$ 1 million. Uniquely among architectural awards, it recognizes projects, teams, and stakeholders in addition to buildings and people. (<http://www.akdn.org/architecture>)



Aga Khan Award for Architecture

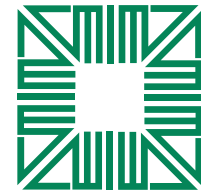


# Why is the Aga Khan Award for Architecture significant?

The Award is of global significance for several reasons:

1. It has the largest prize of any architectural award – USD 1,000,000 is shared between the winners in every cycle;
2. It is pioneering in the issues it identifies as significant, including a wide range of social and environmental issues and a strong concern for how a project serves its community;
3. It is steered and assessed by global leaders in the fields of architecture, art, economics, sociology, philosophy and a whole range of other subjects. This range of views is unique.

The breadth and depth of its approach means that the AKAA is highly respected around the world. This approach also raises questions pertinent to the IBDP Theory of Knowledge course.



Aga Khan Award for Architecture

# About the Aga Khan Academies

The Aga Khan Academies form an international network of schools being established by His Highness the Aga Khan in countries across Africa, South and Central Asia, the Middle East, and Europe. The Academies are founded on His Highness the Aga Khan's vision to develop home-grown leaders with a strong sense of ethics and civic responsibility.

The Aga Khan Academies select talented students based on merit and regardless of socio-economic background, race, religion or culture. Financial assistance is available to ensure that lack of means does not limit access. The Academies follow the International Baccalaureate (IB) curriculum, ensuring a global standard of educational excellence.

In addition to providing an international standard of education and leadership experience to its students, the Aga Khan Academies work to strengthen the quality of education more widely by providing professional development programmes for educators in the regions where they are present and by modelling best practices as centres of excellence in education.



# About the Aga Khan Academies

We would welcome feedback about your experiences using these resources in your school. If you have comments, ideas for improvements, or would simply like to know more about our work, please send an email to: [curriculum@agakhanacademies.org](mailto:curriculum@agakhanacademies.org)





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EDUCATION