ARCHITECTURE, COMMUNITY AND
THE AGA KHAN AWARD FOR ARCHITECTURE

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ABSTRACT

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This thesis aims to understand/explore how architecture can assume social responsibility and offer solutions to social problems by focusing on projects awarded by the Aga Khan Award for Architecture (AKAA). Unlike many major architecture awards, the AKAA prioritizes social contribution and the projects selected by the award features architects taking social roles other than simply being the designer. While examining the social responsibility of architecture, the thesis explains the alternative roles that the architect can take on regarding certain themes. The first chapter investigates the history of "community-oriented architecture" and its examples in the literature. The second chapter focuses on the projects awarded by the AKAA with reference to the contributions of architecture to social development. From the first award period to the last (1980-2019), 124 projects were examined and 8 examples suitable to the scope of the thesis were selected. When selecting these examples, three main themes were determined (using parameters such as economic resources, relations with local government, organization, community education, etc.): "Participatory Architecture", "Urban Upgrading and Community Development", "Historical Restoration and Socio-Economic Revival". Under these themes, subheadings were created according to the alternative social role assumed by the architect. The extensive archive of the Aga Khan Award for Architecture was used for the necessary documents such as detailed information about the projects, technical reports, jury reports.

Keywords: Community Architecture, Aga Khan Award for Architecture

ÖZET

MİMARLIK, TOPLUM VE AĞA HAN MİMARLIK ÖDÜLÜ

Bu tez; toplumsal problemlere "mimarlık" yoluyla çözümler üretmeye çalışan mimarlık örneklerini, Ağa Han Mimarlık ödülü aracılığıyla incelemeyi amaçlamaktadır. Pek çok büyük mimarlık ödülünün aksine Ağa Han Mimarlık Ödülü, ödüllendirdiği projelerin büyük bir kısmında projelerin toplumsal katkılarını önceler. Bu bağlamda ödülün seçtiği bu projeler, mimarın tasarımcı rolü dışında üstlendiği diğer toplumsal rolleri araştırmak için ideal bir konumdadır. Tez, mimarlığın toplumsal sorumluluğunu incelerken mimarın üstlenebileceği alternatif rolleri belirli temalar ile açıklar. İlk bölümde "toplum odaklı mimarlık" kavramının tarihçesi ve literatürdeki örnekleri incelenmiştir. İkinci bölümde Ağa Han Mimarlık Ödülü'nün ödüllendirdiği projeler üzerinden mimarlığın toplumsal gelişmeye yapabileceği katkılara yer verilmiştir. Ödülün ilk ödül döneminden son ödül dönemine kadar (1980-2019) ödüllendirdiği 124 proje incelenmiş ve tez kapsamında araştırmak için elverişli olan 8 örnek seçilmiştir. Bu örnekler seçilirken, projelerin toplumsal problemlere çözüm üretirken kullandıkları yöntemlere göre (ekonomik kaynaklar, yerel idare ile ilişkiler, örgütlenme, topluluk eğitimi gibi parametreler kullanılarak) üç ana tema belirlenmiştir: "Katılımcı Mimarlık İle İnşa Etme", "Kentsel Gelişim ve Toplumsal Kalkınma", "Tarihsel Koruma ve Sosyo-ekonomik Canlandırma". Bu temalar altında, mimarın üstlendiği alternatif toplumsal role göre alt başlıklar oluşturulmuştur. Projelerle ilgili detaylı bilgiler, teknik raporlar, jüri raporları gibi gerekli belgeler için Ağa Han Mimarlık Ödülü'nün geniş arşivinden yararlanılmıştır.

Anahtar Kelimeler: Toplum Odaklı Mimarlık, Mimarın Toplumsal Rolü, Ağa Han Mimarlık Ödülü

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CHAPTER 1

INTRODUCTION

1.1.   Problem Statement

Before we begin, I would like to explain why I consider it necessary to investigate the community-oriented architecture and social responsibility of architecture. Today, the architectural tradition that has become dominant and accepted in many areas has begun to lose its widespread dominance and be questioned for about the last 20 years. Thus, different pursuits in the field of architecture were opened up, and the number of these trials gradually increased. To better understand this process, it would be helpful to go back to 1988. The exhibition "Deconstructivist Architecture" was organized by Philip Johnson and Mark Wigley at MoMA in New York in 1988. Architects participating in the exhibition focused on the "emergence of a new sensibility in architecture" by "displacement of the traditional virtues of harmony, unity, and clarity with disharmony, fracturing, and mystery"[1]. Although the exhibition did not have a long-term impact, the seven architects who participated in the exhibition in the following years were referred to as the first generation of the international "star architects"[2]. The generation of "star architects" has made an impact that architects in previous periods could not even imagine. Besides the large-scale projects being built, they also dominated the architectural media and educational studios. In the formation of this situation, the existence of unlimited capital investments after 1990 and the transfer of a significant part of these investments to the construction and real estate sector were effective. In addition, advances in computer technology, the rapid development of the Internet and the acceleration of communication opportunities during this period were other factors. The economic crisis in 2008 and the origin of this crisis in the real estate sector became a breaking

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[1] Exhibition's poster: "Deconstructivist Architecture". https://assets.moma.org/
[2] The exhibition includes drawings and models by Frank 0. Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha M. Hadid, Bernard Tschumi, and the firm of Coop Himmelblau.

point for star architecture[3]. Thus, the legitimacy of a type of architecture that has become dominant in the architectural environment has become questionable. And in recent years, architectural practices that produce alternative positions outside the dominant discourse in the architectural environment have begun to gain momentum. When we look at the 15th Venice Architecture Biennale, held in 2016, we can see one of the efforts to bring social responsibility back to architecture. Alejandro Aravena, the curator of the biennale, says in the statement:

> We are very aware that the battle for a better-built environment is a collective effort that will require everybody's force and knowledge. That is why we would like this Biennale to be inclusive, listening to stories, thoughts and experiences coming from different backgrounds[4].

The curator's statement that a better-built environment can be achieved as a result of a collective effort, and his handling of this issue as a biennial theme, can be interpreted as an emphasis on solidarity architecture (considering the architect's other works). According to Aravena, this biennial aims to make it clear to a wider audience "what it is like to improve the quality of life while working on the margins, under tough circumstances, facing pressing challenges". This is an opportunity to make visible and widespread alternative architectural practices that have not been noticed under the pressure of mainstream architecture for many years such as solidarity architecture, community architecture.

I believe that the political and social role of architecture should be examined today, with the prediction that the examples in this field will become more visible and widespread in the coming years. I think it is more important for people to be in solidarity than before, and it might be possible to evaluate this change through the Aga Khan Award for Architecture.

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[3] H. Sinan Omacan, "Preface", in *Dayanışma Mimarlığı Exhibition Book*, ed. TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, (İstanbul, 2017), 7-9.

[4] Venice Biennale Announces Theme for 2016 Event: "Reporting From the Front" https://www.archdaily.com/772776/venice-biennale-announces-theme-for-2016-event-reporting-from-the-front

1.1.1. A social role for architecture

"Architecture is a tool to improve lives."

Anna Heringer

Safeguarding public interest is a fundamental concern for architects. The responsibility to protect the safety, health and well-being of the public comes as a natural attachment to the licence of practicing architecture. A society's welfare is directly connected to the social support provided for all individuals and is reinforced by the safety and comfort of spaces created by architects. Because of this direct connection, architecture has certain environmental and social responsibilities in many fields. These social responsibilities and professional identities of architects have varied considerably throughout history. We see the architect's professional identity evolving from the master builder to the Renaissance architect who served the elite sections of society, and then to the activist gradually interested in social problems. Briefly addressing the roles of the architect in history will allow us to better understand this change in the role of the architect.

The term architect is derived from ancient Greek, where *arkhi* means chief or master, and *tekton* means builder or worker. The architect was mostly understood as a master of construction until the Renaissance when architecture was begun to be seen as a professional and as an intellectual activity removed from hands-on construction. During this period, the architect started to evolve into a knowledgeable expert on many issues other than architectural design and building construction.[5] In the Renaissance, the architect was considered a "renaissance man" and therefore was expected to "have both a broad and comprehensive knowledge…. along with their potential application in at least one, and possibly more, of the following pursuits; science, art, medicine and architecture".[6] On the other hand, one can argue that the roles of the architect were dramatically reshaped after the Industrial Revolution. With industrialization, the responsibilities of the architect began to increase as different areas of expertise evolved and lost the holism it once had. And by the

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[5] Chad B. Jones,"The Role of the Architect: Changes of the Past, Practices of the Present, and Indications of the Future" (Master diss., Brigham Young University, 2006), 9-10.

[6] Catherine Wilkinson, "The new professionalism in the Renaissance" in *The Architect: Chapters in the History of the Profession* ed. Spiro Kostof (Oxford University Press, 1977), 126-130.

1950s, architects' different task definitions became obvious, because the construction of large-scale buildings required architects to share some tasks and focus in that area during the construction process.[7]

Although there have been some developments in this regard since the beginning of the 19th century[8], architects started to take a more proactive position towards the problems of communities during the 1960s with the community action against destructive approach to urban renewal. The idea of a socially-oriented practice that goes beyond the architect's relationship with patrons and contractors started to develop after these years. Community action tried to highlight the real needs of urban areas and inspired architects to take on social roles other than "designer". In the literature, these architects are defined as an umbrella term: "community architect"[9]. Designer role of architect is in the background; roles such as activist, mediator, facilitator, leader, and manager are at the forefront.

It can be mentioned specifically about projects of a community architect such as strengthening existing social elements like participation, democracy, transparency. In addition to this, promoting the local economy and business, creating solutions for communities affected by any disaster are some social roles of architecture. In such projects, what the architect is really interested in is social dimensions and "people" served by architecture. All other concerns come after this social interest. According to architect Rachel Minnery, director of "Built Environment Policy at the American Institute of Architects", a socially responsible architecture contributes to the common good and it "advocates for design as a means to help alleviate social distress"[10]. Sometimes it is to communicate with the owner using initiative in the management of the process. Sometimes it is to find an intermediary

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[7] Bernard Michael Boyle, "Architectural Practice in America 1865-1965- Ideal and Reality" in *The Architect: Chapters in the History of the Profession* ed. Spiro Kostof, (Oxford University Press,1977), 334.

[8] Towards the middle of the 19th century, the new generation of architects and reformists such as Robert Owen, William Morris, Thomas Blashill, E.R. Robson played an active role in the field of "social architecture". They were willing to use their profession for social aims. Morris focused on creating a new architecture based on modest traditions and social needs. Some builders of new communities in England and architects were affected by this idea and they tried to improve conditions in cities. However, architecture was still seen as an elite endeavour, because throughout its history it always had a direct relationship with capital.

[9] Graham Towers, *Building Democracy: Community Architecture in the Inner Cities* (UCL Press:1995), 188.

[10] Rachel Minnery "Socially Responsible Design Overview" in *The Architect's Handbook of Professional Practice*, (Hoboken: Wiley, 2014), 117-130.

who will provide funds to meet the needs of communities who are not even aware of the opportunities they lack. In addition, mediating between authorities and the community in need and informing them about social responsibility and encouraging authorities in this sense can also be one of the social roles undertaken by the architect. By organizing the community, they create solutions that ensure an informed evaluation of limited opportunities. The architect takes an active role throughout the process and takes action to find resources that can be transferred to the project. Sometimes it is also possible to say that an architect assumes social responsibility by giving up fees or donating design and consultancy services to a community.

In this regard Hassan Fathy took one of the remarkable steps in 1969 with his book *Architecture for the Poor.* Fathy argued that the architectural profession should give priority to those who need its services the most. This book influenced a generation of architects and served as an important manifesto written in the name of architecture's social responsibility[11]. Fathy opposed the demolition and reconstruction of rural settlements by administrations as a result of technocratic decisions that disregarded their internal dynamics, social structure and relationship with the environment[12]. In the late 1970s groups such as Development Workshop, ADAUA (City and Architecture Group for Africa), CRA-Terre (Soil Architecture Group) became the pioneers of a movement which promoted a stronger social role for architecture which took into account a low-profile architecture of limited means aiming to incorporate participation and provide social benefit[13]. In 1974, the book *Freedom to Build: Dweller Control of the Housing Process* was published as a joint effort led by John Turner and R. Fichter. Turner argued that to obtain what is not provided to them is a right for people. Turner worked on a number of restructuring and slum improvement programs across the United States as part of community development initiatives. In the same period, Rod Hackney, criticized architecture for being an elite occupation serving the wealthy, and argued that instead, it should seek out the poor. For Hackney, architecture is nothing without the participation of everyone involved in its production and profession (designers, collaborators, participants and users) as this participation is social by definition because of being directly

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[11] Süha Özkan, "Mimarlık ve Toplum" *Dosya 24: Mimarlığın Toplumsal Sorumluluğu*, 2011, 1-3.
[12] Abdel-moniem Mahdy El-Shorbagy, "The Architecture of Hassan Fathy: Between Western and Non-western Perspectives", (PhD diss. University of Canterbury, 2011).
[13] Süha Özkan (2011) "Mimarlık ve Toplum" Dosya 24: Mimarlığın Toplumsal Sorumluluğu, pp:1-3

linked to human interaction[14]. As shown in such examples, architects start to leave their traditional role which capital considers as a means of profit and investment. They adopt other roles such as speaking in the name of a community, collaborating with members of a community, designing for and with communities, using arenas of social engagement, employing their professional network for communities in need and sometimes being directly involved in building production. An architectural practice of social responsibility prioritizes the public good and sees design as a tool of solving social hardships.

  This thesis considers the social role of the architect as taking on alternative roles in community development. It focuses on the roles undertaken by architects who work outside of architectural programs and user groups that capital considers as a means of profit. Unfortunately, today the architect has a very defined role in which architecture is reduced to just a commodity. Removal from this role may be possible through the rediscovery of its relationship with society. It is important that architects start creating best practices by learning from each other and sharing their experiences on this issue. One of the thesis's aims is to contribute to this learning process through explaining the meaning of community architecture and illustrating different approaches with examples.

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[14] Wiek Röling and Rod Hackney, "Community Architecture and its Role in Inner City Regeneration" *RSA Journal*, February 1989, Vol. 137, No. 5391 (Royal Society for the Encouragement of Arts, Manufactures and Commerce), 149-162.
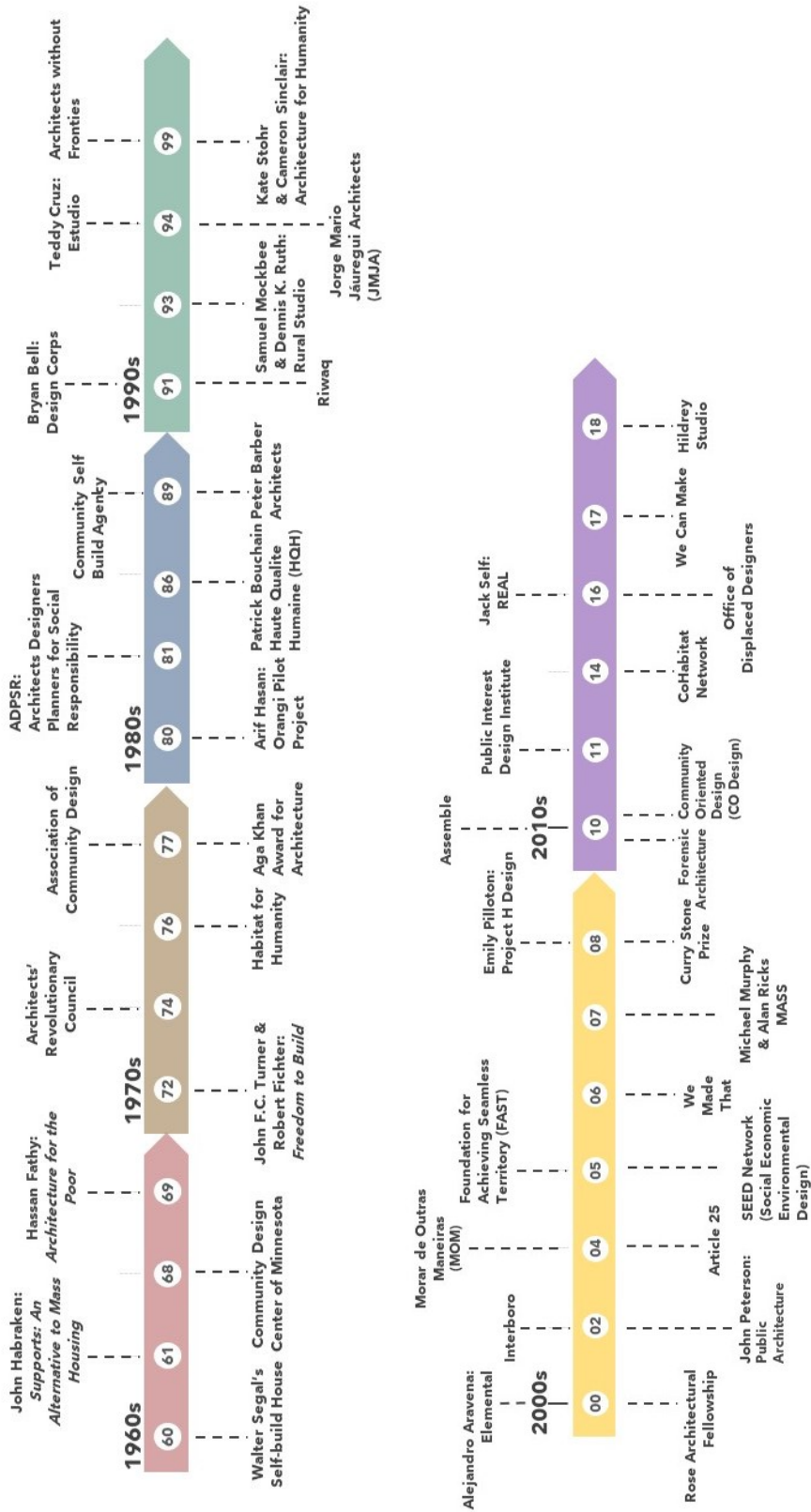
Figure 1. Timeline of community-oriented architecture practices
(compiled and prepared by author)

1.1.2. The Aga Khan Award and community-oriented architecture

The Aga Khan Award for Architecture (AKAA) was established by the Aga Khan Development Network (AKDN) in 1977. AKDN conducts philanthropic works in developing countries and aims to increase the welfare of societies[15]. The Aga Khan Award for Architecture (AKAA) is one of the organizations for this aim. Unlike most major design awards, the Aga Khan Award for Architecture has focused on the social, cultural and economic impact of the projects submitted for the award. Also, since its establishment the award does not prioritize whether the projects were created by professional architects. The AKAA aims to reward both architectural quality and social relevance despite the difficulty of defending them at the same time[16]. I will argue that it is necessary to see the AKAA as an important award in promoting social responsibility over architectural quality and mastery per se.

AKAA, which completed its fourteenth cycle in 2019, distributes the $1 million grand prize among the "design excellence" projects selected for each cycle. Projects often have different geographies, different functions and different construction costs[17]. This shows us that the award does not highlight any categories, it evaluates each in its own context[18]. However, the most important thing about AKAA for this study is that "excellence" in an architectural project has a direct relationship with the social needs it meets. One of the objectives of the award was described as "redefining architectural excellence in a socioeconomic context"[19] in the 1980 Cycle's jury report. The Aga Khan Award for Architecture (AKAA) is mostly about the "enduring values of architecture in creating physical and visual manifestations that speak to their communities, relate effectively to their

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[15] The AKDN's activity is not limited to a single community or country. Its primary concentration is in underdeveloped countries, although it also runs programs in North America and Europe. "Pluralism is a central pillar of the AKDN's ethical framework". (AKDN Website: https://www.akdn.org/about-us/frequently-asked-questions)

[16] Sibel Bozdogan, "The Aga Khan Award for Architecture: A Philosophy of Reconciliation", *Journal of Architectural Education*, 45:3(1992), 182-188.

[17] High-budget projects such as "Campus of the American University of Beirut" by Zaha Hadid Architects (Cost: 8,800,000 USD) and less-known designers and projects such as "Sandbag Shelters" by Nader Khalili (Cost: 4 USD each module) are can be good examples for understanding wide spectrum of AKAA.

[18] Şebnem Yücel, "The Aga Khan Award for Architecture" *International Journal of Islamic Architecture* Volume 7 Number 1 (2018), 208.

[19] 1980 Cycle Master Jury Statement

users and their economic and societal realities"[20]. Many of the award-winning projects address the needs and aspirations of local communities. Suha Özkan, who has been the secretary of the award (Deputy Secretary General 1983-1990 and Secretary General 1990-2006) stated that mainstream architecture enthusiasts were surprised to see that among the first cycle of awards was the *"*Kampung Improvement Programme"-a slum area improvement project in Jakarta- by KIP Technical Unit in 1980. Because these projects show "the potential in creatively mobilizing capital-saving, labor-intensive strategies" and facilitate economically weak communities to have some input in their own environments. These are not eligible for most architectural awards, the topics they address have little or no interest in architecture. According to Özkan, the AKAA aimed to demonstrate that providing people with better living conditions is the responsibility of architecture as well as the responsibility of humanity by rewarding this project[21].

Furthermore, to "inspire similar efforts elsewhere" is an important criterion for AKAA that seeks projects to offer solutions for other geographies and communities. This approach contrasts with the search for unique masterpieces in many major architecture awards and makes it more clear why the Aga Khan Award for Architecture is examined in this thesis. It encourages the examples of community-oriented projects and architects which are not sufficiently known, to be repeated by increasing the awareness of this project. What constitutes the starting point of this thesis is actually this epitomizing situation of AKAA.

Besides, AKAA does not evaluate solely the final architectural product when awarding projects. In addition, the project's production process and user experience are among the criteria of the AKAA. Actors involved in the production process also receive a share of the prize money like community groups, local governments, and NGOs[22]. This process evaluation criteria puts AKAA in an ideal position to explore the roles that the architect takes in community-oriented architecture projects, where "architecture" is used only as a tool throughout the process. Reports for jury evaluation are prepared by rapporteurs with on-site experience (about 10 days) of projects. Technical rapporteurs, while learning about

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[20] Ashraf M. Salama, "Editorial: The Aga Khan Award for Architecture: Unveiling the Jewels of the Built Environment in the Developing World", *Architects for Peace*, July (2008 Melbourne, Australia)

[21] Süha Özkan, "Mimarlık ve Toplum" *Dosya 24: Mimarlığın Toplumsal Sorumluluğu*, 2011, 1-3.

[22] Hasan-Uddin Khan, "Developing Discourses on Architecture", *Journal of Architectural Education*, 63:2, (2010), 82-84.

projects, evaluate projects' practical realities and contexts. Considering the "photographic images of built works" selections of most other architecture awards, this process of "on-site reporting" is another feature that distinguishes Aga Khan Award for Architecture.[23] Shortly, I believe that architects have been encouraged to take on alternative roles via this award and AKAA does not consider the architect the only authority.

1. 2. Aim of the Study

This thesis considers the social role of the architect as taking on alternative roles in community development. Although architects may take a wide range of roles in assuming social responsibility, in this thesis I will mainly focus on the different roles from a "designer" in order to improve the well-being of a community, and I will investigate the roles undertaken by architects endeavoring with architectural programs and user groups that are not considered "profitable" by the mainstream. This study aims to understand and contribute to the debates on architecture in the service of community by examining social roles of architects in projects that were awarded the AKAA in the last forty years (1980-2019) and understand the role of the award in encouraging the development of communities through architecture. I will argue that the AKAA has been a significant point in encouraging architects and non-architects towards community development via architecture.

In studying the projects that AKAA awarded throughout its history with reference to the priority of enhancing social welfare, I noticed that the projects can be categorized according to the main approaches adopted regarding the community development by architects. The architects, whose primary purpose was to create a solution to a social problem, produced different solutions according to the economic, political and social situations brought by the project. In these projects, I discussed the approaches of architects in three main titles.

1. **Participatory Architecture:** In this approach, members of the community are trained on building construction and the matters of design in order to serve the community's needs with reference to the building type such as a school, a hospital

[23] Ashraf M. Salama, "Editorial: The Aga Khan Award for Architecture: Unveiling the Jewels of the Built Environment in the Developing World", *Architects for Peace*, July (2008 Melbourne, Australia)

or a house. Participatory architecture aims to empower communities in discovering their potentials to overcome problems regarding the built environment by benefitting from existing resources. In this way communities may solve their problems by applying to local labour and resources and accruing minimum cost. By learning a craft, members of the community expand their opportunities of economic activity. People serving their communities and collaborating in production take pride in developing the community they are a part of. They embrace the environment produced as a result of their collaborative efforts. Buildings which are constructed with community participation are maintained with care by the community itself.

2. **Urban Upgrading and Community Development:** This approach aims to provide infrastructural services and to maintain settlements that already exist and some of which were illegally built by those in dire circumstances. In such projects, the aim is to improve the living standards and provide the necessary structures to be built. These projects produce an alternative to displacement policies.

3. **Historical Restoration and Socio-Economic Revival:** This category includes carrying out restoration and the re-functioning of existing buildings in historic settlements. As restoration works are undertaken new job opportunities are created for the community living there through revitalisation as settlements of historical value are preserved, providing cultural and economic continuity. This section includes examples that show how revitalisation in the historic neighborhood can be despite capitalist pressure.

In addition, this study will also question how the AKAA has changed throughout its 40-year journey regarding projects aimed at serving communities. To summarize, while the projects that encouraged social development were mainly "Urban Upgrading and Community Development" projects in the first years of the award; in the following years, the number of such projects decreased as the number of "Historical Restoration and Socio-Economic Revival" projects increased. The distribution of projects in the category of "Participatory Architecture" is uneven. For instance, while no awards were given to this category in some cycles, two projects were awarded in the subsequent award period. The reason might be about

the award's changing jury composition as it might also be linked to changes in architectural discourse through the years.

Table 1. Thematic distributions of community-oriented projects between 1980-2019.
(Drawn by author)

Years[24]	Participatory Architecture	Urban Upgrading	Historical Restoration and Socio-Economic Revival
1980	1	1	0
1983	0	1	0
1986	1	4	0
1989	1	2	1
1992	2	2	1
1995	1	3	1
1998	0	1	1
2001	0	1	1
2004	2	0	1
2007	2	0	2
2010	0	0	1
2013	0	0	1
2016	0	0	0
2019	1	0	1

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[24] There are other categories of projects that receive awards, but only the categories set for the thesis are shown in the table. In other words, the sum of the number of awards in these three categories for a certain year does not give the total number of awards that year.

1. 3. Methodology

This study is largely based on analysing community development projects awarded by AKAA between the years 1980-2019. In the first phase of this analysis, I focused on determining the projects that involved community development and analysed how these projects assume social roles of architecture. During this evaluation, I did not directly adopt the categories that the AKAA has made in classifying the projects on its website (www.akdn.org) and chose to classify the awarded projects according to the categories I listed above. For this classification, I used the 40-year journey and archive of the AKAA award as an encyclopedia of these different solutions. For this purpose, I reviewed 124 projects that have been awarded so far and selected 8 of them to work in detail with architectural examples that take on different roles.

When selecting projects, I first researched the archiving method of the Aga Khan Development Network website. The AKDN[25] site offers a "project finder" tool to access awarded projects. This tool includes categories such as:

- Keyword
- Region
- Country
- City
- Building Type
- Cycle Year

Using the "Building Type" tab, I looked at what types of titles could be examined and saw that projects were classified according to their function[26]. In the context of my research,

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[25] https://www.akdn.org/architecture

[26] Air Transport Facilities, Area Conservation, Commercial Facilities, **Community Development and Improvement**, Cultural Facilities, Education & Information Facilities, Exhibitions / Display Facilities, Funerary Facilities, Higher Education FacilitiesHospitals & Health Facilities, Hotels & Communal Facilities, Housing Complexes, Human Welfare Facilities, Industrial Facilities, Islamic Religious Facilities, Landscape Architecture Landscaping & Planning practices, Library Facilities, Medical Facilities, Multiple Housing, Museums and Exhibition Facilities, Office Facilities, Official Administration Facilities, Official Residential Facilities, Planning Practices, Private Residences, Religious Facilities, Residential Facilities, Restoration & Adaptive Re-use, Restoration and Conservation, Retail Facilities, Schools & Education Facilities, Social Recreation Facilities, Temporary Housing, Transport Facilities, Water Supply and Disposal Facilities.

architecture could be used as a social development tool, regardless of the function of the project. Therefore, I decided that these categories were not useful for my purpose, and I reviewed all projects independently of the categories.[27] I thought that the approaches adopted by the projects while creating a solution to a social problem could be shared in the following topics: "Participatory Architecture", "Urban Upgrading and Community Development", "Historical Restoration and Socio-Economic Revival". Although some of these three titles are included together in some projects, I preferred to study projects according to the prominent approach. Therefore, when examining projects, it should be taken into account that they can create intersections with other titles.

For each main title, I have determined different subheadings (according to the main role undertaken by the architect or architecture in the project). For example, a project in the "Educational Facilities" section of the AKAA's website might be classified under title "Participatory Architecture" and subtitle "Teaching Architectural Craft and Self-support" in this thesis. Instead of a limited classification based on the function of the project solely, I made a more inclusive classification based on the approaches the projects handled the issue of social distress.

Moreover, the brief information about the projects given in the AKDN website including the master jury reports, and Aga Khan's ceremony speech of each award period were the main sources of my classification. In order to reach more detail and visuals on the projects I used to the Archnet archive on the "Architecture of Muslim Societies" from the Archnet website (www.archnet.org). I also reviewed the books published in each award period by the AKAA and the technical reports about the projects. In order to get a better understanding of the architects' positions and to contextualize the awarded projects I did further research on their oeuvres and listened to interviews made with the architects.

Also, I felt the necessity of a comprehensive literature review on "community architecture", "social responsibility of architecture", "designing with public interest in

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[27] I should add, I was curious about what projects were included in the title "Community Development and Improvement" and I specifically studied this category to understand what "community development" means. Only projects related to the improvement of slums were included here. But when you type "community development and improvement" in the "keyword" tab, you can see many projects with different functions. The projects that appear in here are the appropriate projects to study within the scope of my thesis. I believe that this may be due to confusion that the AKAA site is not aware of.

architecture". These terms are mostly included in the literature with the following names: "community-oriented or socially-oriented architecture", "public interest design", "architecture for people", "community design". When examined in detail, it can be seen that there are minor differences between these concepts. However, considering the aim of this thesis, these differences are not critical enough and the "community architecture" term is used generally as an umbrella term for all these definitions throughout the thesis.

The thesis is organized in four chapters. After a general introduction in Chapter 1, titled *"Introduction: Architecture, Community and the Aga Khan Award For Architecture"*, Chapter 2 titled *"The Social Role of Architecture and Architects"* focuses on examples that define a social role for architecture and the variety of approaches that exist under this framework in detail. Also includes a history of the "community architecture". This chapter aims to show some social roles of architects with examples from around the world. Under the title *"Awarding Social Responsibility: The Aga Khan Award Preferences"* in Chapter 3, I analyzed projects given the Aga Khan Award for Architecture, and the approaches of award to social roles of architecture. This chapter consists of a variety of thematic project titles under three main headings. Finally, Chapter 4 *"Conclusion"*, focuses on the importance of community development in the architectural world and the position of the AKAA in this issue.

CHAPTER 2

THE SOCIAL ROLE OF ARCHITECTURE AND ARCHITECTS

Architecture can make a significant contribution to society regarding the conditions in which people live. From creating better working conditions to contributing to the solution of the global climate crisis, architecture can assume social responsibility. Social responsibility defines acting in a way that contributes to the well-being of society and the environment. It is not focused on just making a profit, it also sees society as a stakeholder in the business.[28] When considering the social responsibility of architecture, acts of philanthropy commonly come to mind such as the architect providing architectural services for free. Nevertheless, such examples are the weakest ones in terms of sustainability because they produce one-time solutions[29]. Instead, exploring the roles of the architect in which she or he takes on the responsibilities of contributing to social change might allow us to see the architect's social responsibility in a broader framework.

Architecture's social dimension, is heavily based on the needs, and requirements of users. Architecture can produce people-centered, community-oriented, remedial designs that help reinforce civil society and enable collaboration within local communities. Creating solutions for communities affected by disasters, promoting the local economy and business, strengthening existing social elements such as democracy, transparency, and participation; might be seen as some of the social roles of architecture. In such projects, the architect does not only focus on structure or aesthetics, but on the social dimensions affected by a building and the "people" served by architecture.

This thesis considers the social role of the architect as taking on alternative roles in community development and investigates the roles of architects who work mostly by turning

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[28]"What is social responsibility?" American Society for Quality. https://asq.org/quality-resources/social-responsibility

[29] In the long run, teaching or showing a community to do something may be more beneficial to them than doing something: "Give a man a fish and you feed him for a day. Teach him how to fish and you feed him for a lifetime" Chinese proverb.

to users that capital throws out of consumer society.[30] The aim of this section is to understand the forms of the aforementioned social roles of the architect and to examine the ways in which they occur. The next chapter, will examine how such social roles are realized through the projects awarded by the AKAA.

In order to create community awareness in a society, architect Turgut Cansever claims that the users should have a physical intervention in their own living space, outside of what is offered to them[31]. For instance, housing designs that are not fully finished and are open to interventions over time provides the opportunity to personalize. In this way, people can identify themselves with their homes and cities. Most importantly, they feel their responsibility in the formation of the environment in which they live, as long as they have a right to speak for it. It is inevitable that a person who shrinks and disappears between the giant roads and buildings of giant cities will forget his/her responsibility in the formation of the environment.[32] If people can participate in the formation of their environment, they want to make this better with a spirit of solidarity.

Professor Jeremy Till[33] who is focusing on the political and social sides of architecture, in the preface to the *Architecture, Participation and Society* book, Till claims that although architecture is always integrated with social dynamics as a product and process, and this fact seems to be a clear expression that does not need to be repeated, architectural culture tends to avoid interaction with these dynamics.[34] It is likely that urban planners and architects who take an active role in the formation of the environment tend to avoid interacting with these social dynamics as long as users are unaware of its responsibilities in the creation of the physical environment. It is also possible to say the opposite, architects

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[30] Gülsüm Baydar, "Mimarlığın Değişen Gündemi", *Eskop Gündem*, 3/2/2016 https://www.e-skop.com/skopbulten/mimarligin-degisen-gundemi/2802

[31] *"Güzel, sağlıklı ve kullanışlı bir mimari çevrenin oluşumu için, o çevrede yaşayacak olan insanların katılımını temel prensiplerden biri olarak gören Cansever Hoca, çevreyi koruma sorumluluk ve insan şuurunun ancak böyle doğabileceğine inanmıştı. Derdi ki: İnsan, çevrenin oluşumuna katılabilirse, onu daha fazla güzelleştirmek ister, böylece zaman içinde mimariyi fark ederek anlamaya ve tadına varmaya başlar, onunla yaşar, onu geliştirir. Hatta birlikte gelişir."* Beşir Ayvazoğlu, *Dünyayı Güzelleştirmek: Turgut Cansever ile Konuşmalar* (İstanbul: İnsan Yayınları, 2016), 9. Translated by author.

[32] Turgut Cansever, *Ev ve Şehir*, (İstanbul: İnsan Yayınları, 1994), 284.

[33] These books are written by Jeremy Till which are quite comprehensive on the subject won the "RIBA Presidents Award for Outstanding Research": *Architecture Depends* (2009), *Spatial Agency: Other Ways of Doing Architecture* (with Nishat Awan and Tatjana Schneider, 2011).

[34] Jeremy Till, "Preface"in *Architecture, Participation and, Society* ed. Paul Jenkins and Leslie Forsyth (London: Routledge, 2010)

who avoid interaction with social dynamics restrict users' right to speak in their environment. By pushing social dynamics completely out of the story, architects undermine society's sense of responsibility for the built environment.

According to a Carnegie Foundation's survey in 1996, 22% of students studying in architecture departments enrolled in architecture want to "help improve communities"[35]. After graduation, most of these students encounter multiple problems and realize that in order to accomplish this goal, they have to abandon the conventional role of architecture and find new ways[36]. Architect Shigeru Ban (1957-) known for creating architectural solutions to humanitarian crises describes a similar disappointment in an interview:

> After I became an architect, I found that architecture is about privileged people, governments, developers, and I was disappointed; so I was looking for opportunities to create houses for ordinary people. In 1994, I saw a film about a refugee camp in Rwanda, and that was the beginning; I developed a [prototype] shelter [using paper tubing manufactured without waste] But these disasters are man-made too. You cannot say these disasters are only natural[37].

Just as Schigeru Ban came up with an individual "paper tubing" solution to his disappointment, studies in this field have often existed as more individual steps. Scott Ball, works on community design and development and explains one of the reasons for architecture's institutional resistance to social work:

> We have developed a stunning tendency to look to our fixed institutional shape first and then try to find needs to serve within that underdeveloped shape, rather than look to community needs and adjust our institutions to serve them.38

Today, the architect has a limited role between the contractor and the owner in his/her professional practice. Removal from this role, in which architecture is reduced to just one commodity, may be possible through the rediscovery of the architect's relationship with society. It is important that architects start creating best practices by learning from each other and sharing their experiences on this issue. Another aim of this chapter is to contribute to this learning process through explaining the role of the architect within community

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[35] M. Scott Ball, "Expanding the Role of the Architect" in *Good Deeds, Good Design: Community Service Through Architecture* ed. Bryan Bell, (Princeton Architectural Press, 2004), 132.

[36] Ibid., p.132.

[37] "Temporary Disaster Housing: Interview with Shigeru Ban", interview by Clare Farrow in Rocagallery: http://www.rocagallery.com/temporary-disaster-housing

[38] M. Scott Ball, "Expanding the Role of the Architect" in *Good Deeds, Good Design: Community Service Through Architecture* ed. Bryan Bell, (Princeton Architectural Press, 2004), 134.

architecture and illustrating different approaches with examples. For this purpose, firstly it is important to understand the changing roles of the architect in the historical process.

2.1. Role of the Architect

The origins of the term "architect" date back to the ancient Greek period where *arkhi* means chief or master, and *tekton* means worker or builder. The master builder would have taken responsibility for the project and would have carried out all the details of the building during the construction process.[39] Throughout history, the architect's social status and identity have shifted. While the architect was seen as a master builder in the earlier periods, during the Renaissance his position evolved towards an intellectual and a professional. Apart from dealing with buildings the architects were involved in politics, philosophy, astronomy, and mechanics during the Renaissance.[40]

In the book *De Architectura* published in 1486 [originally written in between 30 and 15 BC][41] by Marcus Vitruvius Pollio, a Roman architect who lived in the Julius Cesar era 1st century BC, he mentions the characteristics that the architect should have. According to Vitruvius, the architect is a master of drawing, he knows geometry, astronomy, philosophy and also has knowledge of medicine and law.

Leon Battista Alberti's book *De re aedificatoria*, which mentions him as Vitruvius of Florence, was published in 1485. Covering a wide range of topics from art history to city planning and from engineering to philosophy of beauty, the description of the architect in this book was instrumental in overcoming medieval traditions about architects. Alberti describes the craftsmen as "an instrument to the architect", emphasizing the intellectual superiority of the architect, and he creates a distinction between the craftsman and the architect.[42] When we look at these definitions, it is seen that the position of the architect begins to be separated from the building masters and moved to a different point, which

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[39] Chad B. Jones, "The Role of the Architect: Changes of the Past, Practices of the Present, and Indications of the Future" (Master diss., Brigham Young University, 2006), 9-10.

[40] Ibid., p.11-13.

[41] Mark Cartwright, "Vitruvius" World History Encyclopedia (2015): https://www.worldhistory.org/trans/tr/1-12057/vitruvius/

[42] Catherine Wilkinson, "The new professionalism in the Renaissance" in The Architect: Chapters in the History of the Profession ed. Spiro Kostof (Oxford University Press, 1977), 126-130.

requires having a knowledge of construction and having an intellectual accumulation in many issues.

According to Bernard Michael Boyle, Alberti gave architecture its theory, and the architect was begun to be seen as a special one. Before that, it was not possible to distinguish the architect from other members of the building trade. Nevertheless, even at the time, from the public's viewpoint, the architect carried on occupying an anxious position between the "unscrupulous contractor" and the "feckless artist".[43]

With industrialization, the architect's duties began to diversify as different areas of expertise. The form in which the profession of architecture is understood today emerged in the 19th century. The American Institute of Architects (AIA) was established in 1857 to institutionalize the profession of architecture under a central organization. This institute started to describe standards and laws related to the profession. Kostof mentions the change in the understanding of architecture during this period as follows:

> The ideals of the traditional architect were the ideals of society; like the older professions it imitated, the new profession of architecture replaced the ideals of society with the ideals of the profession itself. For the ideals of the profession, the modern architectural office in its turn substituted service to the firm, as in other modern businesses.44

A new employee level has been created, whose only task is to oversee the construction process itself. This task is unrelated to any traditional or modern skill of the architect[45]. After all, handling architecture as a business in this way alone has been a little disappointing, especially for people who enter the profession with high ideals. The construction of large-scale buildings forced the separation of various stages of design. Some designers and workers specialized in various fields and concentrate solely on that component. By the 1950s, this organizational style which was popular in large offices in the 1950s, had become quite common in American practice.[46]

When we look at the turn of the 20th century, avant-garde architects such as Walter

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[43] Bernard Michael Boyle, "Architectural Practice in America 1865-1965- Ideal and Reality" in *The Architect: Chapters in the History of the Profession* ed. Spiro Kostof, (Oxford University Press,1977), 334.

[44] Ibid., p.334.

[45] Spiro Kostof, "Preface" in *The Architect: Chapters in the History of the Profession* ed. Spiro Kostof, (Oxford University Press,1977).

[46] Bernard Michael Boyle, "Architectural Practice in America 1865-1965- Ideal and Reality" in *The Architect: Chapters in the History of the Profession* ed. Spiro Kostof, (Oxford University Press,1977), 318-319.

Gropius, Walter Benjamin, Hannes Meyer, and Ernst May took on the role of changing society as pioneers. They evaluated architecture as a way to transform capitalist bourgeois society into a more "socially balanced and egalitarian form" of society. According to Benjamin, architecture was a discipline that could encourage people to align their attitudes with those required by the "new society"[47]. In this scenario, the role of the architect became a wise man who can see the future better than the society that is behind him.

In brief, the architects have had roles in different forms from the ancient Greek period to the present day and their social position and way of being have changed. Nowadays architect, as a modern designer, can take many professional and non-professional role: administrator, educator, writer, urbanist, activist, etc. To better understand the alternative role of an architect in terms of being socially responsible, we need a little closer look at the process that creates "community action".

2.2. Community Action and the Expanded Role of the Architect

In the beginning of 19th century, urban problems began after the Industrial Revolution. Since the new industrial cities were built very fast, they were built without planning. Therefore, they became crowded and unhealthy within a very short period of time. The vast majority of the urban population had to continue to live under very poor conditions. Although some social reform initiatives were set into place, it was necessary to wait until the end of the 19th century to see the positive results of these studies. At this point, according to Graham Towers, a new attitude was born, which was later called social architecture.[48] Public authorities and charitable institutions were alarmed by these conditions and worked towards improving the living conditions of the urban working class. As a result, new architectural types that would safeguard the physical and mental development of people began to be produced, including facilities such as almshouses, orphanages, libraries, schools, and recreation areas in addition to housing. For these buildings, the architect used his/her skills for ordinary masses of people, as opposed to using them in the service of wealthy bosses,

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[47] 20th Century Architecture, Avantgarde.http://architecture-history.org/schools/AVANT-GARDE.html
[48] Graham Towers, "Introduction" in *Building Democracy: Community Architecture in the Inner Cities*, (UCL Press, 1995), xiv.

which had been the practice thus far. Towards the middle of the 19th century, names such as Robert Owen, William Morris, Thomas Blashill, E.R. Robson played an active role in the field of social architecture.[49] This new generation of architects and reformists were determined to use their skills for social goals and sought to show that the urban environment could be made better for all. Morris called for a new society and an architecture based on modest traditions and social needs.[50] This goal inspired builders of new communities in England and elsewhere and architects trying to improve conditions in cities. However, in all these processes architecture was still seen as an elite endeavour, because throughout its history it has always had a direct relationship with capital and the ruling classes for patronage.

By the 1840s, the radicals of the period were disturbed by the worsening conditions of the city and searched for escape routes. Public housing for the working classes began to be built on the urban fringes, and the middle class started to move to suburbs established in the circles of large cities. Thus, the cities became overpopulated by the poor and disadvantaged groups.[51] Following World War II, a great deal of emphasis was placed on urban development in order to find permanent solutions to the problems in the cities. Local authorities were given broad power, capital was provided and social architecture advanced considerably. However, during this period, the old city (along with all of its dynamics) was completely eliminated and it was aimed to establish a new ideal order via the utilization of industrial mass production.

Reactions to this destructive approach to urban renewal, which continued to accelerate throughout the 1950s, united by the "massive redevelopment drive of the 1960s"[52] which is a huge wave of development organised by a generation of architects and planners who want to improve people's lifestyles, and created community action.

Any effort to improve community awareness, participation and empowerment in the design and execution of local services is called community action[53]. According to architect and town planner Graham Towers, author of *"Building Democracy: Community Architecture*

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[49] Graham Towers, *Building Democracy: Community Architecture in the Inner Cities*, (UCL Press, 1995), 19.
[50] Graham Towers, *Building Democracy: Community Architecture in the Inner Cities*, (UCL Press, 1995), 19.
[51] Ibid., p.4.
[52] Ibid., Introduction, p. xiv.
[53]https://www.local.gov.uk/our-support/guidance-and-resources/community-action/community-action-overview/what-community-action

in the Inner Cities" community action is "opposed to the unbridled power of the large urban authorities and, equally, to the commercial forces that were seeking to capitalize on urban redevelopment."[54] Community action highlighted the real needs of urban areas and encouraged the production of structures to determine the future of communities. A variety of new ideas have derived from community action, and "community architecture"[55] is one of them.

From the 1960s, the first examples of architectural practices that turned their backs on profit-driven programs of market mechanisms began to emerge. In these examples, the architects have a highly critical attitude towards identifying these mechanisms and aim to create more liveable environments by engaging users not only in design, but also in problem-definition processes. They do not ignore that the product of architecture performs a social function and has a political dimension.

2.2.1. What is Community Architecture?

"Community architecture" must be seen as an umbrella term for the kind of practices that proposes an alternative form of architectural application, incorporates many different architectural approaches and gives the architect a variety of new roles. When we examine these kinds of practices in the literature, we see that they are referred to by different names. Landscape architect Mark Francis, who studies spatial democracy, uses the terms "participatory design" and "community design" as substitute terms in his article "Community Design"[56] published in 1983.[57] He notes that the term "community design" is referred to by different names such as "social architecture", "social design", "architecture for people". According to Francis community design can be practiced in several fields such as "small town conservation, historic preservation, downtown economic revitalization, management of neighbourhood change, landscape and building assessment, use of appropriate technology

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[54] Ibid., Introduction, p. xiv.
[55] According to Tower, in the beginning, all of these ideas were different and disorganized. But by the late 1970s, these works had gathered under the umbrella of "community architecture" and a few fundamental concepts had emerged.
[56] Mark Francis, "Community Design" *JAE*, Autumn, 1983, Vol. 37, No. 1., 14-19.
[57] After this year, related terms with "community design" are used widely in the literature, Francis's research is one of the early articles on this topic.

and alternative energy sources, local landscape development and urban farming, and shaping of urban policy."[58] Francis explained the main differences between traditional design and social design in a table by comparing them with some titles.

Table 1. Differences between community and traditional design by Mark Francis. (Edited by author.)

COMMUNITY DESIGN (As practiced by community designers)	TRADITIONAL DESIGN (As practiced by larger landscape architecture and architectural planning firms)
Small Scale	Large Scale
Local	National/International
Appropriate Technology	High Technology
Human-Oriented	Corporate or Institutionally-Oriented
Client Redefined to Include Users	Single-/Client Oriented
Process and Action-Oriented	Building and Project-Oriented
Concerned with Meaning and Context	Concerned with Style and Ornament
Low Cost	High Cost
Bottom Up Design Approach	Top Down Design Approach
Inclusive	Exclusive
Democratic	Authoritarian

The 1986 *Community Architecture: User Participation in the Design of Buildings* brochure published by the "Royal Institute of British Architects" (RIBA), explains the aim of community architecture as "improv[ing] the quality of the environment by involving people in the design and management of the buildings and space they inhabit."[59] This definition sees the users as participants, not only in the construction process, but also in the

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[58] Mark Francis, "Community Design" *JAE*, Autumn, 1983, Vol. 37, No. 1., 14-19.
[59] Neal J. Mongold, *Community Architecture: Myth and Reality,* (Master diss. Massachusetts Institute of Technology, 1980), 7.

design and decision-makingprocesses. *Community Architecture: How People Are Creating Their Own Environment* by Wates and Knevitt, one of the major sources in the literature about the community architecture movement, describes community architecture as:

> Architecture carried out with the active participation of the end users. Term also used to describe a movement embracing community planning, community landscape, and other activities involving community technical aid.[60]

The authors argue that good design in community architecture is functional, human scale, easily understood by the people, and the expert is one of the community. A detailed table in the book outlines the differences and similarities between "community architecture" and "conventional architecture according to the authors.[61]

In the dissertation *Community Architecture: Myth and Reality*, written by Neal Joseph Mangold under the supervision of Nabeel Hamdi[62] in 1988, social architecture is defined as an act of architecture that prioritizes the process and not the end product: "It is a movement concerned primarily with the action of making architecture the process rather than the product."[63]

Considering not only the architectural product, but also its production process as architecture itself is very relevant to the social aspect of architecture. Because the process itself, due to its dynamic structure, has a significant share to be able to relate to society. Sometimes, after this process is completed, there may not be a direct architectural object in the sense that we are accustomed to.

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[60] Wates and Knevitt, *"Community Architecture: How People Are Creating Their Own Environment"*, (London and New York: Penguin 1987), 181.

[61] In the Appendix.

[62] Nabel Hamdi, best known for his book *"Housing without Houses (1995)"*, is one of the pioneers of participatory planning. As an architect, he advocates the power of working with resources at hand, rather than making the production process dependent on external resources. It focuses on building self-organizing systems.

[63] Neal J. Mongold, *Community Architecture: Myth and Reality,* (Master diss. Massachusetts Institute of Technology, 1980), 6.
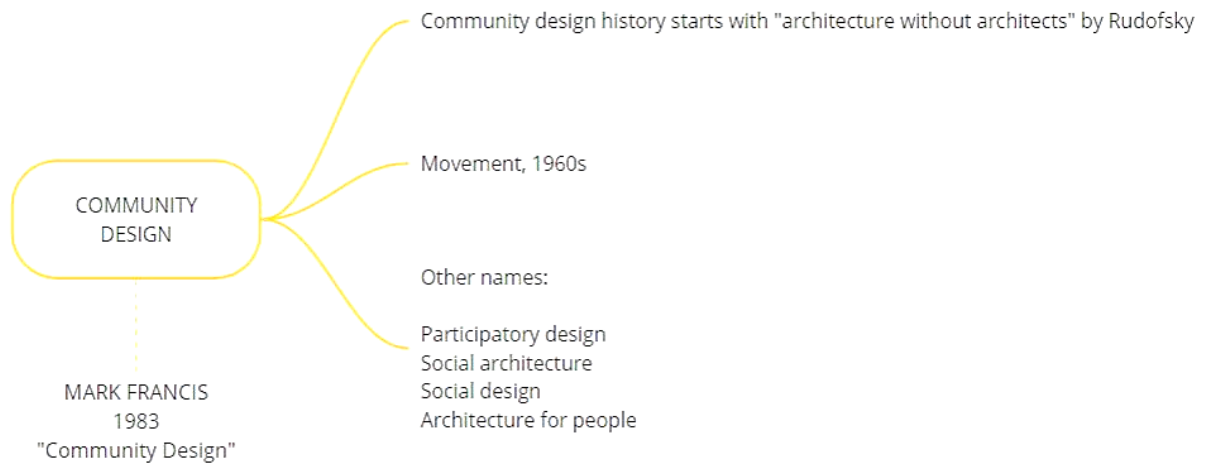
Figure 2. Literature review's diagram of Mark Francis
(Prepared by author.)
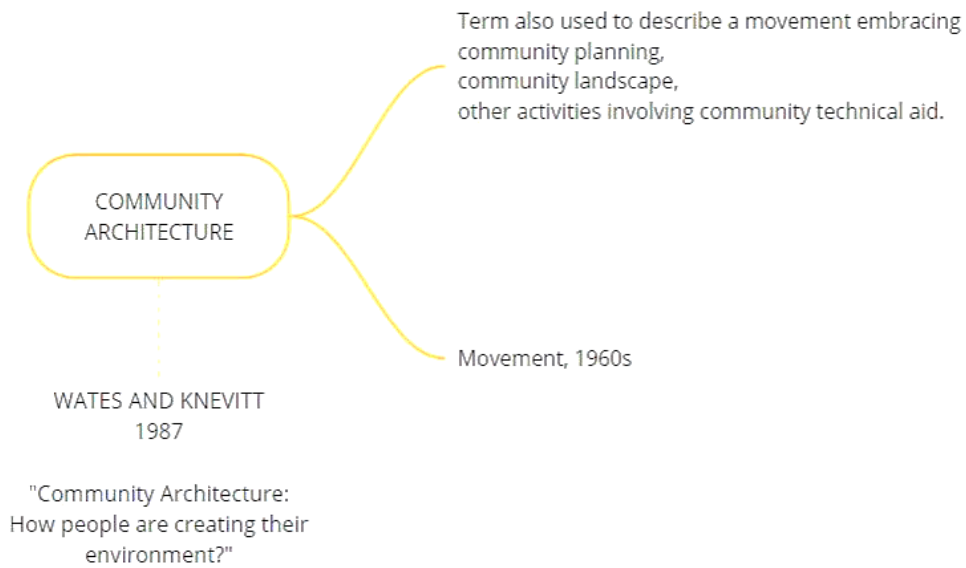
Figure 3. Literature review's diagram of Wates & Knevitt
(Prepared by author.)

Movement ——— Because it represents a tendency or trend toward a theory of architecture.

COMMUNITY ARCHITECTURE

NEAL JOSEPH MONGOLD
Thesis advisor: Nabeel Hamdi
1988
"Community Architecture:
Myth and Reality"

RIBA [Royal Institute of British Architects]
1986

"The aim of community architecture is to improve the quality of the environment by involving people in the design and management of the buildings and spaces they inhabit."

Figure 4. Literature review's diagram of Neal Joseph Mongold
(Prepared by author.)

Movement, 1960s ———

Community action generated a wide range of new ideas, it created new movements:

Community architecture is one of them.

COMMUNITY ARCHITECTURE

GRAHAM TOWERS
1995
"Building Democracy:
Community Architecture
in the Inner Cities"

Other names:

Social architecture

Umbrella Term
The term "community architecture" suggests simply an alternative form of architectural practise.

The work of all activists was disparate and uncoordinated. By the late 1970s they had assembled under the community architecture umbrella and some basic principles had emerged.

Figure 5. Literature review's diagram of Graham Towers
(Prepared by author.)

Figure 6. Keywords about "community architecture" in leterature.
(Prepared by author.)

When we evaluate all these definitions for community architecture, we can explain a few features that are often included in the projects of community architecture as follows: participation, co-operation, user need based, modest scale. The community architect puts his/her roles as activist, leader, manager and mediator are at the forefront and his/her designer role in the background. To better understand the difference between the roles undertaken by the architect, take two low-budget housing projects as an example of community architecture: Rudolph Schindler's low-cost shelters and Walter Segal's self-build housing. Designed for mass production and for low cost in 1933, "Schindler shelters" were innovative projects of the period. R. M. Schindler, an Austrian-born American emigre architect aimes to produce low-cost housing with high quality, reduced field costs and thus reaching a greater number of people. For this purpose, Schindler began to build housing using prefabricated elements. According to Schindler, it is necessary to reduce the cost of houses to an amount that the middle-income group will cover and this problem cannot be solved only by evolving technology and fabrication, it is also necessary to "attack the complex organization of the modern construction industry and eliminate all unnecessary costs that make the house a lifetime financial burden".[64] Therefore, Schindler proposed a design that will simplify the

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[64] Sarnitz, August Ernst. *Rudolph M. Schindler-Theory and Design*. (Master diss. Massachusetts Institute of Technology, 1982), 107.

construction process as much as possible. When the drawings of the project are examined, it seems that the cost was calculated as $1800 and this information was written into the plan by Schindler. Material information was also included into the plan. It is possible to say that the architect cares not only about the design, but also about simply sharing this other information with the user. Thus, users can understand why such a house is affordable.
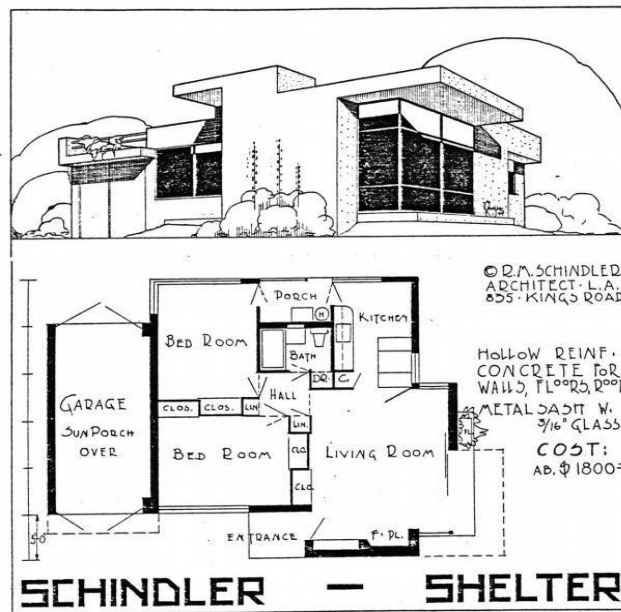
Figure 7. Plan and elevation of Schindler's shelter.
(Source: A. Ernst Sarnitz,1982)
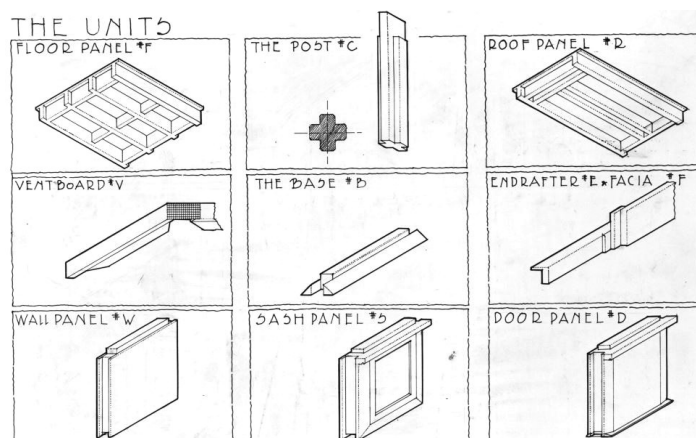
Figure 8. Components of the panel construction.
(Source: Jin-Ho Park,2004)

Schindler argued that although the role of general executor and controller of construction work was emphasized as the architect's main role, his/her social role was completely forgotten. The fact that the architect's true social contribution to society was unknown[65], was one of the things that triggered Schindler's idea of social architecture and paved the way for other designers to work on this subject a lot, and therefore in this example, it would be inaccurate to say that the architect moved away from the role of designer, Schindler sought to make his design cheaper and more accessible. It can be said that this effort involves social consciousness and responsibility, but the architect continues to bein the position of a more sensitive designer that we are professionally accustomed to.

In 1960 nearly 30 years after Rudolph Schindler's low-budget shelter project, architect Walter Segal implemented the self-build housing project for the same purpose, and took a new approach to the production process by directly involving users[66]. His approach is considered an exemplary early model in terms of participation in housing design.[67] The Swiss-born British architect developed a self-building system based on lightweight timber construction to solve the problem of producing cheap housing. According to him, this was in fact an "approach" and not a "system": if the process is simplified enough, housing can be built cheaply and quickly by anyone who has simple skills for construction.[68] In addition, this simple modular system allows the user to participate over time and creates an opportunity for them to personalize the built environment. It can also be interpreted as a critique of the homogeneous housing production of Segal's era.[69]

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[65] Ibid.

[66] Mateusz Gierszona, "Architect-activist. The socio-political attitude based on the works of Walter Segal" *Journal of Architecture and Urbanism*, 2014, 38:1, 54-62

[67] "Segal, Walter", *"Spatial Agency: Other Ways of Doing Architecture"* (ed. By Nishat Awan, Tatjana Schneider and Jeremy Till) e-book, Library of Congress Cataloging-in-Publication Data, 2011.

[68] Colin Ward, "Walter Segal – Community Architect" Diggers and Dreamers: A Directory of Alternative Living, at www.segalselfbuild.co.uk/news/waltersegalbycol.html E. Harwood and A. Saint, Exploring England's Heritage: London (London, 1991), 126–7: Powers, Britain, 186–90: 'Walter's Way: The Self-Build Revolution', Architectural Association exhibition, Jan.-Feb. 2016.

[69] "Segal, Walter", *"Spatial Agency: Other Ways of Doing Architecture"* (ed. By Nishat Awan, Tatjana Schneider and Jeremy Till) e-book, Library of Congress Cataloging-in-Publication Data, 2011.
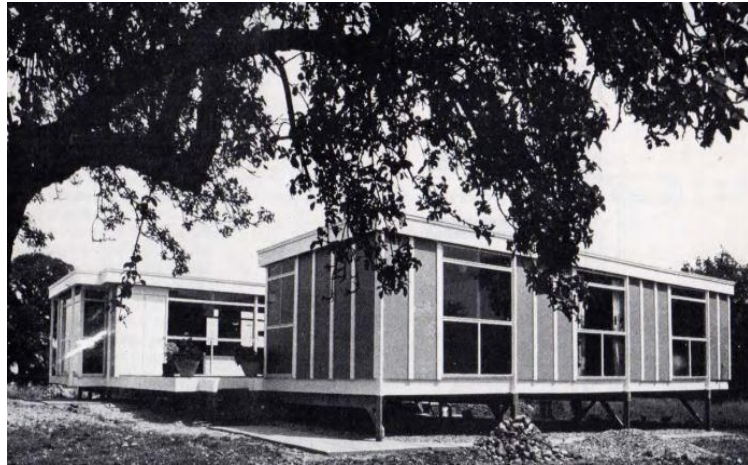
Figure 9. Type of one-storey and flat roof building. It can also be two-storey or pitch roof or double high spaces. (Source: "Special Issue: The Segal Method", *The Architect's Journal AJ*)
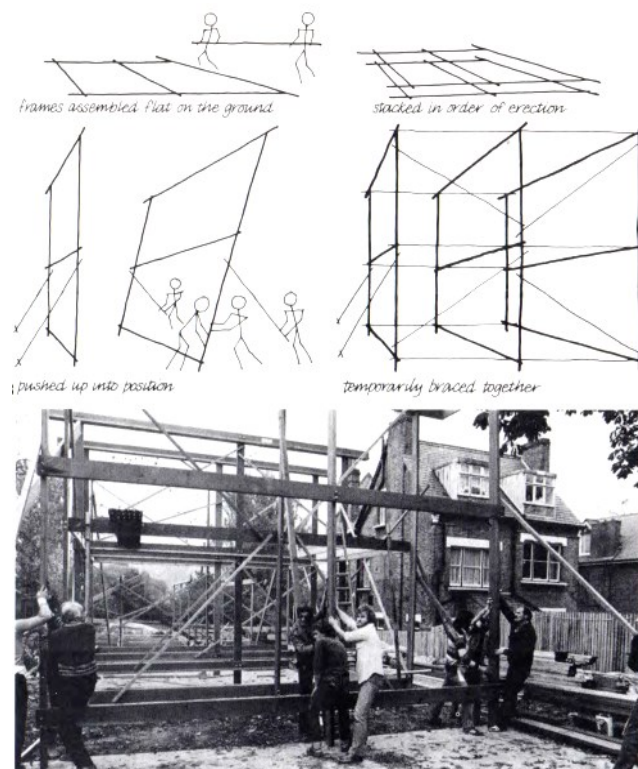
Figure 10. Erection stage of the structural frame.[70]
(Source: "Special Issue: The Segal Method", *The Architect's Journal*)

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[70] Jon Broom worked in self-build projects in the 1970s with Water Segal, and fully illustrated this method in the article. "Special Issue: The Segal Method" published by *The Architect's Journal AJ* 05/11/1986, 31-68.

In this project, the architect designs the entire construction process for the users of the project (in other words, inexperienced construction workers). Segal predicts technical problems that may be encountered in process and determines a construction system to minimize them and explains this to users with a booklet. The design-build process can be administered without an architect and be repeated many times. Thus, Segal eliminated the need for an architect to be hired, and did not claim patents for his name, creating what would today be called open-source architecture.[71]

This unconventional construction process encountered some problems in its implementation. Colin Ward[72], an outstanding figure in England's anarchist movement, argued that these problems were not related to the process of self-building, and the root of the problem lay elsewhere inspired by Segal and as an architect whose main focus was to promote self-help strategies Ward stated that:

> [The main problems are] The inflated price of land, the rigidities of planning and building controls, and the difficulty of getting mortgage loans for anything out of the ordinary. They are all made worse by the assumption of both regulatory authorities and providers of finance, that a house should be a full-finished product right from the start, rather than a simple basic structure that grows over time as needs grow and as labour and income can be spared.[73]

Walter Segal advocated removing architecture from its elite service role and linking it entirely to housing to solve social problems. The architect can take an activist role by seeing a house as a basic structure that is projected to grow over time, designing a process in which its production can be performed by everyone and making it financially accessible, and thus contributing to social empowerment. In addition, since families can collaborate in building their houses (including children and the elderly), the construction process itself, can create a strong sense of community.

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[71] Colin Ward, "Walter Segal – Community Architect" Diggers and Dreamers: A Directory of Alternative Living, at www.segalselfbuild.co.uk/news/waltersegalbycol.html

[72] The author of "*Anarchy in Action*" (1973) and "*Anarchism*" (2004), was an admirer of Segal because he evaluated Segal's work as an example of self-help strategies in the field of housing.

[73] The author says in his article that his goal was not to describe the Segal method. Ward's aim was "to recount the effect on his life and personality of growing up in an anarchist commune, and his evolution late in life, as the architect, friend and advisor of community self builders". Colin Ward, "Walter Segal – Community Architect" Diggers and Dreamers: A Directory of Alternative Living,

Figure 11. Parents and children take part in the project, it is a "truly family enterprise". (Source: "Special Issue: The Segal Method", *The Architect's Journal AJ*)

So far, I the difference between the roles the architect may assume with reference to Schindler and Segal. This academic study focuses on the social roles that the architect assumes other than the role of designer, as in Walter Segal's project. Now, several of these roles will be examined under thematic headings. In examples below a specific title, the architect may include other titles as a side role. The role in the title comes to the fore as it stands at more central.

2.2.1.1. Working with the community: The architect as mediator

"Architecture has to be greater than just architecture. It has to address social values, as well as technical and aesthetic values"[74]

Established by Samuel Mockbee, professort at Auburn University, Rural Studio designs and builds projects with the university's architecture students in rural West Alabama. Students are in direct communication with the project's users during the process of design and implementation. The Rural Studio targets low-income families with poor quality houses-without electricity and water infrastructure-. They aim to create innovative designs for communities suffering from poverty with affordable costs. Students work with a special

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[74] Curtis Sittenfeld, "Elevate Something Ordinary to Something Extraordinary", *Fast Company*. October 2000, Issue 40.

understanding of architecture for each house, not with an idea of mass production. Here the architect takes upon the role of "mediator". The architect meets the needs of the group that needs services by mediating between two groups: architecture students and users who do not have access to the help of the architect because it is costly. *Rural Studio* (1993) can be cited as an example of this situation. Architecture students meet the housing needs of the community's as part of their education.

Nevertheless, sometimes homeowners who the students plan to design a house for them, do not understand whether an architect can really help them because the definition of the architect they know is different from this experience. There is an atypical architect-client relationship. Samuel Mockbee (1944-2001), originator of Rural Studio[75], describes an incident they experienced while interviewing in the neighbourhood to find the next family they would design a house for: "I approached a house that appeared to be in bad shape and knocked on the door. Anderson Harris answered the knock, and I asked him if he wanted us to build him a new house. He said, 'Not today, thank you.' That made me feel like a door-to-door salesman."[76]

Figure 12. Before and after states of Harris's house.

(Source: Andrea Oppenheimer Dean, "*Rural Studio: Samuel Mockbee and an Architecture of Decency"* Princeton   Architectural Press, 2002.)

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[75] Rural Studio http://ruralstudio.org/about/our-story/
[76] Bryan Bell, "Finding Clients" in **"***Good Deeds, Good Design: Community Service Through Architecture*" (edited by Bryan Bell) Princeton Architectural Press,2004), 24.

This story tells us that, as Bryan Bell puts it in his book *Good Deeds, Good Design: Community Service Through Architecture,* that architecture actually stands on "the top shelf, out of the reach of most."[77] Most parts of society do not know what architects do and what they can do for them. At this point, the architects need to step away from their traditional role and move themselves to a position where they take on with more responsibility. In the approach of Rural Studio, the architect is not an architect who treats the user as an "abstract needer and program". Instead, she or he is an "actor" who shares the same everyday life with the user -at least for a while- persuades the user to design and applies the design with him/her, thus moving away from the professional standards of architecture practice.[78] Throughout this process, students learn about social and ethical issues related to architecture when they interview various families to design and build a house. According to Mockbee, architecture has to address social values, and these values are as important as the technical and aesthetic values of architecture.[79]. Mockbee explains his primary motivation to work with Rural Studio students and why it is important for his students to experience this process:

> [...] if architectural education is going to play any role in improving the quality of life in a community, or to challenge the status quo and to make responsible environmental, social, and structural changes, I would have to work with that segment of the profession that would one day be in a position to redefine and reinvent our communities: students.[80]

Another "atypical" feature of Rural Studio is the building materials used in the projects. They combine materials such as automobile tires and glass, hay bales wrapped in polyurethane, carpet tiles, candle-impregnated cardboard waste, which are not standard building materials used in construction. It rejects the authority of the building material market that the building industry uses as a profit instrument. Furthermore, in Rural Studio's book titled *Rural Studio-Samuel Mockbee and an Architecture of Decency* the visuals that introduce the projects are included along with the version of the projects after several years

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[77] Bryan Bell, "Finding Clients" in *"Good Deeds, Good Design: Community Service Through Architecture"* (edited by Bryan Bell) Princeton Architectural Press,2004), 24.

[78] Bülent Tanju, "Mimarlık ve Sosyal Sorumluluk" *Arredamento Mimarlık*, 100+56, pp: 53-55, Mart 2003.

[79] Samuel Mockbe, "The Role of the Citizen Architect" *"Good Deeds, Good Design: Community Service Through Architecture"* (edited by Bryan Bell) Princeton Architectural Press, 2004, 154-155.

[80] Ibid., 155.

of use by users and the version when the project was first finished.[81] Users feel the freedom to make the additions they needed as required by everyday life. This is an important aspect that overturns the distinction between architect and non-architect.

Figure 13. Last state of the house finished by architecture students and non-architects (above), after the additions made non-architects (below) (Source: Andrea Oppenheimer Dean, "*Rural Studio: Samuel Mockbee and an Architecture of Decency"* Princeton Architectural Press, 2002.)

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[81] Andrea Oppenheimer Dean, "*Rural Studio: Samuel Mockbee and an Architecture of Decency"* Princeton Architectural Press,2002.

2.2.1.2. Towards autonomy in building environments: Architect as politician

John Turner (1927–) is a British architect who extensively focused on community organisation and slum-upgrading programmes. In particular, he has done work supporting informal housing production in South America. Turner states that these regions should not be considered as slums that need to be cleaned, but as creative and effective solutions created to meet the needs of the poor who are living there.[82]

He was influenced by the time that he spent working in the slums of Peru, between 1957 and 1965, and wrote many articles on topics such as land ownership and community organisation.[83] Turner argues that housing and neighbourhoods should be self-built and self-managed. According to Turner, the architect is an "enabler and organizer" of an imperative equilibrium between a society and the government. He defines himself as a "moderate anarchist".[84]

In the book *Housing by People: Towards autonomy in building environments (1976),* he categorizes housing systems as heteronomous vs autonomous housing according to the process of building. Heteronomous housing is governed by a "central administration", while autonomous housing has a "locally self-governing system". The self-governing system stands against capital and authority, defending the autonomy of the people who will build their homes in all matters, because local resources have "the ability to organize enterprises and local institutions" as well as "constructive competitiveness and the capacity to co-operate."[85] Turner believes that having these characteristics is valuable because these resources cannot be used against the will of the people.

> [...] the bureaucratic heteronomous system produces things of a high standard, at great cost, and of dubious value, while the autonomous system produces things of extremely varied standard, but at low cost, and of high use-value. […] Heteronomous systems are highly dependent on non-renewable resources (and capital), and actually inhibit the generation and use of renewable resources (and

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[82] Rowan Moore, "Radical Cities – Latin America's revolutionary housing solutions" 29/7/2014 https://www.e-skop.com/skopbulten/latin-amerikanin-konut-sorununa-devrimci-cozumler/2059

[83] "Turner, John", *"Spatial Agency: Other Ways of Doing Architecture"* (ed. By Nishat Awan, Tatjana Schneider and Jeremy Till) e-book, Library of Congress Cataloging-in-Publication Data, 2011.

[84] https://www.architectural-review.com/essays/reputations/john-fc-turner-1927

[85] Turner, John F.C. *Housing by People: Towards autonomy in building environments*. New York: Pantheon Books, 1976, 48.

income).[86]

John Turner argues that not only the state, but other professional groups, such as architects and engineers should act in a way that facilitates the self-building process of communities. This requires a change of thought that replaces technocratic and professionalized forms of knowledge with local knowledge and forms of implementation.[87] The recommendation of this thought change and criticism brings to mind the term "spatial triad" by Henri Lefebvre (1901–1991).[88] The production of space in capitalism is defined, as in other commodities, by "the law of being reproducible and repeatable".[89] These reduced models, formed by a particular expert, are actually abstractions that have been designed with reductive practice in the mind and they require establishment in a specific order, defining the components of that order. According to Lefebvre, urbanism and architecture are the best examples representing the experts mentioned herein, and the form of expertise that Turner opposes as an architect is the experts that Lefebvre considers the creators of "conceived space".

> Space of scientists, planners, urbanists, technocratic subdividers, and social engineers, as of a certain type of artist with a scientific bent, all of whom identify what is lived and what is perceived with what is conceived.[90]

Turner has instead argued that it can be best produced and managed by those who live in it (rather than centrally managed by the state). Because people in slums are experts in their own situation, they can still produce programs that work better.[91] This refers to the places of representation, that is, the "lived space". The lived space is about how people use the space and how they improve and shape it for their own use, "space, as directly lived through, its

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[86] Ibid., 89.

[87] "Turner, John", *"Spatial Agency: Other Ways of Doing Architecture"* (ed. By Nishat Awan, Tatjana Schneider and Jeremy Till) e-book, Library of Congress Cataloging-in-Publication Data, 2011.

[88] Henri Lefevbre, a sociologist with studies in architecture and urbanism mentiones the "spatial triad" notion in the *"The Production of Space (1974)"*. These are "spatial practice", "representations of space" and "representational space".

[89] Adile Arslan Avar, "Lefebvre'in Üçlü-Algılanan, Tasarlanan, Yaşanan Mekân-Diyalektiği" *Dosya Dergisi*, 17,7-16. Ankara: Mimarlar Odası Yayını, 2019.

[90] Will Brown, "A New Way To Understand the City: Henri Lefebvre's Spatial Triad" accessed May 6, 2020 https://will-brown.medium.com/a-new-way-to-understand-the-city-henri-lefebvres-spatial-triad-d8f800a9ec1d

[91] According to the results of the study published in a review titled "Building Community" for Habitat International Coalition.

associated images and symbols, and hence the space of 'inhabitants' and 'users'."[92]

As an architect, Turner has not focused on low-budget home production or meeting the housing needs of slum dwellers. Rather, he has identified glitches in the existing housing sector, criticised the system that created these problems, and proposed an alternative system. Architectural production is only one tool within this new system. Professionals, such as architects and urban planners, should not be in an 'authority' position in the production process, but rather serve as 'enablers' who support the housing production processes of individuals through their knowledge.

> Instead of needing to know how many houses are or will be demanded in a given place and time or for a given social sector, the planners and administrators need only know the approximate quantities of building materials; tools and labour, and land and credit that will be required.[93]

Because housing production is not the ultimate goal of Turner, he has brought criticism against all of the authorities involved in the housing production process from beginning to end.

Chilean architect Alejandro Aravena (1967-) and his firm Elemental is known for low-budget solutions to social housing. Aravena reinterpreted the government's proposed program and budget for settlements in poor areas of the city. According to him, the main aim of architects is to enhance people's lives by considering social needs and economic, political, and environmental problems. He produces projects aimed at alleviating poverty and eliminating the slum "problem" by using a participatory approach with local communities.

Generally, city's housing projects for the poor are political gestures, and end up becoming either tools of gentrification and displacement, or business opportunities for greedy contractors. Aravena sees architecture in these regions as a means of social change, except for all these tools of displacement. For the Quinta Monroy Housing Project[94] designed in Chile in 2004, Aravena developed a new perspective in which families build the main units of their houses with the low budget provided by the state and the remaining half of the houses will be completed by the families themselves over time according to their needs. Instead of

[92] Will Brown (2020) "A New Way To Understand the City: Henri Lefebvre's Spatial Triad" May 6, 2020 https://will-brown.medium.com/a-new-way-to-understand-the-city-henri-lefebvres-spatial-triad-d8f800a9ec1d

[93] Turner, John F.C. *Housing by People: Towards autonomy in building environments*. New York:Pantheon Books, 1976, p:70.

[94] https://www.archdaily.com/10775/quinta-monroy-elemental

increasing the project's limited budget through philanthropic means or producing a "whole bad house"; Aravena chose to produce "half-a-good house".[95] In addition, the architect guided the families by organizing workshops for the part they would complete in the future.

The project was built to meet the housing needs of 100 families in the 5,000-square-foot Quinta Monroy area, which had been illegally occupied for years. Under housing policies at the time, the state's budget was $7,500 for each home. Because this budget was inadequate for a pleasant and efficient solution Aravena did not want to develop solutions that could make users unhappy in the long term. Thanks to the "half-finished housing" typology, the first half of the house was built at a cost of $7,500; the second half (self-construction) for $750. Furthermore, after the construction was completed, the market value of the houses increased to $20,000.[96] Thus, the project created an awareness that social housing projects can be discussed by states not as a social expense, but as a social investment.[97]

Figure 14. Homeowners are doing workshops on how to improve their homes (Villa Verde project) (Source: https://www.archdaily.com/450958/elemental-s-half-finished-housing-typology-a-success-in-all-circumstances)

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[95]Alejandro Aravena, 'Elemental: Building Innovative Social Housing in Chile', *Harvard Design Magazine* 21, Fall/Winter 2004/5, 33.

[96]Alejandro Aravena, 'Elemental: A Do Tank', *Harvard Design Magazine* 21, Fall/Winter 2004/5.

[97] Ibid.,32

Figure 15. Half-finished houses in 2005 (above) and full houses in 2006 (below). Quinta Monroy Project (Source: https://www.archdaily.com/10775/quinta-monroy-elemental)

Aravena repeated this approach in other projects such as Monterrey Houses (2010) and Villa Verde Houses (2013). In these projects, the architectural product visibly accommodates the processes that produce itself. The architect does not prioritize aesthetic concerns related to the project's finished form. Therefore, it is quite far from the definition of "star architect". The architect fully foregrounds/prioritizes the benefit of users and does not act as an authoritarian designer. *Elemental*, the firm Aravena founded in 2000 seeks "an approach to urban life in contexts of scarce resources, whether in the housing field, public space, transportation, using the city as a source of equality, here and now"[98]. One can find on the office's website, drawings of all "half-finished housing" projects are open source.[99] The office allows drawings to be used as guides by others working to develop housing projects. In an interview, Aravena says: "Some good may be put out in the world in the form of the built environment."[100] As well as architecture and design being a means of legitimization; Aravena's works have another environment of resistance, opposition and search.

Harriett Harriss, Rory Hyde and Roberta Marcaccio who are editors of "Architect After Architects" states that in recent years, particularly after the 2008 economic crisis, the number of alternative architectural practices that oppose the use of architecture that serve the profit of investors and contribute to growing social inequalities is increasing. According to three editors, these alternatives can be defined as a movement "towards a version of architecture that is plural and diverse, with many paths toward reclaiming broader relevance to society".[101]

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[98] "Elemental", *"Spatial Agency: Other Ways of Doing Architecture"* ed. By Nishat Awan, Tatjana Schneider and Jeremy Till) e-book, Library of Congress Cataloging-in-Publication Data, 2011.

[99] The following note is included: *"ELEMENTAL authorizes the use of these drawings as a guide for developing housing projects, assuming that qualified professionals transform and adapt them to local construction conditions and regulations of each place."* http://www.elementalchile.cl/

[100] Alejandro Aravena Interview: "Advice to the Young" https://vimeo.com/335863459

[101] *Architects after Architecture: Alternative Pathways for Practice,* (ed.by Harriet Harriss, Rory Hyde, Roberta Marcaccio) Routledge,2020.

Figure 16. Villa Verde Houses project in Chile's coastal town Constitucion, half houses in 2010 (above) and full houses in 2013 (below). (Source: https://www.archdaily.com/450958/elemental-s-half-finished-housing-typology-a-success-in-all-circumstances)

2.2.1.3. Asking for new forms of association and self-managed architecture

Atelier d'architecture Autogérée (Studio for Self-managed Architecture) was founded in Paris in 2001 by Constantin Petcou and Doina Petrescu, producing projects based on long-term processes that enable claims on urban space. The atelier was created as an interdisciplinary network with different perspectives such as architects, politicians, pensioners, students and related users. It encourages the reuse of unused urban space through the "setting up of an enabling infrastructure that is slowly taken over by local residents and

transformed into self-managed spaces"[102]. It aims to make the city more democratic by being micro-political. They produce projects that attempt to liberate the practice of architecture, which has long top-down processes, and make it more reachable to users. The "self-managed architecture" is defined on its website as "an architecture of relationships, processes and agencies of persons, desires, skills and know-hows."[103]

Figure 17. The Passage 56 Project.
(Source: https://www.urbantactics.org/projets/passage56/)

The Passage 56 Project is one of the projects in which AAA influences local policy on the development of unused areas in the city. Located in a culturally diverse neighborhood of Paris, the project is based on the reuse of an idle area between two residential buildings, which cannot be built because the windows of the houses are facing each other. This passage is converted into a productive garden using tools such as recycled materials, solar panels and vertical greenhouses collected by area residents. After numerous contacts with local actors, AAA submitted a proposal according to their wishes, but the final version was determined by the users themselves at the production stage. The preservation and development of the completed project is the responsibility of an independent local association consisting of

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[102] Urban Tactics https://www.urbantactics.org/projets/passage56/
[103] Urban Tactics https://www.urbantactics.org/

residents and users. AAA also conveys to the future managers of the venue the skill needed for the continuity of the venue, and also encourages emerging local initiatives. The venue hosts activities such as organic vegetable distribution, workshops, exhibitions, seminars, festivals, seminars by local marketers. This project shows that public space does not require the "physical construction of a designed object". Instead, it perpetually supports the idea that it can be developed as a social, cultural and political production.[104]
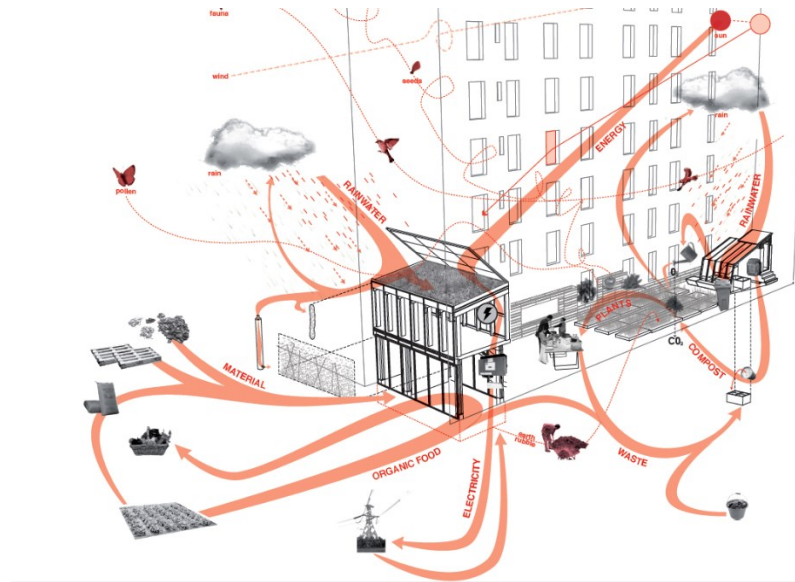
Figure 18. Diagram of Passage 56 Project
(Source: https://www.urbantactics.org/projets/passage56/)

[104] https://www.spatialagency.net/database/aaa

CHAPTER 3

AWARDING SOCIAL RESPONSIBILITY: THE AGA KHAN AWARD'S PREFERENCES

Unlike other major design awards, the Aga Khan Award for Architecture has spotlighted projects that "address the needs and aspirations of societies". This chapter aims to understand how AKAA's award mechanism chose -winning projects between 1980 and 2019 for socially responsible architecture and to look into the roles of architects in the realization of these examples. I also aim to question whether the AKAA had a role in encouraging the development of communities through architecture via the scope of projects awarded in this field over the years. I will also explore whether the AKAA may have been critical for encouraging social responsibility, rather than architectural excellence and mastery.

3.1. Organization of The Aga Khan Award for Architecture

The Aga Khan Award for Architecture is an award given every three years by the Aga Khan Development Network (AKDN). According to its website, AKDN is an international institution that works to improve the living conditions of people in certain regions of developing countries, which have predominant Muslim populations.[105] The network's field of activity cover a wide range from health and education to architecture, rural development and support for certain private sector initiatives that promote social development. The common purpose of these activities is to create institutions and programs that can continuously respond to the challenges of social, economic and cultural change in developing countries.

Established in 1978, Aga Khan Trust for Culture (AKTC) is one of the main branches of the Aga Khan Development Network (AKDN) targeting developing countries for philanthropic activities. The primary purpose of the AKTC is to improve Muslim

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[105] The founder of the award, Aga Khan IV, is the 49th spiritual leader of the Ismaili community, a cosmopolitan Muslim sect. He is the founder and president of the Aga Khan Development Network (AKDN).

communities that have physical, social, cultural and economic problems. This is why supporting socially responsible architectural practices in Muslim countries is one of the main interests of the AKTC[106] The Aga Khan Award for Architecture was established by the Aga Khan Trust for Culture as part of this agenda[107].

Table 2. Organization of AKAA.
(Drawn by author)
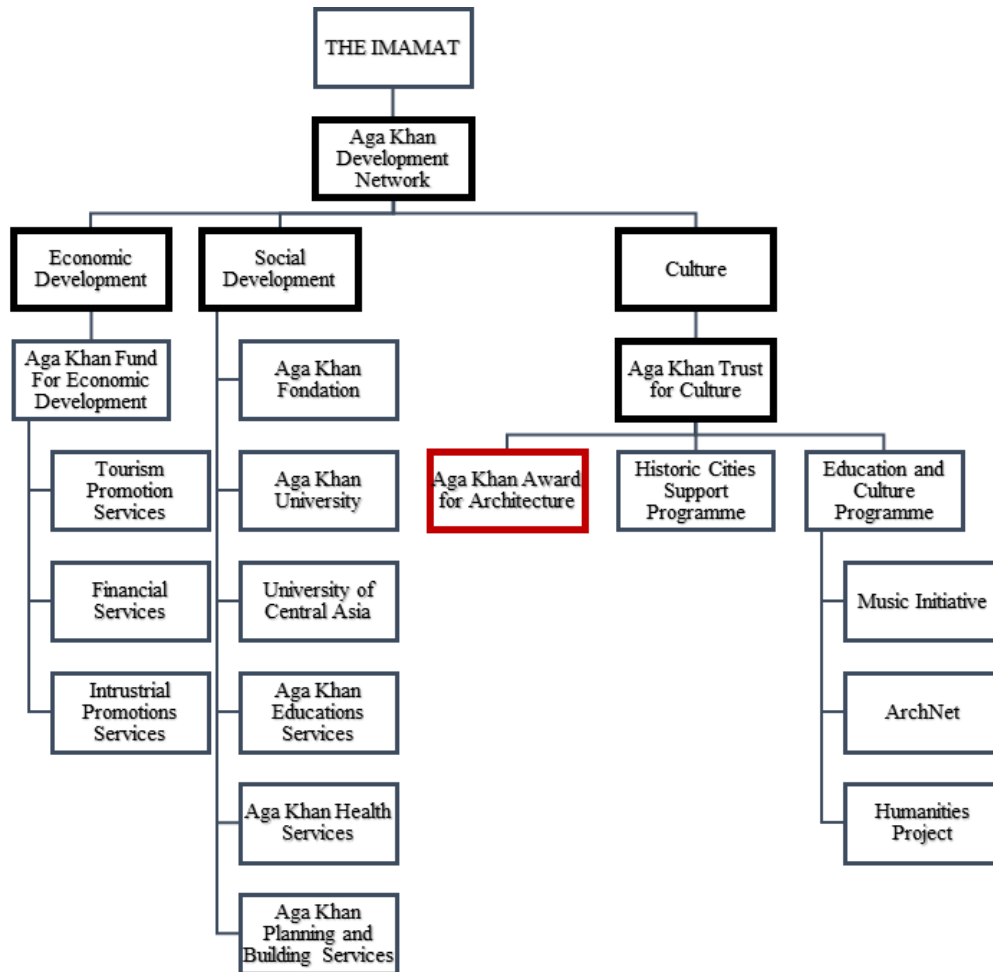
[106] Mehreen Chida-Razvi, Mohammad Gharipour, "The Aga Khan Award for Architecture and Social Engagement via the Built Environment" in *The Routledge Companion to Architecture and Social Engagement*, Routledge, 2018, 20.

[107] Another important step within the scope of architecture programs is establishment of "Aga Khan Program for Islamic Architecture" at Harvard University and the Massachusetts Institute of Technology in 1979. https://www.akdn.org/our-agencies/aga-khan-trust-culture/about-aga-khan-trust-culture

Basically, the organization of The Aga Khan Award for Architecture works with these following steps.

- The administrative center is made up of three components. These are the "Steering Committee" chaired by Aga Khan himself, "Secretariat" and "Master Jury".

- Aga Khan IV presides over the Steering Committee every cycle, after that this committee selects the Master Jury. The Steering Committee is also responsible for the seminars and organizations organized.

- The projects to receive rewards are determined by each cycle's Master Jury.

- The applicant candidate projects, the projects identified by the jury (approximately 30 projects) are notified to the "Technical Reporters" for on-site examination and documentation. Reporters examine the projects on site, visualize them and submit reports to the jury. The project's users, neighbors, local administrators and people who are exposed to the impact of the project are discussed. Projects to be awarded are chosen after these reports are assessed.[108]

- Projects awarded by the Master Jury are sent to the Steering Committee. The Master Jury's decision is conclusive and unconditional, autonomous from the management.

Moreover, AKAA awards architectural projects as an architecture award, and it also includes works within the broader framework. Regional and international seminars, publications, training programs, workshops and archive documentation projects are carried out, effectively coordinated by the award center in Geneva.[109]

The Aga Khan Award for Architecture does not necessitate the supervision or the presence of an "architect" in the projects awarded. At the award ceremony in 1983, Aga Khan

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[108] Even all technical teams of project such as static, mechanic infrastructure are spoken to and a very detailed report is prepared at the end. Then these reports are presented to the master jury one-on-one and almost 1 full-day presentation is made for each project. "In a time when there are structures that are rewarded only by looking at their photographs, AKAA evaluates the projects with both mental, political and physical sections. Architect Emre Arolat, who won the AKAA in 2010 and was on the master jury and sterring committee in the following years states that "I don't know that any other architecture award in the world has an effort in this sense". (Emre Arolat, 14 June 2021, *Güncel Mimarlık Tartışmaları: Arredamento ile Ayın 14'ü "Aga Khan ve Mimarlık Ödülleri"*) https://youtu.be/qHxcCx_1Yi0

[109] AKAA website.

explained that the built environment was produced by craftsmen who did not necessarily receive architectural training:

> The built environment of the Islamic world has always been developed in the main by craftsmen who work without the benefit of the latest professional training and their efforts are certain to continue side by side with the transformations of architects commanding the full resources of modern expertise. Thus the Award has responded to the technology of the twenty-first century displayed (...) and equally the traditional craftsmanship of the master builder (...).[110]

Another important aspect of the award is the project spectrum which has since won the AKAA, which ranges from high budget projects realized by starchitects to buildings informally produced by craftsmen. Throughout its history the AKAA awarded projects including the "Issam Fares Institute for Public Policy and International Affairs" in Beirut, Lebanon (2016 cycle) by Zaha Hadid Architects to "Sandbag Shelters" in Ahwaz, Iran (2004 Cycle) by Nader Khalili, the former being an expensive and prestigious institutional building by a starchitect and the latter a modest project with social consequences by an almost totally unknown architect. Not only local, historical, anti-modern, but also modernist Sibel Bozdogan, this range permits the awarding of an adobe mosque in poverty-stricken Africa and a high-tech building in an oil-rich Gulf state under the same award. According to Bozdogan, these awards effectively reflect AKAA's dedication to the role of a tradition-conscious elite in society and to the social responsibility towards the poor.[111]

3.2. Social Responsibility and The AKAA

According to its website, The Aga Khan Award for Architecture, promotes projects that "set new standards of excellence in architecture, planning practices, historic preservation and landscape architecture"[112] and aims to support attitudes to architecture which are "likely

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[110] 1983 Cycle Ceremony.4 September 1983. https://www.akdn.org/speech/his-highness-aga-khan/aga-khan-award-ceremony-istanbul

[111] Sibel Bozdogan (1992) "The Aga Khan Award for Architecture: A Philosophy of Reconciliation", Journal of Architectural Education, 45:3, 182-188,

[112] https://www.akdn.org/aga-khan-award-architecture-0

to inspire similar efforts elsewhere"[113]. The award's objectives define "excellence" in an architectural project, according to a community's social needs[114].

According to this definition, it can be said that "new standards" of excellence largely involve a social dimension. The Master Jury selects projects that enable "redefining architectural excellence in a socioeconomic context"[115] and as the Aga Khan put it in his speech to the Istanbul symposium in 1978 that "The award will not be confined to architects competing with designs for a succession of prestigious public monuments". Since its establishment the Aga Khan Award for Architecture has focused on the content of the projects, rather than who the project architects are. Süha Özkan, who has been the secretary of the award (Deputy Secretary General 1983-1990 and Secretary General 1990-2006) remembers that mainstream architecture enthusiasts were clearly surprised when the AKAA gave its first awards in 1980. This was largely due to "Kampung Improvement Programme" realized by KIP Technical Unit in Jakarta as a slum area improvement project and that no slum redevelopment had ever won any architecture awards before. Özkan argues that by awarding these types of projects, the AKAA reminded the architectural community that the main responsibility of architecture as well as the responsibility of humanity is to provide people with better living conditions [116]. Therefore, the award was strongly positioned with reference to this responsibility and expanded the architect's domain of responsibility. The 1980 jury[117] report, argued for a reconfiguration of the relationship between "architectural excellence" and "social responsibility" as follows:

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[113] https://www.akdn.org/aga-khan-award-architecture-0

[114] In 1992, the Award jury stated that the projects produced viable solutions for "limited and diminishing resources" and "problems of the underprivileged in decaying neighborhoods". Therefore, these "economically sustainable" and "humanistic solutions" were not only for the developing world but also for developed countries. In 2001, the jury described architecture as "designed to enhance conditions of life". Jury interested in issues of "human dignity" and "social equality".

Also the AKDN summarizes the range of projects supported by the network as follows: "The AKDN works directly on projects that improve housing, particularly design and construction, but also village planning, natural hazard mitigation, environmental sanitation, water supplies and other issues that affect living conditions. It undertakes urban regeneration projects that include the restoration of historic structures, the creation and rehabilitation of public spaces, parks and gardens, and supports community-based planning and upgrading projects that spur social, economic and cultural development." https://www.akdn.org/what-we-do/architecture

[115] 1980 Cycle Master Jury Statement.

[116] Süha Özkan, "Mimarlık ve Toplum" *Dosya 24: Mimarlığın Toplumsal Sorumluluğu*, 2011, 1-3.

[117] Jury members: Titus Burckhardt, Sherban Cantacuzino, Giancarlo de Carlo, Muzharul Islam, Aptullah Kuran, Mona Serageldin, Soedjatmoko, Kenzo Tange, Mahbub ul-Haq

No responsible architect can ever afford to ignore the socio-economic environment in his legitimate pursuit of excellence of design, nor is it necessary to sacrifice architectural excellence in finding socially responsive solutions to the difficult problems of these societies.

What is really needed is a redefinition of architectural excellence in a socio-economic context.

In the same year, the Aga Khan described Islamic architecture in past centuries as "the creations of great and wealthy patrons" and said that the architecture recognised by the award is "for men, women and children not yet an architecture for history books and tourists".[118] In 1986, AKAA had awarded four projects (the highest amount of all award periods) in the fields of slum development and low-income housing. The jury report of the period was prepared quite extensively and the topic "community development" was given wide coverage. The importance of participation in the design and construction process was emphasized as:

The Award Jury wishes to recognise in making the awards that the contributions of the client and the user were often of the greatest importance to the design process. When the process of design and building is correctly put in train, a true balance of contribution between the client, the user, the architects and the craftsmen is achieved.

The process of designing constructions and the process of evolving communal action have to combine to generate projects which are within a framework for active use by the population.

The goal of the award is not only to highlight the importance of long-term architectural solutions to social progress but also to encourage the production of projects that achieve this, hence "inspire similar efforts elsewhere." Moreover, how these designs contribute to an established community, how they create life in that community, and how they meet local-cultural needs are considered essential for the award. Therefore, in addition to the finished version of the project, the production process and the usage process after completion are among the criteria evaluated by the AKAA. Actors involved in all of these processes also receive part of the prize, not just architects. The $1 million prize money is shared among all shareholders behind the project being honored such as NGOs, local governments, community groups, etc[119].In short, it is an architecture award that cares not only about the ultimate architectural object, but also how it is produced and how it relates to

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[118] Opening speech, 23 October 1980, AKAA Ceremony Lahore.
[119] Hasan-Uddin Khan, "Developing Discourses on Architecture", *Journal of Architectural Education*, 2010 63:2, 82-84

society at its construction stage (such as effective use of resources, working conditions of workers).

As I studied award-winning projects I realized that there are certain commonalities to projects that prioritize social development and these commonalities may be categorized under participatory architecture, urban upgrading, and historical revitalization. After that, I reviewed the projects in these titles in thematic subheadings again according to the differences in the way they are implemented. In the continuation of this chapter, these titles will be examined in detail.

3.2.1. Participatory Architecture

In this category participation stands for the members of a community being trained in construction and work to satisfy the spatial needs of a community such as a school, a hospital, or a home. By using existing resources, participatory architecture seeks to inspire communities in exploring their ability to solve problems related to the built environment. Communities can overcome challenges in this manner by using local labor and services while incurring minimal costs. Members may increase their economic potential by practicing a trade. Many that represent their neighborhoods and collaborate in development are proud to be a member of their communities and support the outcomes of their efforts. Buildings that are constructed as a result of community interaction are cared for and used by the community. In these projects, the focus of the architect may vary according to the solution needed. In the following awarded projects I will examine the ways in which architects handle participation.

Table 3. Approaches of participatory architecture in selected projects.
(Drawn by author.)
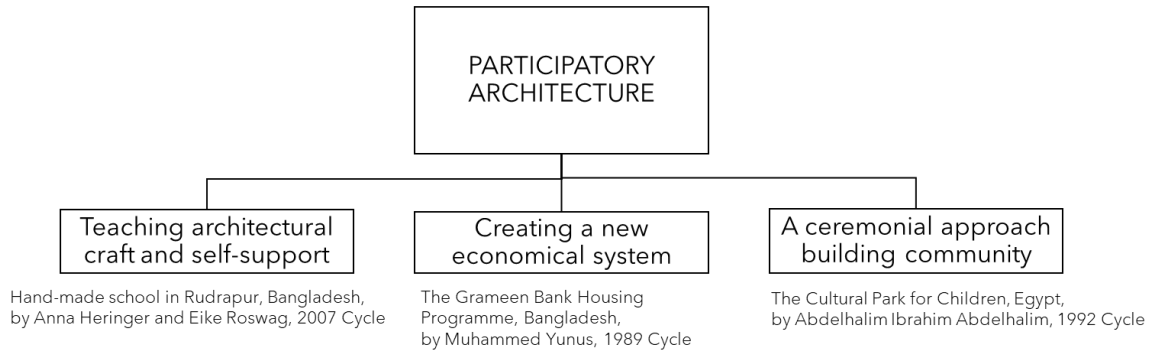
3.2.1.1. Teaching architectural craft and self-support: Hand-made school in Rudrapur, Bangladesh, by Anna Heringer and Eike Roswag, 2007 Cycle

In 2007[120], The Aga Khan Award was given to METI (Modern Education and Training) School in Rudrapur, Bangladesh. In this project, architect Anna Heringer (1977-) took on the roles of a teacher and organizer alongside her designer role. She taught the community how they could build a school with local materials and innovative building techniques. More importantly, she actually showed them how to get organized.

According to the jury report, the project was produced with "deep understanding of local materials" and a "heart-felt connection to the local community"[121]. The jury considered it valuable to use local materials with the new techniques to build a school. Since local conditions and materials have changed, this valuable design solution involved in the project is difficult to implement in other parts of the Islamic world, but the project is guiding in terms of "in-depth knowledge of the local context and ways of building". Terms of "local context" and "ways of building" may refer to social sustainability in terms of the organization of the local community and creation of a self-support system to build a school. On the other hand, environmental sustainability is targeted via the use of local material, local labor, efficient

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[120] 2007 Cycle Jury Members: Homi K. Bhabha, Okwui Enwezor, Homa Farjadi, Shirazeh Houshiary, Sahel Al-Hiyari, Rashid Khalidi, Han Tümertekin, Kenneth Yeang

[121] https://www.akdn.org/architecture/project/school-rudrapur

planning of resources. The jury report contains a number of statements about the materials and construction practices used in the project such as "sustainability in construction" and "sustainable building globally:

> Earthbound materials such as loam and straw are combined with lighter elements like bamboo sticks and nylon lashing to shape a built form that addresses sustainability in construction in an exemplary manner.
>
> The approach – which allows new design solutions to emerge from an in-depth knowledge of the local context and ways of building – clearly provides a fresh and hopeful model for sustainable building globally.[122]

It can be said that the jury is more focused on environmental sustainability. Also it is emphasized that the innovative aspect of the project is its adaptation of traditional materials and techniques with current techniques.[123] This can be interpreted as respect to locality and tradition (The architects added a damp proof course and stone pillars to the vernacular building technique by using moist loam and straw, while a bamboo upper storey was constructed).[124]

Figure 19. Meti School Elevation.
(Source: Arhnet)

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[122] Jury Report, 2007 Cycle

[123] After the project; an architecture student said he discovered local construction materials in local area, while a loam worker learned different construction techniques throughout the process: "Being a Bangladeshi it really makes us proud when we see that we have got so many 'unique' materials and contexts to work with…" [Zaqiul, student of architecture, Dhaka, Bangladesh] "It was good to do tests and experiments together before starting the real construction, so we could understand it although we did not know the language. And everybody learnt a lot from each other. I learned how to build strong walls, how to use measurement tools and the foreigners learnt that the best mixing machines are water buffaloes." [Suresh, loam worker, Rudrapur, Bangladesh]

[124] https://www.spatialagency.net/database/sanjeev.shankar

Figure 20. Left: Children involved in the production process.

(Source: https://www.anna-heringer.com/projects/meti-school-bangladesh/)

Figure 21. An image from the construction stage: The soil is mixed with straw.
(Source: https://www.anna-heringer.com/projects/meti-school-bangladesh/)

Figure 22. An image from the construction stage.[125]
(Source: https://www.anna-heringer.com/projects/meti-school-bangladesh/)

However, I believe what makes this project even more valuable is that the architect shows how a community can get organized and produce together. According to Anna Heringer, architecture is a tool in the development of life, and she explains her professional motivation as "to explore and use architecture as a medium to strengthen cultural and individual confidence, to support local economies and to foster ecological balance"[126]. The school was created for *Dipshika*, a Bangladeshi NGO that aims to minimize migration to cities by enhancing rural life through offering better facilities and job opportunities. The school accomplished this goal even when it was under construction, because it was built using local expertise and created employment for the villagers.

In addition to creating solutions to the architectural programs requested from her, Herringer proposed alternative programs for social improvement such as the *Dipdii Textiles* she started.

> Besides the architecture, we are also responsible for the programme, the content. Normally, as an architect, you build the vessel, and what goes on inside is not your business. But for us, it is very much our business[127]. (For the Diptii Textile project)

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[125] "The mixing-machine. Using cows and water buffaloes for mixing is the first step of industrialisation. In general the mud is mixed by people only which takes much longer time." https://www.anna-heringer.com/projects/meti-school-bangladesh/)

[126] https://www.anna-heringer.com/vision/

[127] Architecture in Favour of Life, Obel Award Website https://obelaward.org/architecture-in-favour-of-life-anna-heringer-interview

Realizing that women in particular have very few jobs in rural Bangladesh and move to cities to work in factories in very poor conditions, Heringer did not limit her work to architecturae. About 10 years after the METI project, she led the establishment of *Dipdii Textiles* in Bangladesh. Teaching them to weave fabrics, the project provided women with jobs. This was also part of Herringer's "Anandaloy: Centre for People with Disabilities" project: Heringer designed this project with the same concerns as the Meti School and although it was not included in the project's program, she managed to include *Diptii Textiles* in the project. With this project, the architect stated that she pushed the boundaries of her professional role as much as she could as she stated in an interview: "I see myself very much as an architect but also as a social worker and as an activist."[128] The textiles produced included patterns such as the plans and sections of Heringer's architectural projects as well.

Figure 23. Elevation of the Meti Project (Dipdii Textile)
(Source: https://www.anna-heringer.com/projects/dipdii-textiles/)

Dipdii Textiles shares Anna Herigner's principles of architectural production. What matters to Heringer is an alternative production process that strengthens local traditions, allows participation, reinforces sustainability, and improves the quality of life. Architecture is only one way among many to serve this purpose, just like Dipdii Textiles is another.

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[128] Ibid.

She has demonstrated through her own work alternative solutions that an architect can make an impact on female employment, migration from village to city, developing local wealth, and social organization and production. As she defines herself, Heringer is not only an architect but a social worker and an activist.

Figure 24. Dipdii women
(Source: https://www.anna-heringer.com/projects/dipdii-textiles/)

Figure 25. Section of Meti Project (Diptii's textile)
(Source: https://www.anna-heringer.com/projects/dipdii-textiles/)
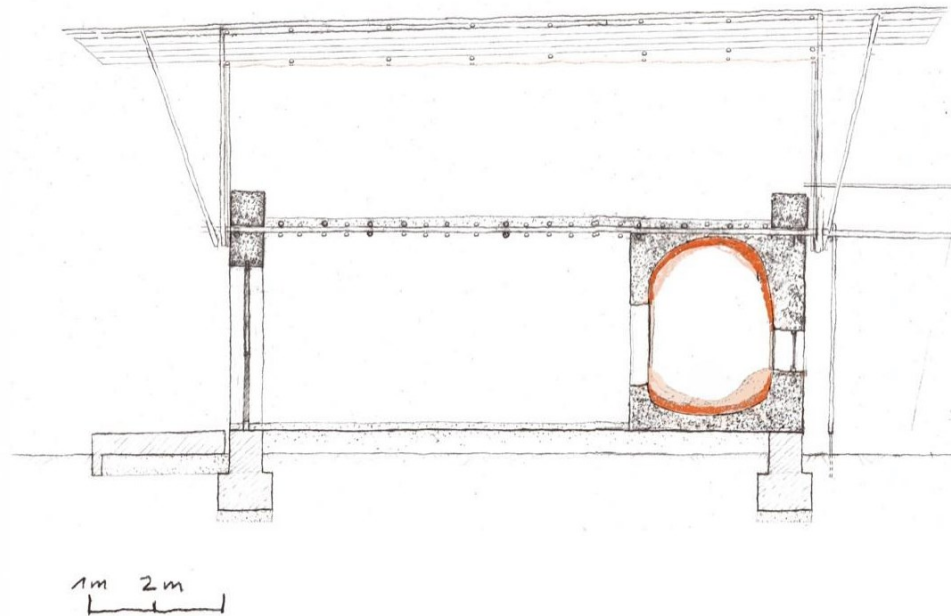
Figure 26. Section of Meti Project (Herringer's drawing)
(Source: https://www.anna-heringer.com/projects/dipdii-textiles/)

3.2.1.2. Creating a new economical system: The Grameen Bank Housing Programme, Bangladesh, Muhammed Yunus, 1989 Cycle

I would like to make an exception for the Grameen Bank Housing Programme to clarify an alternative role of architecture. In this project, although there is no such role of the architect, there is a role for architecture. In the 1989 cycle[129], The Aga Khan Award was given to The Grameen Bank Housing Programme in Bangladesh. The program, which proposes a new economic system for homeowners, covers the most urgent parts of the house through a micro-loan and leaves the rest to the user's own facilities over time. The main executor and father of the idea is economics professor Mohammed Yunus (1940-).

Within the scope of this thesis, it is important that what AKAA awards in this project is not the architect or the architectural object itself, although it is in fact an architecture award.

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[129] 1989 Cycle Jury Members: Esin Atil, Rasem Badran, Geoffrey Bawa, Charles Correa, Mr. Kamran Diba, Oleg Grabar, Saad Eddin Ibrahim, Hasan Poerbo, William Porter

What is rewarded is the innovative economic system that is being monitored to meet the need for affordable housing. The technical report of the project also does not include even the name of an architect, the name Ashraful Hasan who was responsible engineer for all infrastructure development of Grameen Bank is mentioned.
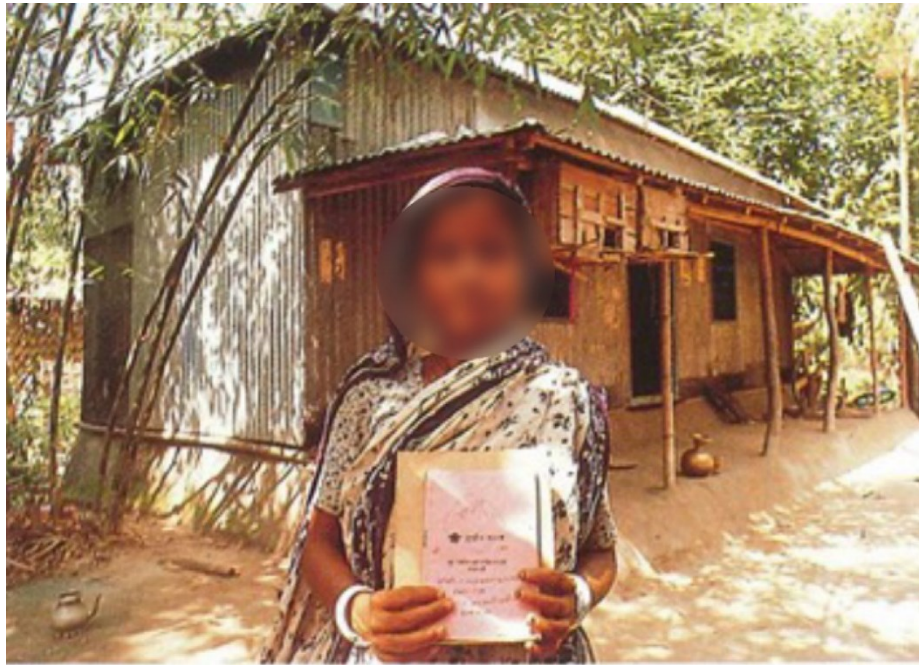
Figure 27. A woman displays her accounts book in front of her GB house
(Source: *Mimar 34: Architecture in Development,* edited by Hasan-Uddin Khan,1990)

Grameen Bank[130], which is a micro-finance community development bank in Bangladesh that provided financial support to the poor and also encouraged them to take

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[130] In his own book, Muhammad Yunus describes in detail how the micro-credit process is progressing. In 1984, the Central Bank of Bangladesh announced a budget to provide home loans to people living in villages. But for the people Grameen Bank(GB) aims to serve, it is impossible to pay the amount set by the Central Bank. That's why GB offers a home loan of 5000 Taka ($125) instead of 75,000 taka (about $ 2000). The central bank rejects the application, because according to them, a "house" made with this money does not meet the structural definition of a house and does not even add to the country's housing stock. Yunus protests the situation by saying "Who cares about the "housing stock" of the country? All we want is a leak-proof and dry space for our members to live in." But the result does not change. GB changes the current offer and says they want a loan for "shelter", not a home. However this time they also get the answer that shelter will not create income, but rather is a temporary solution and a consumer product. Borrowers should have an income to help them pay off their loans. GB, finally, claims a factory credit. Because the overwhelming majority of those in debt are women, and where they live is also where they work. So their homes are also their factories, and they need sheltered homes to generate income. However, this offer is also rejected, and finally Mohammed Yunus makes a personal appeal to the bank's manager and the agreement is reached.

personal initiative to save themselves from poverty. The most important thing that accompanies this mortgage loan program is the socio-economic process. Men, women and children were involved in both income-generating activities and house construction. In consequence, health conditions and educational opportunities have improved immensely. Beneficiaries of the program repaid 98 percent of their loans, including five percent interest. The jury found it important that the loan payment rate of the poorest part of society was so high, and that this movement, which began as a home loan, returned to a social development process.

> The Grameen Bank Housing Project attracted the Jury's attention from the beginning by the sensitivity and brilliance of its underlying concept. (..) What started as a housing-loan scheme has turned into an overall integrated development process. The previously marginal homeless poor in Bangladesh, especially women, are now socially empowered[131]

According to this excerpt, it is seen that what is important for the jury is the housing program itself, which is produced in a way that also promotes social development.

Figure 28. Image from the construction stage. Four concrete columns, a pre-fabricated sanitary slab and twenty six corrugated iron roofing sheets given under the loan. (Source: Archnet)

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[131] Jury Report 1989 cycle.

Figure 29. Image from the construction stage. Four concrete columns, a pre-fabricated sanitary slab and twenty six corrugated iron roofing sheets given under the loan. (Source: Archnet)

When we examine the physical properties of the houses, the structural system of the houses are standard and basic modules (Figure 30). The technical report and jury report include only the materials of the building elements and the number of materials determined for each family.[132] In fact, given that the loan offer was also offered as a "shelter," it would not be wrong to define these houses as a "shelter". On the other hand, Aravena's half-housing projects, which produce low-budget housing, can be described as a "qualified" house, although they are completed in a longer time. Under this program, the limited budget could also be used for a more qualified half-house, rather than being used to produce the entire house. Considering that there are no architects involved in the process, final productions still do not reduce the value of the project.

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[132] "The small housing loans average US $350 each and include the provision of four concrete columns, a pre-fabricated sanitary slab and twenty six corrugated iron roofing sheets. The rest is left to each borrower to procure on an incremental basis." Ismail Serageldin, *Space for Freedom: The Search for Architectural Excellence in Muslim Societies*, London,1989, p.65.
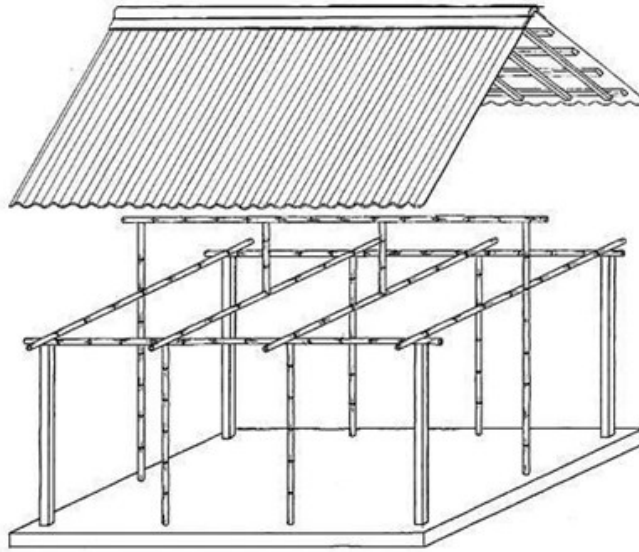
Figure 30. Drawing of the shelter prototype
(Source: Archnet)

In this project, the people of the region, especially women[133], were given some money and supplies so that they could build their homes. The women did not receive any training in construction, they did not work with an architect throughout the project. While the report describes what costs the home loan covers, some of the physical characteristics of the homes are explained. Neighbors collaborated in building each other's homes (Figure 31 & 32). In fact, organizing people in small groups that could act in discipline and harmony was a pre-condition for participation in the program.[134] This group would check all its members for timely payment of loan installments, because if they did not pay, other members of the group had to cover this cost. This pressure made it easier for neighbors to act together throughout the process.[135] It can be said that this collaborative spirit underlies the successful repayment rates of loans and the rapid construction of houses.

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[133] In 1989 the Grameen Bank had 53.5170 members spread out over 11,793 villages in nine zones of Bangladesh. There are 571 branches in operation looking after 21.612 centres. Of these centres. 18.831 are comprised of female groups and only 2,781 are of male groups.

[134] Selma Al-Radi, "Grameen Bank Housing Programme". in *Architecture for Islamic Societies Today* Edited by James Steele 1994, Academy Group Ltd, London page:61

[135] Ibid., 62-63. "Loans are given to individual members or to the group as a whole, each loan being valid for one year only. It is paid back in weekly instalments, each being two per cent of the total amount. In addition, every group member deposits one taka per week (TK 30 = US $1) as a personal saving which is placed into the Group Fund Account. When a group member receives a loan an obligatory deduction of five per cent of the loan amount, known as a Group Tax', is deposited into the Group Fund Account where it can be used for the benefit of the members. On approval from the

Figure 31. Neighbors placing the roof of the house together.
(Source: "Grameen Bank Housing Programme, Various locations, Banglades" Archnet)

Because women use their homes as their "factories" at the same time, the standard of life and the quality of production are clearly improved by having sound, dry premises in which to conduct such tasks. Weaving and other home-made products are some of the ways that women earn money to pay back their GB loans. In other words, the program significantly increased the amount of income for women by ensuring that working conditions improved, as well as meeting the need for a home. In my opinion, one of the strengths of the GB Housing project is that it provides women with employment, strengthens their social position, frees women from financial distress and helps them socially by directly involving them in the entire process. Even if we do not see an "architect" taking an active role in the project, this project shows us how "architecture" can be a tool for strengthening a society.

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group, members can then borrow from this fund. In addition, a member pays a weekly sum into an 'Emergency Fund' which is set at a rate of one-fourth of the total interest being paid to the Bank. This is basically an insurance against default, death, disability, accident or other disasters. The maximum individual loan is TK 5000 (US $ 166), although proven borrowers can get more. The smallest loan on record was for one taka."

Figure 32. The construction of the cob ground together
(Source: "Grameen Bank Housing Programme, Various locations, Banglades" Archnet)

3.2.1.3. A ceremonial approach building community[136]: The Cultural Park for Children, Egypt, Abdelhalim Ibrahim Abdelhalim, 1992 Cycle

In 1992[137], the Cultural Park for Children which was designed by Abdelhalim and built in Cairo Egypt, received one of the awards. In this project, the architect chose to act with the community to overcome the problems he faced during the production phase of his design. It is a public space project produced with intensive participation of the community in a poor area and on a large land that had long been dormant. The architect invited the

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[136] From Abdelhalim's article of the same name: Abdelhalim, A. I. (1988). "A Ceremonial Approach to Community Building". *Theories and Principles of Design in the Architecture of Islamic Societies*. Margaret Bentley Sevcenko (ed). Cambridge, Massachusetts: Aga Khan Program for Islamic Architecture

[137] 1992 Cycle Jury Members: Balkrishna V. Doshi, Frank O. Gehry, Renata Holod, Fumihiko Maki, Adhi Moersid, Azim Nanji, Ali Shuaibi, Dogan Tekeli, Saïd Zulfikar

community to the groundbreaking ceremony[138] to create social consciousness and thus made it possible for the public to own the public space designed for them. Because most of the society does not have access to many opportunities (including receiving news through the media) he had to have direct talks with people to communicate with them. I would like to point out that it is interesting that the architect uses a groundbreaking ceremony as a means of communication to create public opinion.

The project selected first in the competition organized by the Egyptian Ministry of Culture. According to Abdelhalim, the object of architecture can combine economic growth with the creativity of people and contribute to the renewal of identity, community solidarity, in more ways than any other productive activity. Abdelhalim said that this park, which he saw as a real community building project, gave him the opportunity to test his theories[139].

Although a contract for design development and construction was signed after the results of the competition were announced, the project was blocked by political interest groups in Parliament, and the architect faced many problems. Because it's design rejected many of the requirements contained in the specification, especially the proposal that entry-exit be greatly restricted due to safety issues of the park. Contrary to this limitation, the architect wanted to encourage public participation in both the design and production of the project.

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[138] This idea is the subject of the architect's doctoral thesis work. It deals with a similar festival tradition of completion of a school or mosque complex during the Mamluk era. The designer encouraged the tradition of the AlSayyida Zeinab festival's ceremony and rituals. Pieter Van den Broecka, Mona Abdelwahabb, Konrad Miciukiewiczc & Jean Hillierd (2013) "On Analysing Space from a Strategic Relational Institutionalist Perspective: The Cultural Park for Children in Cairo" page:331 The title of this part is similar with the title of Abdelhalim's article: "A Ceremonial Approach to Community Building". *Theories and Principles of Design in the Architecture of Islamic Societies*. Margaret Bentley Sevcenko (ed). Cambridge, Massachusetts: Aga Khan Program for Islamic Architecture, 1988.

[139] Abdelhalim, A. I., "A Ceremonial Approach to Community Building". *Theories and Principles of Design in the Architecture of Islamic Societies*. Margaret Bentley Sevcenko (ed). Cambridge, Massachusetts: Aga Khan Program for Islamic Architecture.1988, 140.

Figure 33. Cultural park for children its relationship with its surroundings
(Source: Archnet)

Abdelhalim, who believes that he must involve the public in the process to overcome this problem, followed a strategy on the groundbreaking ceremony. He turned this day into a festival:

> Normally a cornerstone laying is completely detached from the life of the community, but we proposed to the Minister of Culture that in place of drawings and working models that were usually displayed in a tent on these occasions and which to most people were meaningless, a real life-size model of the scheme could be displayed to give the whole community a glimpse of what the project was to look like.[140]

In this region, where people have limited opportunities even to receive news, the architect used the crowded groundbreaking ceremony as an opportunity to raise public awareness. Instead of complex drawings that may be considered meaningless to most people, the project was presented to the public as a real-scale model so that the community could understand what the park was to be designed for. The model was produced together with the people of the region in the project's own plot.

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[140] Abdelhalim, A. I., "A Ceremonial Approach to Community Building". *Theories and Principles of Design in the Architecture of Islamic Societies*. Margaret Bentley Sevcenko (ed). Cambridge, Massachusetts: Aga Khan Program for Islamic Architecture.1988, 145.
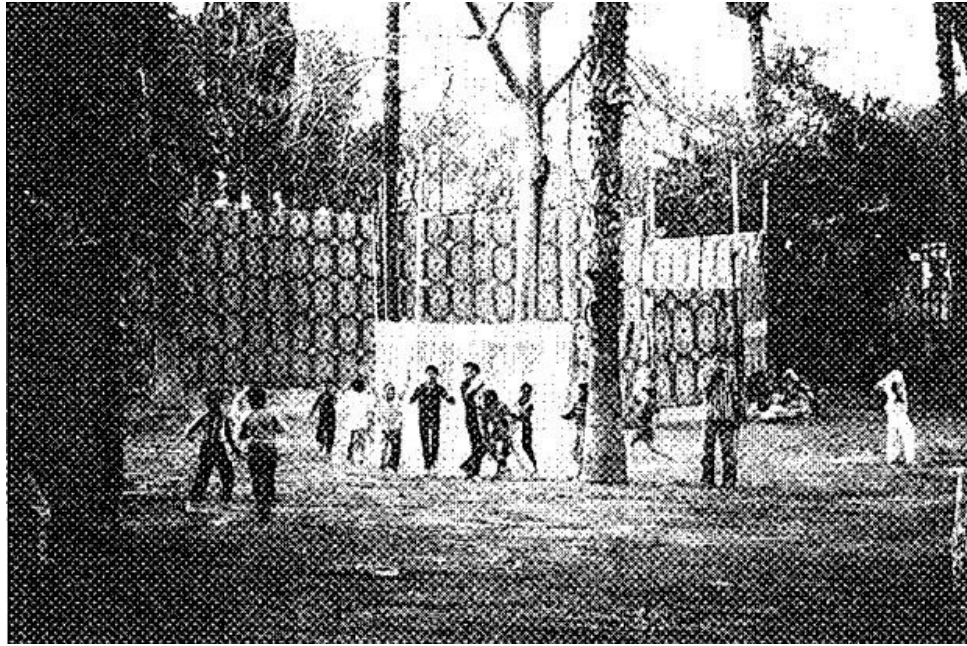
Figure 34. "The tent erected for the festival; it represents a full scale model of the children's museum" (Source: Abdelhalim, A. I. "A Ceremonial Approach to Community Building". *Theories and Principles of Design in the Architecture of Islamic Societies*. Margaret Bentley Sevcenko (ed). 1988)

Every element of the project, such as the fountain, exhibition areas, museum and theater, was included in the actual place in the plan in a full-scale manner, as part of the show. In addition, dancers, musicians and artists were invited to this show, and the children also rehearsed the games they would perform on the day of the show on the stage where they made a model. During the works, which began 1 week before the groundbreaking ceremony day, the design decisions of the project were changed again and again and became final until the day of the show.

> For three or four days hundreds of children gathered in groups to practice, while a choreographer and the musicians worked out the performance to follow the configuration of the scheme. When they could not, we changed the scheme's arrangement. This happened several times and each time the scheme was improved. Instead of the original plan disappearing from sight, it continued to evolve in front of me.[141]

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[141] Ibid., 145.
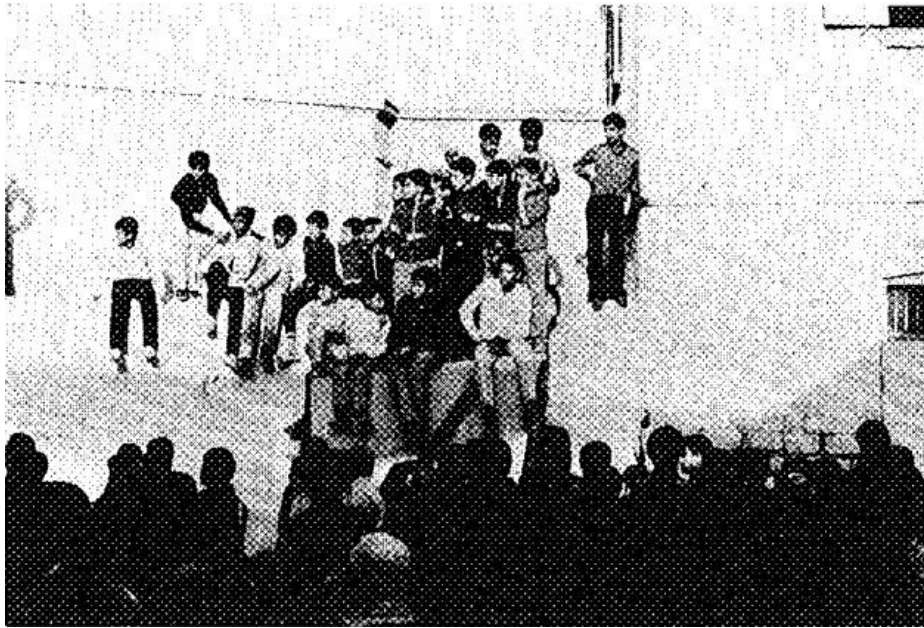
Figure 35. People watching the festival.
(Source: Abdelhalim, 1988)
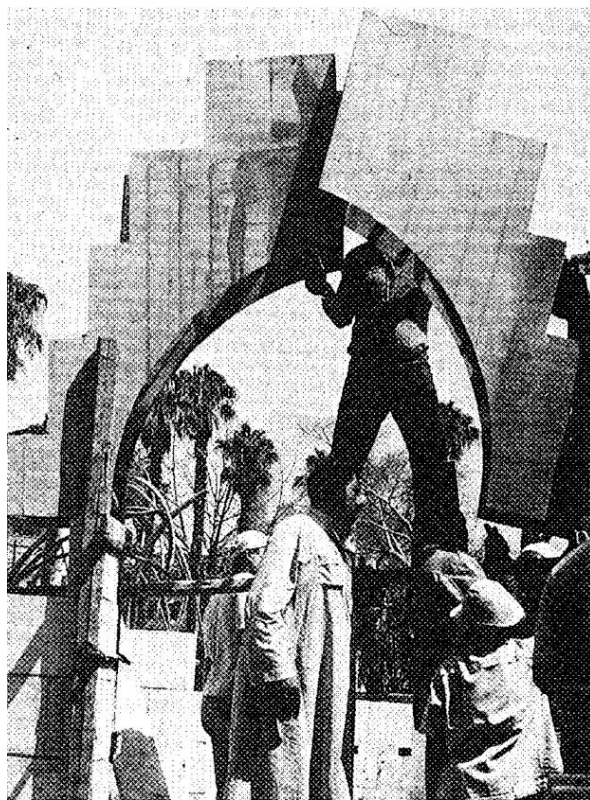
Figure 36. "A stonemason overseeing work on a wooden model for a dome"
(Source: Abdelhalim, 1988)
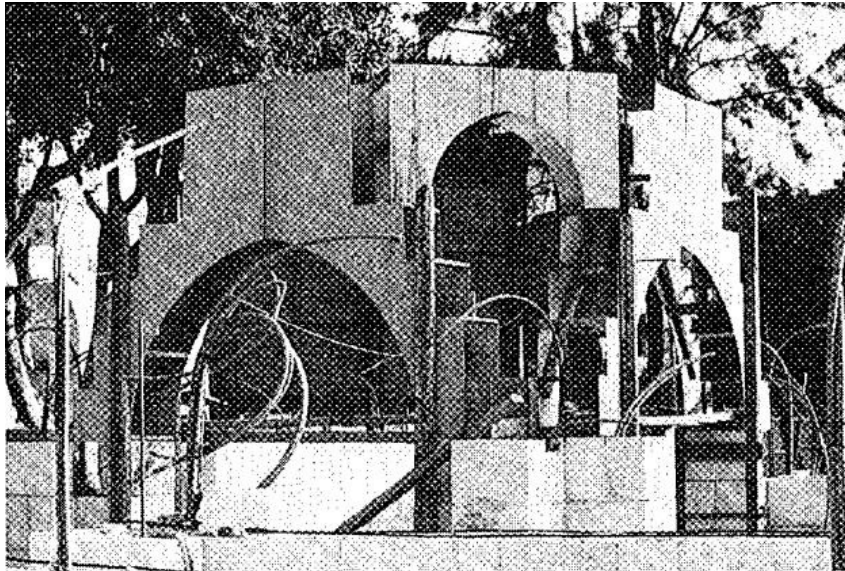
Figure 37. Full-sized wooden model
(Source: Abdelhalim, 1988)

Figure 38. Built stone arches
(Source: Archnet)

When the day of the ceremony came, the guest officials and the surrounding community found themselves in a real depiction of everyday life, rather than looking at the drawings. As a result of this experience, they were able to share their creative ideas about the development of the project with the architect. Thus, a real communication was established

between them and the architect Abdel Halim. After the introduction of the project at the groundbreaking ceremony, the project received approval and the construction process of the real project began. The construction process also progressed in a participatory way, and changes were made to the design. In fact, the collective real-scale model production process was also a rehearsal for the participatory construction process of real project. According to the architect, "The action of the community added a sense of wholeness that would otherwise not have been there"[142].

According to the jury report, the project is important in several aspects: to revitalize and develop an abandoned area, to use historical references to the surrounding area when creating forms of the park, and to create a renewed sense of community.

> From the moment of its inception, the project sought to engage the residents of the surrounding neighbourhood in its design and execution. ... The residents take pride in their neighbourhood as well as their park.[143]

The innovative role played by the architect is to ensure the participation of the public and artists for their own purposes, and to use the groundbreaking ceremony, which is generally carried out by the official authorities and considered as a show of force, as a means of ensuring that the public receives news. Within the scope of this thesis, the form of social responsibility undertaken by the architect was found remarkable.

3.2.2. Urban Upgrading and Community Development

During the first award periods of AKAA "Urban Upgrading and Community Development" projects seeking to provide infrastructure faand existing villages, some of which were constructed unlawfully by people in desperate situations were awarded more often cilities. The main aim of such projects is to raise living standards for the inhabitants. Over the years (between 1980 cycle and 2004 cycle), while the number of awards given to urban upgrading had decreased as the award moved into its 2004 cycles we see that the

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[142] Ibid., 146.
[143] Selma Al-Radi and Charles Moore, "Cultural Park for Children". *In Architecture for a Changing World*, edited by James Steele. London: Academy Editions, 1992. p.105.

number of awards given to urban restoration and redevelopment programs in historical areas has increased.

Table 4. Approaches of urban upgrading and community development in selected projects.
(Drawn by author.)

URBAN UPGRADING & COMMUNITY DEVELOPMENT

Private sector for improving society	Encouraging social diversity and alleviating poverty	Channeling the revenue of tourism to alleviate povery
Citra Niaga Urban Development, Indonesia, by PT Griyantara Architects, 1989 Cycle	Aranya Community Housing, India, by Balkrishna Vithaldas Doshi, 1995 Cycle	Kampung Kali Chode, Indonesia by Yousef B. Mangunwijaya, 1992 Cycle

3.2.2.1. Private sector for improving society: Citra Niaga Urban Development, Indonesia, PT Griyantara Architects, 1989 Cycle

The AKAA was given to project of Citra Niaga Urban Development in Indonesia in 1989[144]. The project was carried out by a private architectural office, PT Griyantara Architects, with the participation of the community in a slum area. The local mayor of the region, which experienced unemployment and the problem of slums due to the constant migration it received, began to look for solutions to the needs of housing and commerce with private "developers". One of these "developers" involved in the project is architect working with local people.

The Citra Niaga project converted a slum area into a multi-use commercial complex while respecting shop owners' legal rights and addressing the *kaki lima* (pavement hawkers)'s need for a place to sell their products. What the AKAA really appreciates is that the project does not drive away the people who work there by demolishing and remaking, it protects them. The formal shopping markets and the informal open-air street markets are integrated in this initiative. It is not a "displacement" initiative, but a co-development project. There are

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[144] 1989 Cycle Jury Members: Esin Atil, Rasem Badran, Geoffrey Bawa, Charles Correa, Mr. Kamran Diba, Oleg Grabar, Saad Eddin Ibrahim, Hasan Poerbo, William Porter

a large number of street vendors in the area. The hawkers use the footpaths (the pavements) as tax free and rent free open spaces for their stalls.

Figure 39. Panaroma of Citra Niaga Urban
(Source: Archnet)
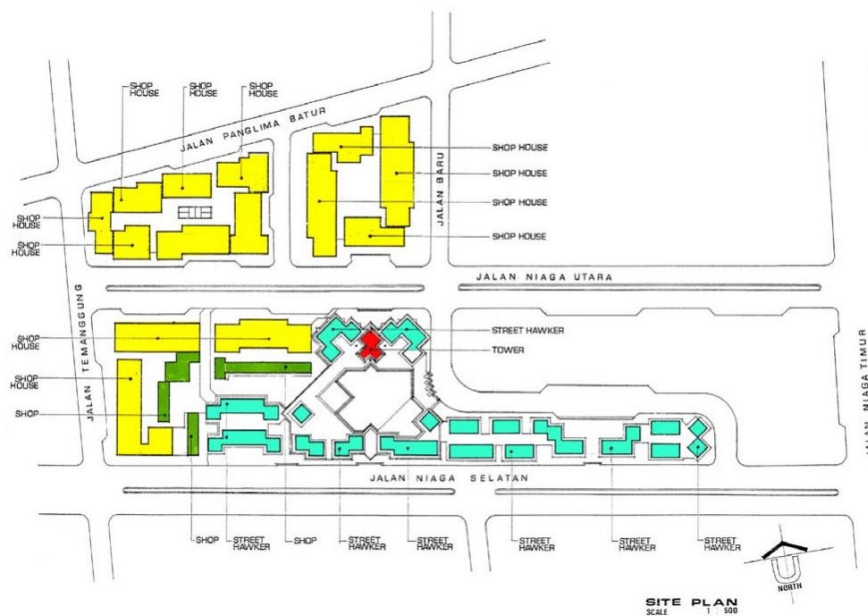
Figure 40. Location Plan. yellow: shop house / dark green: shop / turquois: street hawker.

(Source: Arhnet)

This project demonstrates that a socially sustainable commercial real estate project can be created in an already occupied area without permanently removing users. Different commercial solutions were considered for the three main income groups:

- kiosk corner house-shops for low income owners
- house-shops for middle and high income owners
- an area for the pavement hawkers

Because the project comprises both residential and commercial displacement, it had to plan to address the need for housing for every income group. However, in this scenario, as opposed to the middle and high-income groups, housing needs of low-income street vendors could not satisfied. Because of this reason NGOs helped street vendors to form cooperatives and they used the sales stalls as collateral for a bank loan to buy land for their housing on the outskirts of the city.

Figure 41. Parts of Citra Niaga (Edited by author)
(Source: Archnet)

Figure 42. Before the project it is seen that mobile vehicle of street hawker, tarpaulin drainage problems on the ground. (Source: Archnet)

Figure 43. After the project it is seen that physical comfort is improved and sales stalls are placed. (Source: Archnet)

According to the jury, the highlight of the project is that it was produced through "private and community involvement," without "financial or technical assistance from the government or foreign donors." Jury says that this concept is a viable example for other slums and even urban centers.

3.2.2.2. Integration a variety of income groups: Aranya Community Housing, India, Balkrishna Vithaldas Doshi, 1995 Cycle

Awarded by AKAA in 1995[145], Aranya Community Housing is a public housing project that meets the housing needs of different income groups in a neighborhood. The architect, Balkrishna Doshi, aimed to increase integration by hosting various income groups at the same housing complex and to create job opportunities for lower income groups thereby contributing to social sustainability. Doshi designed the project with a modulation through which the owners of the residences can make choices. The size and designs of residences were shaped by personal preferences.
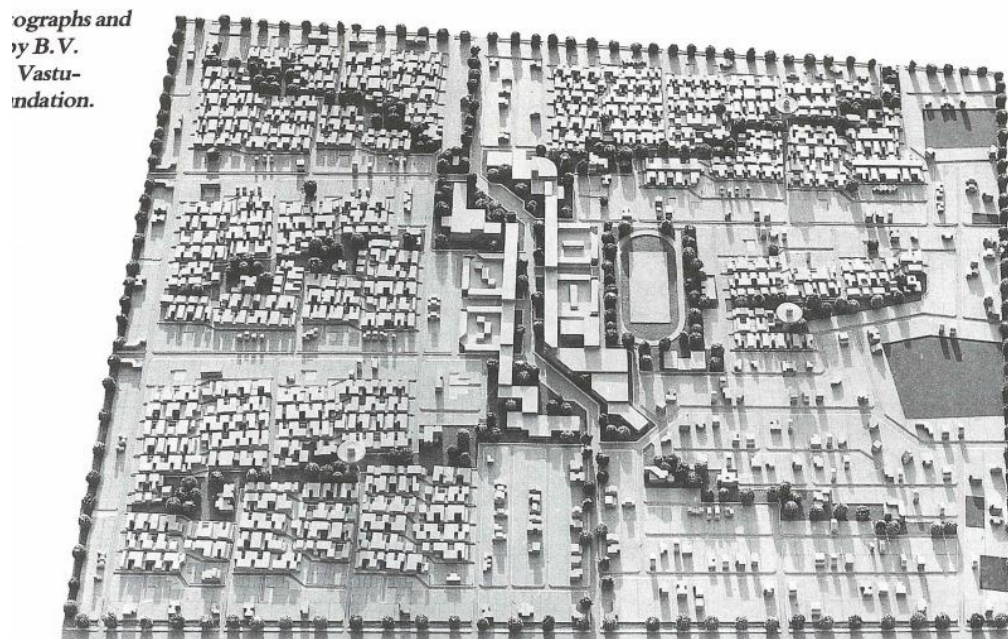
Figure 44. The entire project, model work
(Source: Vastushilpa Foundation)

Built in Aranya, 6 km from India's Indore city centre, the project is actually a public housing project. It was built in three phases and the master plan reached its final state in about six years. Serving approximately 70 thousand people, the site plan accommodates and

[145] 1995 Cycle Jury Members: Mohammed Arkoun, Nayyar Ali Dada, Darmawan Prawirohardjo, Peter Eisenman, Charles Jencks, Mehmet Konuralp, Luis Monreal, Ismaël Serageldin, Alvaro Siza

integrates various income groups. 65 percent of the project area was reserved for the economically weak group, the remainder included market housing for high-income residents. Payment plans and services provided were also shaped according to the financial resources of this mixed community. It is home to 6,500 dwellings and a total population of 60,000 people in a planning area. At the heart of the project is a business center around which houses and parks are located. Initially 60 houses were completed that demonstrated possible variations and over the years the project was completed in successive phases. Residents of the area had housing that improves their quality of life with minimal spending and effort and partly in accordance with their choice. The strong collaboration between the architect and the residents of the area is a significant feature of the project.

Figure 45. Aerial view of phase one. Aranya Community Housing, Indore, India.
(Source: Archnet)

About half of India's urban population is made up of groups of workers and immigrants that lack housing options in the city and often live in informal settlements. Doshi, the architect of the project, established the *Vastushilpa Foundation* (1978) in parallel with his practice, to improve the environmental quality of human settlements in India, especially the poor. Working on low-cost and sustainable building designs in developing countries, the foundation has acted as a bridge between academics and professionals. One of the works carried out by this foundation is the Aranya project. It is possible to describe Aranya as not just a housing project, but a "neighborhood" experiment looking for ways to reduce acute housing shortages, especially in groups living in informal settlements.

Figure 46. Each plot is provided with a plinth, a toilet at the back and an electrical connection: architecture as system and process rather than finished structure (Source: Vastushilpa Foundation)

Serving approximately 70 thousand people, the site plan accommodates and integrates various income groups. 65 percent of the project area was reserved for the economically weak group, the remainder included market housing for high-income residents. Payment plans and services provided were also shaped according to the financial resources of this mixed community. The project offers many possibilities, from single-room shelters to relatively spacious homes. Most income groups only bought a house plot. In the area given to the poorest, in addition to the plot itself, there was a concrete pedestal, a service core and a room. Brick, stone and concrete were available locally, but owners were free to use any material they chose for home construction and decoration. Service cores with plumbing, water supply, power, and road access were provided in the initial architecture. Doshi has adopted a site and services planning approach that provides high quality basic infrastructure where residents build their own housing and can add to it over time.

The jury evaluated Aranya as an innovative service project, particularly notable for its effort to integrate families within a range of poor-to-modest incomes According to the

technical report, the project succeeded in "creating "a balanced community of the various socio-economic groups, encouraging cooperation, fraternity, tolerance and self-help generated through a physical planning process" and evolving "a framework within design where incremental physical development can take place within legal, economical and organisational framework". The design idea was developed in order to promote self-help and social organization. In addition, the low-income group served by the project consisted of workers and largely immigrants belonging a wide range of religious and ethnic values. In addition to the integration of different income groups, the built environment played a unifying role for different lifestyles.

> Perhaps more important than the design goals this project has achieved are the social goals that it promotes, by creating common spaces where Muslims, Hindus, Jains and others in these neighbourhoods can mix, the project promotes co-operation, neighbourliness, tolerance and cohesive social relationships (..) In a world of intolerance and strife, it is a beacon of enlightened and socially responsible architecture[146]

Figure 47. A street view from Aranya
(Source: Archnet)

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[146] Jury Report

In this project, the architect created a legal, economic and organized solution to the problems of temporary housing that people produce with illegal roads around the city due to low income levels. In order to build this social fabric, the architect used architecture through the foundation of which he was the founder. The Aranya housing project is an example of how architecture can be used to achieve sustainable development goals.

Figure 48. Different types of Aranya houses
(Source: Archnet)

3.2.2.3. Multi-collaboration for right to city: Kampung Kali Cho-de, Indonesia Yousef B. Mangunwijaya, 1992 Cycle[147]

The Kampung Kali Cho-de project, awarded by the AKAA in 1992, was built as part of a "slum settlement improvement" program built in Indonesia to address both social and environmental problems. It aims to improve the living conditions of about 30 families in the

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[147] Jury Members: Balkrishna V. Doshi, Frank O. Gehry, Renata Holod, Fumihiko Maki, Adhi Moersid, Azim Nanji, Ali Shuaibi, Dogan Tekeli, Saïd Zulfikar

Kampung Kali Cho-de area, which has been inhabited for many years by groups excluded from society.

Figure 49. Finished version of Kampung Kali Cho-de
(Source: Archnet)

The award jury stated that the project fulfills "the difficult task of endowing a marginalized population with dignity and self-respect". According to the jury this project, legalized a discredited neighborhood as the final result of the architect's vision. In addition, the way the architect used local materials and techniques was appreciated. It was noted that, although its scale is small, it is an exemplary humanitarian model for the world, despite the challenging conditions in which it is located. Accordin to jury, "It is the result of one man's vision, aided by volunteers, to create a neighbourhood for thirty families who now have homes and the potential for secure, legal status"[148].

Before the houses were built, a community center, named the "House of the Brotherhood of Neighbors" was built in the area, an extremely steep slope on the banks of the Cho-de River, a, was[149]. The community center helped create the atmosphere to discuss

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[148] Master jury statement
[149] This centre was built over the edge walls of an existing storm-water sewer, and stone retaining walls were constructed to stop the refuse soil from sliding into the river. Using simple, conical, concrete footings, "A" frame houses were designed and constructed. Bamboo was used for joists and plaited bamboo mats for flooring.

and solve the problems regarding the social issues which couldbe encountered throughout the design and contstruction process. The architect's strategy prioritized the facilitation of social organization and construction training.

Figure 50. Facade of Kampung Kali Cho-de
(Source: Archnet)
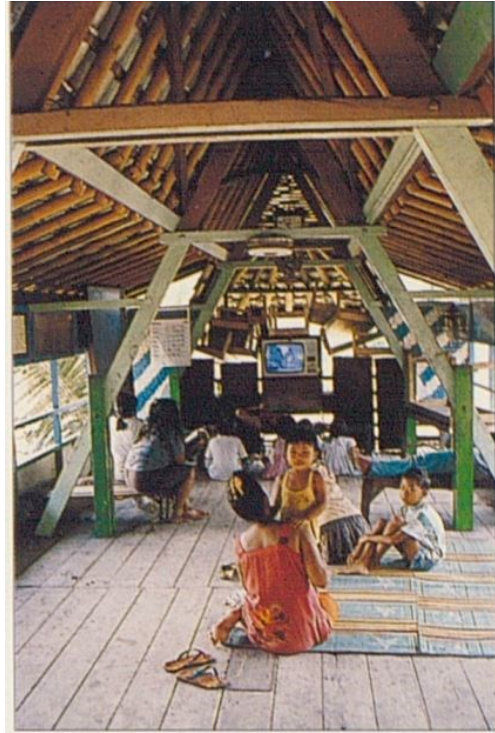
Figure 51.Brotherhood of Neighbors
(Source: Archnet)

The squatters were previously made of cardboard and plastic sheets that were smashed in every hard rain. As part of the project, an urban version of the traditional tribal house was created, and permanent residences were built from timber and bamboo. "A" frame houses were designed using simple footings. Joints were made with bamboo and bamboo mats were used for flooring. Several skilled workers and architects trained the local community members to build their homes. The houses, which were recently converted with the help of art students, have also attracted tourists, making the government's view of illegal settlements more moderate.

From my point of view, what makes the project valuable is the awareness that the architect awakens in society and the government on the issues of city rights. It is promising

for slums that share a similar fate with Kampung Kali Cho-de and is an alternative to displacement policies. A sense of ownership developed in families who build their own homes with low cost and intensive labor. It reintegrated individuals who were excluded from society into society and taught them to organize for a common goal. The community center, the starting point of the project, brought the residents of the neighborhood together to form a cooperative, and this starting point was a step that guided the entire process. The architect guided them with his ideas at a time of difficulties facing the region, and sided with them against the government policies. He thus assumed a facilitating role between the government and society. By rewarding this project, AKAA supported this role of architects.

3.2.3. Historical Preservation/Revitalisation and Socio-Economic Revival

This category involves restoration and re-functionalization of existing structures in historic communities. These projects create new possibilities for the community living there by conserving historic settlements and ensuring cultural and economic continuity. By examining these projects, I would like to explain that historical preservation can also be used as a way of solidarity architecture.

Table 5. Approaches of historical revitalisation & socioeconomic revival in selected projects. (Drawn by author)

HISTORICAL REVITALISATION & SOCIOECONOMIC REVIVAL

Repairing the historic environment all together

Revitalisation of Birzeit Historic Centre, Palestine, by Riwaq-Centre for Architectural Conservation, 2013 Cycle

Upgrading of public spaces with collaboration

Revitalisation of Muharraq, Bahrain, by Authority for Culture & Antiquities Conservation Department 2019 Cycle
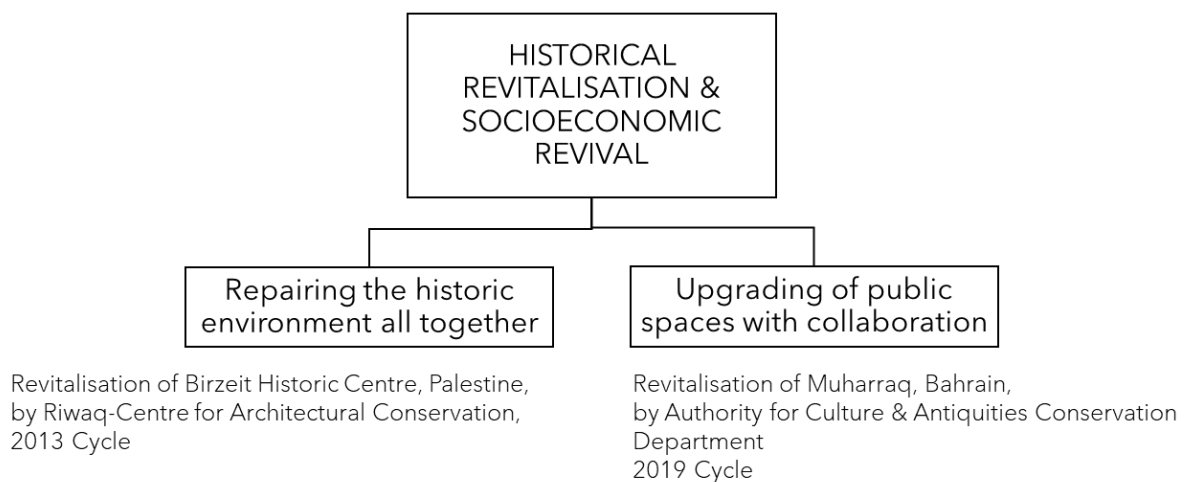
3.2.3.1. Repairing the historic environment all together: Revitalisation of Birzeit Historic Centre, Palestine, Riwaq-Centre for Architectural Conservation, 2013 Cycle

One of the projects awarded in the 2013[150] cycle is the Revitalisation of Birzeit Historic Centre which was implemented in Palestine by the Riwaq group in Birzeit (25 kilometres north of Jerusalem). Riwaq is an NGO founded by Suad Amiry, a Palestinian architect and writer. The project is a part of a five-year master plan that includes restoration and revitalization works in 50 villages that maintain a certain amount of historical integrity.

Figure 51. A community activity hub (left) and childrren's playground.
(Source: Archnet)

In many parts of Palestine which has been under Israeli occupation for many years, cultural heritage is disappearing very speedily. The technical report of the project emphasizes

that a generation has grown up that does not remember the geography of historical Palestine, and this generation knows only "a fragmented landscape, where villages are cut off from their rural hinterland by political zones, checkpoints and barriers". Accepting that only the works of experts will not be enough to solve this problem, the Riwaq group acted with local organizations to protect this cultural heritage and expanded the scope of its work to include pedagogical activities. It has raised awareness of local residents about this issue. I think we rarely come across historical conservation projects where locals are involved in the whole process, so I would like to mention this project and Riwaq.

Unlike other NGOs that focus on the preservation of historical centers, Riwaq is the only organization that does not designate itself a specific geographic area. (For example, NGOs undertaking projects such as the Hebron Rehabilitation Committee (1998 Cycle) and the Old City of Jerusalem Revitalization Program/Welfare Association (2004 Cycle) that have been awarded in other periods of the AKAA focus on a specific region.) I evaluate this situation as follows; Riwaq focuses on social development and solidarity architecture as an architectural initiative, while choosing historical preservation as a "theme" for itself. However, in other institutions, the priority is historical conversation itself.

Figure 52. Conservation in the street.
(Source: Archnet)

Figure 53. Birzeit Municipality guest house. Before (right) and after (left) restoration.
(Source: Archnet)

Figure 54. Birzeit University Guest House Before (right) and after (left) restoration.
(Source: Archnet)

Project aims to create new business opportunities, revitalize local workshops and ultimately increase interest and investment in historical village centers. But what I find more valuable in the project is that the project allows Palestinian citizens to take an active role in protecting their environment and take control of that environment. In this way, the "responsibility to protect" cultural heritage is replaced by the satisfaction of being a part of it. And for people in Birzeit, who are tired of the long-time occupation, it would open the

way to become stronger on a larger scale. The jury emphasizes this aspect of the project and states that it proposes an alternative to "museified" historic core:

> By reversing a process of neglect and erasure within a complex and difficult political context, the project manages to transform not only a neglected historic core but also people's lives, and restores not only buildings but the dignity of their users.
> It facilitates the reclamation of heritage by the people involved while also allowing them to achieve their self-expressed aspirations.[151]

The planning phase of the project includes community participation. Public meetings with residents, local NGOs, business owners, municipality, university professors, and other stakeholders to create a shared vision for the future of the old town were held throughout the process. An urban design studio with Birzeit University was organized. Also, cemetery clean-up and tree-planting were implemented with the community. Restoration of buildings were labor-intensive processes and thus created new jobs. This situation increased the participation of the community in the project as a workforce.

Figure 55. Cultural activity in a community activity hub.
(Source: Archnet)

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[151] Jury Report

The rehabilitated historical buildings have been transformed into spaces that diversify public activities. These spaces contribute to the development of participation. There are also areas reserved for municipal government, on-site restoration university[152], school and commercial shops in the area. These areas improve the state of society socially and economically.

3.2.3.2. Upgrading of public spaces with collaboration: Revitalisation of Muharraq, Bahrain, Authority for Culture & Antiquities Conservation Department, 2019 Cycle

During the last award period in 2019[153], AKAA awarded the conservation and re-functionalization project of Muharraq in Bahrain. The project was carried out in collaboration with many architects, planners and researchers. It involves the restoration of several different structures originally located on a footpath following a historic route and necessary new additions. The jury found it important for the project to improve public spaces and thus improve the social interaction of local people via these public spaces:

> The excellent, yet affordable, upgrading of public spaces provides the local community with opportunities for social interaction. The project successfully establishes an open platform where citizens can actively engage. Professionals of different backgrounds can interact and collaborate. Public-private partnerships and local businesses can thrive.[154]

In addition to cultural renewal, the project contributed to the economic and social development of the people in the region. A number of previously idle homes and streets were renovated, cleaned, and commercial activity was encouraged along the designated route. 18 different public spaces were designed and social interaction was increased in the region.

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[152] An excerpt on the importance of the university in the region from the technical report: "The majority of Palestinian leaders, both political and intellectual, were educated here. The university became the heart of political life and resistance to occupation; between 1979 and 1992 it was closed for extended periods by the Israeli authorities. But the relocation of the university to the new campus in the early 1980s had a detrimental effect on the old town – depriving it of a major source of life and activity."

[153] 2019 Cycle Jury Members: Kwame Anthony Akroma-Ampim Kusi Appiah, Meisa Batayneh, Sir David Chipperfield, Elizabeth Diller, Edhem Eldem, Mona Fawaz, Kareem Ibrahim, Ali M. Malkawi, Nondita Correa Mehrotra

[154] Jury Report

Lighting elements and new urban furniture were placed on the streets to unify the streetscape and to break the uncanny perception the area.

Figure 56. Public spaces created using similar urban furniture.
(Source: Archnet)

The project makes thematic references to to the pearl trade which occupies an important place in the history of the city and the renewed route was named Pearl Route. A group of international architecture offices were involved in the project. The new designs recycled the coral stone and wood selected from demolished structures.

A historical object was chosen to create a social memory, and the theme of design was formed on it. It seems not to be a meaningful effort when taken from the point of view of creating social development. Because the region currently does not trade pearls as a source of livelihood. Contributions to the development of the region by providing public spaces and new economic opportunities to the people of the region make the project valuable within the scope of the thesis. I believe that thanks to these returns, society considers and accepts the historical and cultural accumulation in the region valuable. Because the community can be in a direct relationship with these historical structures through tourists coming to the region and their economic activities.

Figure 57. "House of Architectural Heritage"
(Source: Archnet)

Figure 58. Renovated facade of Fakhro House.
(Source: Archnet)

As a result, the touristic value of the region increased when the project was completed. It has become a safe and engaging place. The "Pearl Route" allows visitors to move forward by establishing community relations on the area's cultural heritage route. The visitor route passes through public spaces, residences, and local shops. It contributes to the

economic development of the people of the region. It lowers crime rates in the region and provides social innovation and revival. From these angles, it can be said that it has much more meaning than the preservation and renovation of a singular historical building. In the project, architects and urban planners lead the design of a new social fabric. Through exhibition spaces and museums, they aim to support this awareness in the region.

Figure 59. Conversion of dormant shops(left) into local shops(right)
(Source: Archnet)

Finally, I would like to add that compared to the previous Riwaq's project "Revitalisation of Birzeit Historic Centre", this project is realizing economic development through tourism by focusing on creating a tourist route; in terms of solidarity architecture, I think "Revitalisation of Muharraq" is weak. However, in all AKAA cycles I have not been able to identify another historic preservation project that has as much active solidarity and participation as the Riwaq's project. This does not cause us to ignore the positive impact that these projects have on society, but I argue that it is a more indirect effect than the other.

CHAPTER 4

CONCLUSION

No responsible architect can ever afford to ignore the socio-economic environment in his legitimate pursuit of excellence of design, nor is it necessary to sacrifice architectural excellence in finding socially responsive solutions to the difficult problems of these societies.

What is really needed is a redefinition of architectural excellence in a socio-economic context.[155]

Throughout its history, architecture as a profession has been in service of the elite endeavor and has maintained close ties with capital. But especially since the 1960s, the architectural profession has become more and more sensitive to social problems and started to question whether there are other social roles for the architect. Architects became uncomfortable with the fact that only a small portion of society, such as 2%, could actually have access to the services of an architect. Society's limited access to architecture led activist designers to start the socially responsible design movement. As a result, the architect's professional identity started to shift from serving society's upper crust to moderately becoming interested in social issues and whether such issues might be found solutions in architecture.

This study mainly aims to contribute to the literature on the social roles of architecture. In this context, I found it important to understand the projects awarded by the Aga Khan Award for Architecture, an architecture award that aims to reward and encourage architecture's share in social development. Although this is not the only criteria for the award, and not every awarded project can be claimed to contain a social contribution; it is still possible to say that this criterion has remained an important one among the award's priorities. For this reason, AKAA, given since 1980, is an appropriate case to explore other roles that architects may take by stepping outside the role of designer.

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[155] 1980 Cycle, Jury Report

When examining the AKAA-winning projects between 1980-2019, I took into account that each reward cycle has its own dynamics. Charles Jencks, who was on the master jury (1995) and steering committee (1998), likens the AKAA's evaluation process to British Law. In British Law, each case is evaluated in its own unique context, while in Roman Law decisions are generalized in their general framework[156]. The jury of each award period includes names from disciplines other than architecture such as journalists, sociologists and artists. The institutions in which these names are trained, the geographies and ethnicity they live in play an active role in project evaluations. Thus, there was a marked difference between the projects selected by certain jury periods[157].

During its earlier years (1980, 1983, 1986, 1989, 1992 Cycles) the award often focused more on the social responsibility of architecture. The projects strengthening infrastructure and improving living conditions in slums were prevalent in these cycles. According to Suha Özkan, the 1992 Jury, under the influence of Frank Gehry, identified the social responsibility of architecture as its main concern. I realized that AKAA has the largest share in terms of social contribution projects in the 1992 cycle with a total of 5 projects in line with the headings I have determined for my thesis. In subsequent years, projects that produce alternatives to meet the need for housing (1995 Cycle) and schools (2004 and 2007 Cycles) through economic means begin to take place. Although the number of slum development projects decreased, they continued to be awarded until 2004. Until 2004, while historic preservation projects were awarded with *rehabilitation* or *restoration* titles, for the

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[156] A Quarter Century of Change: Interview with Suha Özkan, Secretary General of the Award (2004) AKDN website

[157] With the "Re-Forestation Programme of METU" in Turkey, which is awarded in 1995, Özkan stated that the award also expressed concern about urban ecology and expanded its field of study. According to Özkan, there was a strong regionalism rhetoric until 2004. For the first time, a project with regionalist rhetoric was not selected with the 2004 Jury. **1995 Jury:** Mohammed Arkoun, Nayyar Ali Dada, Darmawan Prawirohardjo, Peter Eisenman, Charles Jencks, Mehmet Konuralp, Luis Monreal, Ismaël Serageldin, Alvaro Siza **2004 Jury:** Ghada Amer, Rahul Mehrotra, Farshid Moussavi, Modjtaba Sadria, Reinhard Schulze, Elias Torres Tur, Billie Tsien, Jafar Tukan.

In addition, almost every award period has a fairly wide spectrum in itself in terms of the characteristics of the projects. For example, the 1989 jury awarded Louis Kahn's "National Assembly Building" and Jean Nouvel's "Institut du Monde Arabe" in Paris featured with both big budgets and famous architects. At the same time, "Grameen Bank Housing Programme" in Bangladesh, which stands out with a micro-credit system that does not include even an architect in the project, was awarded by the same jury. **1989 Jury:** Esin Atil, Rasem Badran, Geoffrey Bawa, Charles Correa, Mr. Kamran Diba, Oleg Grabar, Saad Eddin Ibrahim, Hasan Poerbo, William Porter

first time with the "Old City of Jerusalem Revitalization Program", a historical preservation program has taken on a social role, as in slum development projects, and it has been awarded with the title *revitalization*. Hence, since the 2004 cycle, these types of projects can be interpreted as projects that combine social development in slum projects and cultural development in conservation projects. As slum development projects are usually located close to city centres, over the years these areas have become favorable for rent and have not been able to resist the gentrifying power of capital. It can be argued that the AKAA therefore experienced such a shift.

The thesis examined the contributions of architecture to social development, while the alternative roles that the architect can take are explained around specific themes. In order to this investigated the concept of "community-oriented architecture" and related examples in the literature. From the first award period to the last 124 projects that received the award (1980-2019) were investigated and 37 of these were designated as projects with "social contribution," which makes about a third of the awarded projects. However, the ways the projects address social responsibility are varied. I chose ten projects to analyze in detail within the scope of the thesis in relation to social responsibility under the headings of "Participatory Architecture", "Urban Upgrading and Community Development", "Historical Restoration and Socio-Economic Revival. These headings were divided into subheadings according to the dominant roles assumed by the architect in the project.

In "Participatory Architecture" the architect assumes an active role with regard to the community and organizes the members of the community to collaborate in construction. In addition to solving problems related to the built environment, individuals are empowered with the ability to solve problems and explore organization. The social roles undertaken within participatory architecture are discussed with reference to:

- **Teaching architectural craft and self-support:** Architects can use their professional capacities to help communities with self organization and to overcome their problems in spite of limited resources.
- **Creating a new economic system**: Architecture can be crucial in running a micro-credit system not simply to meet the need for affordable housing but also encouraging collaboration within a community and to empower women.

- **Ceremonial approach to community building**: Architects can raise public awareness and encourage public approval by putting architecture in a novel dialogue with the public (like building a 1:1 scale architectural mockup in public space).

In urban development projects, however, the architect generally has a more political role as an advocate and negotiator. These projects target settlements built illegally by ignored groups of the city and require cooperation with local governments against displacement policies. Alternative solutions produced by architects can be categorized under the following headings:

- **Private sector for improving society**: Examples such as these might illustrate how private architectural initiatives, as well as the local municipality, can collaborate in the positive development of an overlooked area of the city.
- **Encouraging social diversity and alleviating poverty:** Examples such as these might illustrate how the housing of low income groups might be financed by the initial payments of high income groups, and then how these debts might be structured fort he benefit of the low income groups succeding in bringing together different social groups.
- **Channeling the revenue of tourism to alleviate poverty:** Examples such as these might illustrate how the revitalization of an area overlooked by the local government might make it an attractive destination for tourists and alleviate poverty as well.

In addition to the preservation and renovation of historical structures, new sources of income have been created for the local community in historical conservation and socio-economic revitalization projects. In these projects, the society's relationship with the historical environment has deepened, and the regions have become "Living Museums". Unlike the other two titles, the methods used by the architect in this theme are generally similar, with less variety:

- **Repairing the historic environment all together:** It focuses on social development and solidarity architecture while choosing historical preservation as a "theme" for itself.

- **Upgrading of public spaces with collaboration:** It has been shown how a sense of belonging can be enhanced by the arrangement of uncanny public spaces and usage of common urban furniture.

In addition to these, Aga Khan Award for Architecture, according to Hasan-Uddin Khan who was the editor of the Mimar magazine (1980-1991) funded by the AKDN, also helped reshape the hierarchy in the architectural design process and redefine it as an ongoing dialogue between clients, professionals, builders, designers and users. In my opinion, the breakdown of this hierarchy is a factor that facilitates the production of community-oriented architectural practices. Because the $1 million prize money is shared among all the shareholders behind the project being honored such as: NGOs, local governments, community groups, etc. Hasan-Uddin Khan who was the editor of the Mimar magazine (1980-1991) funded by the AKDN, argues that the AKAA is a milestone in contemporary architecture[158].

I would like to discuss a question: Has the award been encouraging in the production of examples of community-oriented architecture? Although it is difficult to give a clear answer to this question without detailed data, AKAA strives to bring critical social problems and their possible architectural solutions to the world agenda in every award period since its establishment. AKAA has made many non famous architects visible by rewarding their attitude. Francis Kere, awarded in 2004, and Anna Heringer, awarded in 2007, were totally unknown to the World architecture community when they were awarded creating important examples. I believe that Kere and Heringer's participation with their projects awarded by AKAA in the "Small Scale, Big Change: New Architectures of Social Engagement" exhibition[159], organized by The Museum of Modern Art (MoMA) in 2010, demonstrates the contribution of the award in this field.

In his "A Quarter Century of Change" interview, Suha Özkan says that Akaa helped expand the definition of architecture, especially in the beginning[160]. I agree with this, because even today it is quite difficult to come across an architecture award that rewards projects in

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[158] Hasan-Uddin Khan, "Developing Discourses on Architecture", *Journal of Architectural Education*, 63:2, (2010), 82-84.
[159] https://www.moma.org/calendar/exhibitions/1061
[160] A Quarter Century of Change: Interview with Suha Özkan, Secretary General of the Award (2004) AKDN website.

which architecture is used only as a tool and infrastructure is provided to a slum area. I think AKAA took a meaningful step 40 years ago to fill a huge gap in the community-architecture field. But still, given the star architects of the projects it has awarded during each award period and the star architects who are on the jury, due to the elbow contact with mainstream architecture, I think it cannot be defined as an alternative architecture award program.

When we back to Özkan's interview, he also says about the incentive side of the award:

> We hear that many architects now tell their potential clients, "If you give me this job, I'll get you the Aga Khan Award." Of course this is a pledge they can't keep but it speaks to the success we've had in raising people's standards.

According to this interpretation, it seems that the award is a decency not only among architects, but also among customers[161]. Ozkan also gives an example of promoting the microcredit system that Akaa awarded in 1986. According to Ozkan, this financial system was not known to anyone until it was rewarded, but today it is often mentioned as one of the most positive tools for change in the world.

I think these features make it easier for the AKAA to encourage similar projects: as an architecture award, it rewards the project, not the architect; and it also recognizes other stakeholders in the project by recognizing that architecture cannot be done alone. Because each awarded project has highly detailed technical reports and visuals. Information about the production and use processes of the project is included in these reports. AKAA selects projects not through renderings, but directly by interviewing people who produce and experience it. I think that issue what makes technical reports inspiring. Professionals or non-professionals who want to study the social responsibilities of architecture can find many tips in these reports to draw their own path[162].

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[161] However, this statement alone will be confusing for the customer, who will examine the projects that AKAA has awarded and tell the architect what kind of project s/he wants. Because when he examines the projects, s/he will also see a shelter made from sandbags, and an apartment in a residence.

[162] The moment I came across the AKAA technical report of the Primary School project in Burkina Faso, I realized that I wanted to do studies on community architecture. At least in my own experience, I can say that this award encouraged me to write a thesis about the social responsibilities of architecture.

o **Islamic discourse and AKAA**

Although these directions are not the main subject of this study I have to add here that the award was quite limited to the predominantly Islamic populations in its earlier years, with the effect of globalization, major projects such as skyscrapers and university campuses which made use of advanced technology began to be rewarded. The AKDN might have moved with the motivation to dispel the stigma of backwardness and orientalism by pointing to the availability of advanced technologies and materials in Islamic geographies. In addition, the award still uses the phrase "societies across the world, in which Muslims have a significant presence"[163] in defining itself, and its focus is on the Islamic world. But I think it is difficult to find a direct response to this discourse in the projects it has rewarded after the 1995 period. For example, in 1998 Cycle, Lepers Hospital in India was awarded. The architects of the project are Norwegian, and the client was an evangelical church. Hospital employees and patients served were also not Muslim. At this point, Suha Ozkan says that they were faced with the question "What does this have to do with Islam?". The answer that the award gives to that, I think, transcends the limits of the way AKAA describes itself: "We said that, like any other faith, Islam addresses the human heart, the human body and the human mind. I think we did something really wonderful for humanity with that decision"[164].

Therefore, although the issue of social responsibility is important for the award, it should be noted that this is not the sole direction of the award.

o **Discussion and future studies**

Today, considering the more radical architectural practices focusing on processes with a strong social agenda, I argue that AKAA's withdrawal of the concept of "social role of architecture" from object architecture to process architecture will strengthen the position of the award in the coming years[165].

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[163] https://www.akdn.org/architecture
[164] A Quarter Century of Change: Interview with Suha Özkan, Secretary General of the Award (2004) AKDN website
[165] Emre Arolat, whose project was awarded by AKAA in 2010 and later became a master jury and steering committee member, stated in the Interview in June 2021 that the award had serious work in recent years on "process architecture". Emre Arolat, 14 June 2021, *Güncel Mimarlık Tartışmaları: Arredamento ile Ayın 14'ü "Aga Khan ve Mimarlık Ödülleri"*

I think the titles represented by the award-winning projects in the West and the Non-west have a different concept. There are questions fueled by topics such as the way AKAA is described, identity, and architectural historiography. I have seen the potential for more discussion about these issues during my thesis, and hopefully one day I can look at them as well.

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APPENDIX A

TABLE OF WATES & KNEVITT

	Conventional architecture	*Community architecture*
Status of user	Users are passive recipients of an environment conceived, executed, managed and evaluated by others: corporate, public or private sector landowners and developers with professional 'experts'.	Users are – or are treated as – the clients. They are offered (or take) control of commissioning, designing, developing, managing and evaluating their environment, and may sometimes be physically involved in construction.
User/expert relationship	Remote, arm's length. Little if any direct contact. Experts – commissioned by landowners and developers – occasionally make superficial attempts to define and consult end-users, but their attitudes are mostly paternalistic and patronising.	Creative alliance and working partnership. Experts are commissioned by, and accountable to, users, or behave as if they are.
Expert's role	Provider, neutral bureaucrat, élitist, 'one of them', manipulator of people to fit the system, a professional in the institutional sense. Remote and inaccessible.	Enabler, facilitator and 'social entrepreneur', educator, 'one of us', manipulator of the system to fit the people and challenger of the status quo: a professional as a competent and efficient adviser. Locally based and accessible.
Scale of project	Generally large and often cumbersome. Determined by pattern of land ownership and the need for efficient mass production and simple management.	Generally small, responsive and determined by the nature of the project, the local building industry and the participants. Large sites generally broken down into manageable packages.
Location of project	Fashionable and wealthy existing residential, commercial and industrial areas preferred. Otherwise a greenfield site with infrastructure (roads, power, water supply and drainage): i.e. no constraints.	Anywhere, but most likely to be urban, or periphery of urban areas; area of single or multiple deprivation; derelict or decaying environment.

	Conventional architecture	*Community architecture*
Use of project	Likely to be a single function or two or three complementary activities (e.g. commercial, housing or industrial).	Likely to be multi-functional.
Design style	Self-conscious about style; most likely 'international' or 'modern movement'. Increasingly one of the other fashionable and identifiable styles: postmodern, hi-tech, neo-vernacular or classical revival. Restrained and sometimes frigid; utilitarian.	Unselfconscious about style. Any 'style' may be adopted as appropriate. Most likely to be 'contextual', 'regional' (place-specific) with concern for identity. Loose and sometimes exuberant; often highly decorative, using local artists.
Technology/resources	Tendency towards: mass production, prefabrication, repetition, global supply of materials, machine-friendly technology, 'clean sweep' and new-build, machine-intensive, capital-intensive.	Tendency towards: small-scale production, on-site construction, individuality, local supply of materials, user-friendly (convivial) technology, reuse, recycling and conservation, labour- and time-intensive.
End-product	Static, slowly deteriorates, hard to manage and maintain, high-energy consumption.	Flexible, slowly improving, easy to manage and maintain, low-energy consumption.
Primary motivation	Private sector: return on investment (usually short-term) and narrow self-interest. Public sector: social welfare and party political opportunism. Experts: esteem from professional peers. Response to general national or regional gap in market, or social needs and opportunities.	Improvement of quality of life for individuals and communities. Better use of local resources. Social investment. Response to specific localised needs and opportunities.

	Conventional architecture	Community architecture
Method of operation	Top-down, emphasis on product rather than process, bureaucratic, centralised with specialisms, compartmentalised, stop–go, impersonal, anonymous, paper management, avoid setting a precedent, secretive.	Bottom-up, emphasis on process rather than product, flexible, localised, holistic and multidisciplinary, evolutionary, continuous, personal, familiar, people management, setting precedents, open.
Ideology	Totalitarian, technocratic and doctrinaire (Left or Right); big is beautiful, competition, survival of the fittest.	Pragmatic, humanitarian, responsive and flexible, small is beautiful, collaboration, mutual aid.

Figure A. 1. Table of Wates and Knevitt (Source: Paul Jenkins et al., "A brief historical review of community technical aid and community architecture" in *Architecture, Participation and, Society* (ed. Paul Jenkins and Leslie Forsyth) (London: Routledge, 2010, 28-30.))