



ARCHITECTURE AND COMMUNITY

BUILDING IN THE
ISLAMIC WORLD TODAY

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EDITED BY RENATA HOLOD
WITH DARL RASTORFER

To many Westerners, the Taj Mahal in all its splendor typifies Islamic architecture. Yet, the overwhelming majority of Muslims live on the very margin of human existence, far from such grandeur. The merging of Islam's rich cultural heritage with modern technology to help solve problems of individual survival in the contemporary world forms the heart of *Architecture and Community*.

The fifteen projects celebrated in this volume are the winners of the first Aga Khan Award for Architecture, a series of prizes honoring the successful creation within the Islamic world of a modern architectural idiom that preserves traditional forms at the same time it provides for the future. It is architecture of and for the people, meeting their needs and concerns locally, providing a setting for health and for life.

Through its selection of these projects, the Aga Khan Awards Foundation praises the creative and generative process, in which the imaginations of architects, the skills of local artisans and craftsmen, the needs of individuals and communities, and the implicit survival of the environment must interact. The creative life itself—that elusive process of human existence for which the man-made environment is the physical reality—is the winner of the Award.

Most of the projects reflect the present period of transition in Islamic architecture, marked by experimentation and a search for forms responsive to human needs. The new schools and libraries, homes and hotels, urban-renewal schemes and restorations honored help to redefine architectural excellence as they attempt to resolve the most basic and critical issues confronting the poor peoples of developing nations.

Asserting a cultural identity is difficult anywhere, but particularly in developing nations where the lure of high technology has diluted traditional environmental equilibrium. Can

(continued on back flap)

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THE AGA KHAN
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ARCHITECTURE AND COMMUNITY BUILDING IN THE ISLAMIC WORLD TODAY

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The Aga Khan Award for Architecture was established to encourage architecture appropriate to the needs and aspirations of the Islamic world today. It recognises completed projects whose aesthetic and technological achievements and social responsiveness make them important models. Address: 32 Chemin des Crêts, 1218 Grand Saconnex, Geneva.



The Award Logo. The name of Allah in Kufic script, reflecting itself, forms the basis of the logo design.

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Architecture and Community has been produced to present contemporary architectural projects that were honored in the first cycle (1977–1980) of the Aga Khan Award for Architecture and to manifest their symbolic, social, and cultural contexts. The essays on architectural and planning theory and practice were first presented at the Award seminars of the first cycle, and an introductory essay has been specially prepared for this volume. The Awards were presented in October 1980 at the Shalimar Gardens in Lahore, Pakistan, at the gracious invitation of President Zia ul-Haq.

Many people deserve credit for their contributions. Members of the Steering Committee for the first cycle were His Highness the Aga Khan, chairman, Nader Ardalan, Sir Hugh Casson, Charles Correa, Hassan Fathy, Professor Oleg Grabar, Professor Doğan Kuban, and Professor William Porter. The Award office was administered by Professor Renata Holod (1977–1979) and Hassan-Uddin Khan (1980). Those serving on the Master Jury were Professor Titus Burckhardt, Sherban Cantacuzino, Giancarlo De Carlo, Dr. Mahbub ul-Haq, Mazharul Islam, Professor Aptullah Kuran, Dr. Mona Serageldin, Soedjatmoko, and Kenzo Tange.

The basic information supporting the visual presentation of awarded projects came first from the architects and clients of each project. Technical reviewers then gathered additional information at each site. These reviewers included Dr. Samir Abdulac, Farokh Afshar, Dr. Mokhless al-Hariri, Dr. Nasrine Faghih, Piers Rodgers, Dr. Fredj Stambouli, Dr. Brian Taylor, and Dr. Atilla Yücel. Additional research was conducted to develop further the base of technical data and to understand each project in its proper context. Such assistance was provided by Anthony O. James, Linda Safran, Saleh Memecan, and Abdullah al-Kuwatli. Once collected, documents and research were developed for publication by Deborah Allen, Mohamed El-Malti, Deborah Gorman, Anthony O. James, and Robert MacLeod.

Mention must be made of the visual material itself. Bahman Negahban and Mehmet Selman prepared most of the architectural drawings. The line drawings in the chapter devoted to Hassan Fathy were assembled by Reinhard Goethert and provided by the Rotch Visual Collections at the Massachusetts Institute of Technology, the Aga Khan Program for Islamic Architecture at Harvard University, and the Massachusetts Institute of Technology.

The greater part of the photographs presented were made by Christopher Little except for pages 116–117, Nicole Toutoungi; 119–125, Mustafa Pehlivanoglu; 151–161, 173–181, Mokhless al-Hariri; 158, Rolf Gutbrod and Frei Otto (construction photograph); 169, Najeh Abu Nab; 180–181, VBB (construction photographs); 183–197, Kamran Adle.

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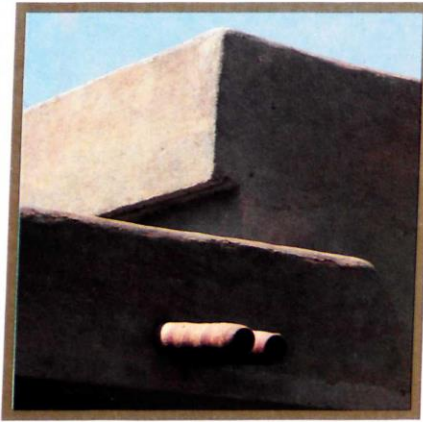
Finally, Darl Rastorfer served ably and energetically as associate editor. —Renata Holod

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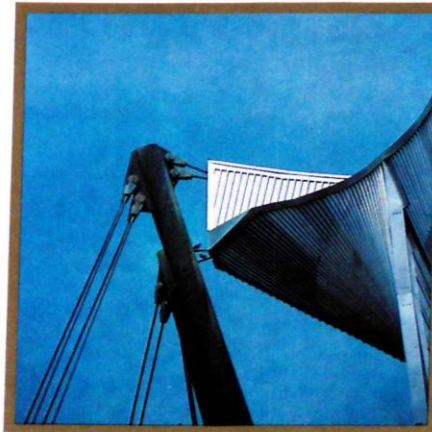
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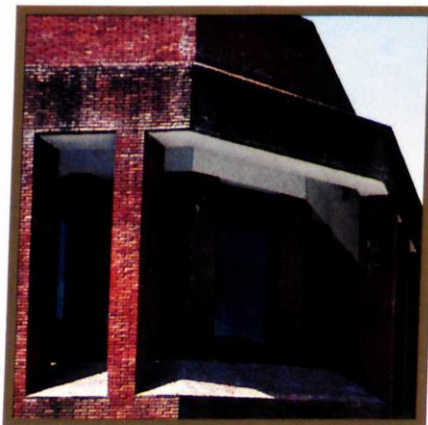
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