



AKPIA AKTC

FEBRUARY 2009

THE AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &
THE AGA KHAN TRUST FOR CULTURE

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AKPIA

Established in 1979, the Aga Khan Programs for Islamic Architecture at Harvard University and at the Massachusetts Institute of Technology are supported by endowments for instruction, research, and student aid from His Highness the Aga Khan. AKPIA is dedicated to the study of Islamic architecture, urbanism, visual culture, and conservation, in an effort to respond to the cultural and educational needs of a diverse constituency drawn from all over the world.

Along with the focus on improving the teaching of Islamic art and architecture and setting a standard of excellence in professional research, AKPIA also continually strives to promote visibility of the pan-Islamic cultural heritage.

AKTC

Buildings and public spaces are physical manifestations of culture in societies both past and present. They represent human endeavors that can enhance the quality of life, foster self-understanding and community values, and expand opportunities for economic and social development into the future. The Aga Khan Trust for Culture is an integral part of the Aga Khan Development Network (AKDN), a family of institutions created by His Highness The Aga Khan with distinct yet complementary mandates to improve the welfare and prospects of people in countries of the developing world, particularly in Asia and Africa.

Though their spheres of activity and expertise differ—ranging from social development to economic development to culture—AKDN institutions share at least three principles that guide their work. The first is dedication to self-sustaining development that can contribute to long-term economic advancement and social harmony. The second is a commitment to the vigorous participation of local communities in all development efforts. Finally, all Network institutions seek shared responsibility for positive change.

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Fall 2008 AKPIA@MIT "AN EVENING WITH..." LECTURE SERIES

MIT Lecture Series

SEPTEMBER 15

"The Cosmopolitan and The Particular :
Observations on Inhabitation, Culture, and
Building-form at the Aga Khan University Hos-
pital and Medical School in Karachi, Pakistan"
Daniel Gorini
AIA, LEED AP
Bio & Abstract

OCTOBER 20

"Current Work in the Mideast and US"
Hashim Sarkis
Aga Khan Professor of Landscape Architecture
and Urbanism
Harvard University

NOVEMBER 17

"Architecture and Cultural Significance.
The Recent Works of RMA Architects Mumbai"
Rahul Mehrotra
Associate Professor, Architectural Design
MIT, School of Architecture and Planning

NOVEMBER 18

Part of Course 4.619: The Historiography of
Islamic Architecture
"Conceptualizing Cultural Autonomy "After
Essentialism":
The Case of Ottoman Aleppo" at 2 pm in 5-216.
Steve Wolf
Visiting Assistant Professor of Art History
Fordham Univ. Department of Art History
and Music

RIVERSCAPES

An Exhibition of Photos of Historical Water
Landscapes
Adriana de Miranda
AKPIA@MIT Post-Doctoral Fellow
Faculty of the University of Bergamo
Opening Reception November 25th, 2008 from
5:30 - 7 pm
Exhibit on view until December 16th
Rotch Library Gallery, 7-238

December 1

"Submerged Lands:
The Public Trust in Waterfront Design from
Chicago to Karachi"
James Wescoat
Aga Khan Professor, MIT

December 8

"Renovation of Syrian Water Wheels in the
Orontes Valley"
Adriana de Miranda
AKPIA@MIT Post-Doctoral Fellow
Faculty of the University of Bergamo

Spring 2009 AKPIA@MIT "AN EVENING WITH..." Lecture Series & Other Events

March 9

"Islamabad:
The Making of a 'City of the Future' 1959-1963"
Ahmed Zaib Khan Mahsud
AKPIA@MIT Post-Doctoral Fellow

March 16

"Arabian Nights Architecture:
The Adoption of Fantasy Middle Eastern
Design in Constructing Indonesian and
Malaysian Identities"
Sarah Moser
AKPIA@MIT Post-Doctoral Fellow

April 6

"Planning Jerusalem:
Between Ottoman and Colonial Modernity"
Salim Tamari
AKPIA@MIT Post-Doctoral Fellow

April 13

2008-09 Aga Khan Travel Grant Presentations
MIT Students Recipients of the Travel
Grant Award

Saturday, April 25

Workshop:
"Exploring the role of History in Contemporary
Architectural Practice"
10:00 AM to 6:00 PM
Bush Room 10-105
Details to be announced

Unless noted, events are on Mondays
at 5:30 pm
in MIT room 3-133

Events are free and open to the public

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FOR ISLAMIC ARCHITECTURE**

HARVARD Lecture Series

OCTOBER 2

Professor Ebba Koch, "Visual Strategies of Imperial Self-Representation in Mughal History Painting for Shah Jahan: The Windsor Castle Padshahnama (Revisited)," Institute of Art History, University of Vienna

NOVEMBER 13

Professor Robert McChesney, "Timur's Tomb: The Early Social History of the Gur-i Amir, 1404-1620," Professor Emeritus, Departments of Middle Eastern and Islamic Studies and History, New York University

NOVEMBER 14

Professor Robert McChesney presents a seminar on "Decoding Persian Architectural Texts"

DECEMBER 4

Professor Sunil Sharma, "Crafting the Imperial City: Metaphors of Representation in Persianate Painting and Poetry," Senior Lecturer in Persian, Boston University

FEBRUARY 12

Dr. Amy S. Landau, "A View to Farangi-Sazi: Relating Allegory and Metaphor in the New Style of Seventeenth-Century Persian Painting," Wallis Annenberg Curatorial Fellow, Art of the Middle East, LACMA, Los Angeles

MARCH 5

Dr. Minyong Cho, "Syntactic Space, Mnemonic Architecture," AKPIA Fellow, Harvard University

MAY 7

Dr. Miriam Ali de Unzaga, "Textile Matters: Inscriptions on Fatimid and Andalusi Garments," AKPIA Fellow, Harvard University

MAY 14

Dr. Mercedes Volait, "The Aesthetics of Antiquarianism in Khedival Cairo (1863-1881): On Architectural Salvage, Domestic Museums, and the Reinvention of the Self," Directeur de Recherche and Directeur of IN VISU, CNRS, Paris

AGA KHAN PROGRAM AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Faculty



Nasser Rabbat

I have been at MIT for the last 25 years: six years as a PhD student and 19 years as a professor, with the last 10 years as the director of the Aga Khan Program for Islamic Architecture. My scholarly interests include the history and historiography of Islamic art and architecture, urban history, and post-colonial criticism. My research has evolved in recent years from the cultural to the intercultural. It focuses now on the overlapping intercultural spaces where peoples have always met and exchanged ideas, beliefs, and practices, and, in the process, created architecture. This is the common thread that runs through several of my recent publications. This view has guided my teaching at MIT, which presents architecture in ways that illuminate its interaction with culture and society and stress the role of human agency in shaping and reshaping that interplay. I also see the Aga Khan Program for Islamic Architecture as a unique vehicle to assess, adjust, and redefine our role as educators in a fast changing global setting and to foster academic links with the producers and interpreters of architecture in different parts of the Islamic world today. This objective has informed

my policy in choosing the participants in AKPIA's "An Evening With" lecture series, the recipients of our travel grants, and the postdoctoral researchers in our visiting scholars programs, and in pursuing collaborative projects with various international scholarly organizations.

My books include: *The Citadel of Cairo: A New Interpretation of Royal Mamluk Architecture*, (Leiden: E. J. Brill, 1995), *Thaqafat al Bina' wa Bina' al-Thaqafa (The Culture of Building and Building Culture)* (Beirut: Riad Alrayyes Publisher, 2002), and *L'art Islamique à la recherche d'une méthode historique* (to be soon published by the Institut du monde arabe in Paris). I co-authored *Interpreting the Self: Autobiography in the Arabic Literary Tradition*, ed. D. Reynolds (University of California Press, 2001) and co-edited, with Nezar AlSayyad and Irene Beirman, *Making Cairo Medieval* (Lexington Press, 2005). Two new Arabic books are currently in press and will come out in 2009: *al-Naqd Iltizaman* (Criticism as Commitment) (Beirut: Riad Alrayyes Publisher), and *al-Mudun al-Mayita fi Suriya* (the *Dead Cities in Syria*) (Damascus: al-Aws Publishers).

I am currently completing a book on the historian al-Maqrizi, *Historicizing the City: Al-Maqrizi and his Cairo Khitat*, to be published by Brill in 2009 or 2010, and another

on Mamluk history, *Architecture As Social History: Building, Culture, and Politics in Mamluk Egypt and Syria* (forthcoming, I.B. Tauris, 2009). I recently completed editing a book of essays on the courtyard house entitled, *The Courtyard House between Cultural Reference and Universal Relevance*, to be published by Ashgate in 2009.

Before coming to MIT, I worked as a designer in Los Angeles and Damascus. Now, I serve on the boards of various organizations concerned with Islamic cultures, lecture extensively in the US and abroad, consult with various international design companies on urban and architectural projects in the Middle East, and maintain several websites focused on Islamic architecture and urbanism.

I aspire to be a public intellectual through my lecturing, conference organizing, and writing. I regularly contribute essays and short stories to various Arabic cultural journals such as al-Adab, Weghat Nazar, Jaridat al-Funun, 'Alam al-Fikr, and Ibdā'at. I consider this endeavor complimentary to my academic work at MIT. Both stem from my deep commitment to teaching as a profession that structures and channels communication and exchange of ideas and experiences between people. In this intellectual network, the role that I took upon



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myself some years ago as interpreter of Islamic architecture and urbanism past and present has expanded but it certainly has not lost its strong humanistic grounding.

For the Spring of 2009 I am teaching two new seminars: Balancing Globalism and Regionalism: The Heart of Doha Project, and Modernization and Colonization: Cairo in the Long 19th century. Following is their descriptions.

4.617: Balancing Globalism and Regionalism: The Heart of Doha Project
In the last two decades, the Arabian Gulf experienced an extraordinary urban boom fueled by a global economy looking for new, profitable outlets and an accumulated oil wealth seeking easy and safe investments at home. The combined capital found its ideal prospect in developing gargantuan business parks and malls, luxury housing and hotels, and touristic, cultural, and entertainment complexes. Architecture at once assumed the role of branding instrument and spectacular wrapping for these new lavish enterprises, which swiftly sprang up in cities like Dubai, Doha, Abu Dhabi, Sharjah, Manama, Riyadh, and Kuwait.

Yet, not all recent architecture in the Gulf readily fits what Joseph Rykwert matter-of-factly calls the “Emirate Style,” a style whose extravagant flights of fancy seem to depend only on the unbridled imagination of the designers and the willingness of their patrons to bankroll those fantasies. Various large-scale projects are trying to reverse the trend by judiciously using the vast financial resources available to produce quality design that tackles some of the most urgent social, cultural, and environmental issues facing those countries today. These urban and architectural experiments, like Masdar City in Abu Dhabi, the Heart of Doha in Qatar, and KAUST Campus in Jeddah, Saudi Arabia, hailed as design tours de force, have yet to be studied from a historical and sociocultural perspective. Their design and technological innovations need to be examined from the angle of their assumptions, appropriateness, and impact on the environment, as well as from that of their avant-gardism, desirability, and aims.

This seminar seeks to establish a critical framework for the study of the Arabian Gulf cities and their quest for architectural identity and urban stability. The focus of the investigation will be the Heart of Doha Project in Doha, Qatar, an ambitious project of urban renewal that covers approximately 35 hectares in the center of

the city. By advocating simple design principles such as respect for topography and ecology, thoughtful adaptation of regional norms and environmental strategies, and promotion of contemporaneity rooted in heritage, the Heart of Doha aspires to regenerate the historic core of the city and to act as a stimulus for future wider city renaissance. Its ultimate objective, however, is to propose a new paradigm of architecture and planning for the cities of the Arabian Gulf.

4.628: Modernization and Colonization: Cairo in the Long 19th century
Steeped in history and tradition, but also open and cosmopolitan, Cairo experienced an expansive yet distinct revival during the long 19th century. Starting with the Napoleonic invasion of 1789, the city went through a series of extensive urban, political, cultural, and economic transmutations. Muhammad ‘Ali Pasha (1805-48) sought to modernize it in an ultimately unsuccessful bid to catch up with the West. His grandson, Khedive Isma‘il (1868-76), fanatically “progress”-minded, quickened the pace of modernization and “Haussmannized” Cairo, which drastically altered its size, layout, and future development. In the process, he ruined Egypt’s finances, which opened the way for direct British rule in 1882. Colonization tied the



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city to a vast imperial network, which spurred a new urban expansion spear-headed by a multitude of adventurous immigrants who came from all around the Mediterranean and beyond. New districts were planned and scores of buildings were built in hybrid styles that borrowed freely from the varied repertoires of the past and blended them with various European styles. This phase ended with the Revolution of 1952 that toppled the monarchy and shifted to nationalism and socialism as framers of the city's identity.

This seminar will address the emergence of the colonial metropolis in the 19th century by examining Cairo as one of its paradigmatic examples. It will trace the city's urban, social, and cultural transformations and consider its changing architectural character from the perspective of the intense cross-cultural activity that marked its development. Challenging the standard binary framing strategies such as East vs. West, traditional vs. modern, and local vs. global, the seminar will focus instead on the profound dialectical relationship of modernity with colonization. With its particular recent history where indigenous modernization preceded colonization, Cairo in fact forces us to reconsider that relationship and to cast it in a totally new interpretive framework.



James Wescoat

James Wescoat is a new Aga Khan Professor in the Program for Islamic Architecture. He came to MIT after serving as head of the Department of Landscape Architecture at the University of Illinois at Urbana-Champaign and as a professor of geography at the University of Colorado and University of Chicago. At MIT, he is a member of the History, Theory and Criticism (HTC) and City Design and Development groups. At the campus level he is a member of the new MIT Environmental Council, the Faculty Environmental Network, and the Environmental Planning and Policy group.

Jim's specialty is the role of water in environmental design, both in the historical gardens and landscapes of the Mughal empire; and in contemporary environmental planning, policy, and design. In 2008-2009, he is offering an HTC seminar on *Mughal Landscapes: History, Heritage, and Design*; a design workshop on *Water, Landscape, and Urban Design* that compared water-conserving design alternatives at MIT and South Asian sites; a design workshop on *Landscape Heritage Conservation: Nizamuddin, Delhi*; and a readings course

on *Water in Environmental History, Policy, and Design*.

In Fall, 2008, Jim organized the AKPIA "Evening with..." series on the theme of "History, Theory, and Design Practice"; and in Spring 2009, he is organizing an AKPIA-sponsored faculty workshop on "Landscape+Urbanism at MIT."

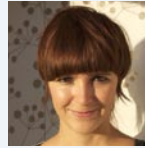
During this period, he is completing research on the historic water systems and gardens of the Ahhichatragarh palace-garden complex in Nagaur, Rajasthan; and a guide for *Green Landscape Design* for the City of Chicago's Department of Environment.

In 2008-09 he is presenting papers at the Archaeological Survey of India headquarters in New Delhi; the School for Planning and Architecture Conservation Architecture program in New Delhi; the Woodrow Wilson Center's conference on Water Issues in Pakistan; the Historians for Islamic Art and Architecture conference on Conservation and Cultural Policies in Philadelphia; the City Design and Development and AKPIA "Evening with..." series; the University of Vermont School of Law's Environmental Law and Policy conference; the Seattle Art Museum exhibition on the "Garden and Cosmos: the Royal

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Paintings of Jodhpur;” the Brown University Material Worlds Working Group; and a Climate Change in South Asia conference at Rutgers University.

In 2008, Jim was appointed a lifetime National Associate of the U.S. National Research Council for his contributions to the NRC’s Water Science and Technology Board as a board member, reviewer, and committee chair for scientific studies of the Colorado River and Great Lakes.

PhD Students**Azra Aksamija**

Azra is a Sarajevo born Austrian artist, architect, and a fifth-year Ph.D. student. She graduated from the Faculty of Architecture at the Technical University Graz, Austria in 2001, and received her MArch. from Princeton University, USA in 2004. Her research focuses on the religious architecture of Islamic cultures in Eastern Europe and the Balkans since the 19th century. Her dissertation entitled “Our Mosques Are Us: Rewriting National History of Bosnia-Herzegovina through Religious Architecture” explores the various ways in which different layers of history have come to define the architecture of contemporary mosques. This year Azra has been conducting her archival research and fieldwork in Bosnia, and documented the systematic devastation and reconstruction of over 250 mosques. Besides her academic research, she has been working as a conceptual artist and holds the position of a Graduate Affiliate at the Center for Advanced Visual Studies at MIT. Her artistic work explores the representation of Islamic identities in the USA and Europe, Orientalism, and interaction between cultures. Her interdisciplinary projects have been published and exhibited in various international venues such as the recent “Kunstmoschee” at the Secession Vienna in 2007 and “Flocking Mosque” at the Manifesta 7 in Italy 2008.

**Christian A. Hedrick**

Christian is a second year PhD student and architect. He is studying nineteenth and early twentieth century (neo)Islamic architecture in Egypt and Europe, and its relationship to their national identities. With the help of an AKPIA travel grant, he traveled to Cairo this summer for preliminary dissertation research where he analyzed and documented extant architecture, with a focus on work produced by German and Austro-Hungarian architects. He will present his research in a paper entitled “Neo-Islamic Architecture and National Identity: The Role of German Architects in Nineteenth Century Cairo” at the annual meeting of the Society of Architectural Historians in April. Christian is also a student liaison for and co-organizer of the graduate student symposium for the New England Society of Architectural Historians, which will be hosted by MIT this winter.

Christian received his Master’s degree in Architecture from the University of Michigan and Bachelor of Arts in History from John Carroll University. Prior to MIT, he spent several years working as an architect in Boston and Columbus and teaching the history and theory of architecture at the Boston Architectural College.

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PhD Students



Pamela Karimi

Pamela's dissertation, "Aesthetics and Ethics of the Iranian Home in the Age of Globalism," which was recently awarded a fellowship from the American Council of Learned Societies, takes the Iranian home and its contents as its subject, treating the modernization of domesticity in Iran both as a historical phenomenon and a study of local actors responding to the homogenizing pressures of capitalism and globalization. While focused on 20th-century Iran, the project offers a methodological framework for understanding how Middle Easterners adopt and adapt to global cultures. Last semester she taught a survey of Islamic Art at Brandeis University, where she also helped organize a symposium on modern European architecture. In addition, she delivered six presentations at such institutions as Oberlin College, Eastern Connecticut State University, Harvard's Humanities Center, and Pratt School of Design. Her recent publications include articles in two volumes of *Bidoun: Art and Culture from the Middle East*. This fall she is co-teaching a survey of art history at Wellesley College. Her expected date of graduation is spring 2009.



Aneka Lenssen

Aneka Lenssen is in her third year of the PhD program at MIT. Her research focuses on the history and theory of modern and contemporary art in the Middle East, particularly the practices of painterly and cinematic representation that emerged in (greater) Syria in the sixties and seventies. Last summer she received an AKPIA travel grant to return to Damascus where she continued her Arabic studies, interviewed painters, filmmakers, and critics, and conducted archival research at the National Museum and Library. Aneka also had the opportunity to present at two conferences: she gave a paper on the 1976 World of Islam Festival at MESA's annual meeting in a panel launching the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA), and, at the Historians of Islamic Art and Architecture biennial symposium, she discussed the installation "The Invisible Enemy Should Not Exist" by American artist Michael Rakowitz and its interpretation of Islamic heritage and issues of cultural patrimony. Her review of the book *Creative Reckonings: The Politics of Art and Culture in Contemporary Egypt* appeared in the Arab Studies Journal.



Deniz Turker

Deniz Turker received her B.A. in the History of Art from Yale University. She earned her SMArchS degree in the Aga Khan Program at MIT, where she is now a second-year doctoral student. Her SMArchS thesis traced the life of Khalil Sherif Pasha, the Ottoman diplomat and art collector, who is known most notably as the patron of Gustave Courbet and his painting *L'Origine du monde*. While tracing Khalil Sherif's biography her research interests inevitably expanded into the complex diplomatic networks between the Ottoman Porte, Egypt, France and Russia, as well as the emergence of a Salon culture in the nineteenth-century Near and Middle East. She has spent last summer attending the Harvard-Koc Ottoman Summer School in the idyllic island of Cunda off the Aegean coast of Turkey. Early Ottoman texts have also sparked her interest in the artisanal guilds and biographies of poets of the seventeenth and eighteenth centuries.

Last academic year, Deniz coordinated the Aga Khan Lecture Series with her colleague Aneka Lenssen. Both are actively contemplating the possibility of a conference on Islamic ornament to be held tentatively in 2010.

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SMArchS Students



Zameer Basrai

Zameer is a second year SMArchS student. His interest in the architecture of religious minorities has led him to researching topics ranging from post-colonial identity to development in conflict cities. As a student in history and theory at MIT, he plans to study Shia Ismaili communities in the city of Bombay, namely the Nizaris and the Mustaaliens, by focusing on historical patterns of settlement and the architecture of contemporary institutions. His undergraduate research titled 'Understanding a Shia Architecture' studied sectarian politics in South Asia and its manifestation in the architecture of a neighborhood Mosque. He published a paper titled 'Residual as Social indicator: A study of women's space in the Bohra Masjid, Gujarat, India', in *Thresholds* 35, that dealt with the formation and use of residual spaces in Bohra neighborhood mosques.

Zameer graduated as a gold medalist from the School of Architecture, Centre for Environmental Planning and Technology, India, in 2005. Following his degree, he practiced for two years as an architect in Bombay, while conducting educational workshops for junior students to create awareness about the urban environment.



Azra Dawood

Azra Dawood is a first year SMArchS student from Karachi, Pakistan. She graduated from the University of Texas at Austin with a Bachelor of Architecture. Since graduating from Texas, Azra has worked in New York for several years at an architecture firm. During her undergraduate studies, Azra also interned at architecture firms and other related organizations in Pakistan – such as the Heritage Foundation in Karachi.

At MIT, Azra will focus on the problems and potentials of South Asian cities and on the thorny issue of the 'identity' of a city. Her other interests include representation of architecture/urbanism in literature, museums and museological practices and their relevance in Islamic historiography, and the Indian Ocean as a cultural/political space.

She is expected to graduate in 2010.



Nancy Demerdash

Nancy Demerdash is now a second-year student in the SMArchS program in AKPIA@MIT. Supported by a Short-Term Research Grant from the American Institute of Maghrib Studies, in the summer of 2008 she traveled to Morocco where she conducted archival research and thesis preparation at the Bibliothèque Nationale and Agence Nationale de la Cartographie in Rabat. Following her research in Morocco, she took a short course at the Freie Universität in Berlin, having received funding from the "Avec et pour Autres" Scholarship Fund, and the generous auspices of an Aga Khan Travel Grant.

This year Nancy looks forward to writing her thesis, which will explore the intersections of perception and French colonial urbanism in the city of Marrakech prior to and during the Protectorate. She will also investigate recent political debates pertaining to the city's changing urban fabric and booming tourism industry.

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SMArchS Students



Mais Sartawi

Mais Sartawi is a first year SMArchS Student from Kuwait. She received her Bachelors in Architecture and Fine Arts from the Rhode Island School of Design. During her undergraduate studies, Mais interned at firms in New York and the Middle East where she worked with artists and designers on art installation, urban design projects and architectural projects taking place in Europe and the middle east raising her interests in the affect that contemporary art and design has on Islamic region.

During her time at the Aga Khan Program at MIT, Mais will focus on 20th and 21st century contemporary architecture within the Gulf region. Her interest includes looking at the way local contemporary architects have dealt with modernizing architecture within the Islamic World while maintaining its regional identity.



Laura Lee Schmidt

Laura Lee Schmidt holds B.A.s in Islamic World Studies and Public Policy from De-Paul University in Chicago. Her recent work has included designing public textual spaces in the US Muslim community as way of exploring the problematic of representation and identity. What has resulted from this work in the case of the Downtown Islamic Center of Chicago is a contradictory, culturally pre-programmed space that serves simultaneously as a collection of textual resources and as a reflexive public place for discussion. During her time at the Aga Khan Program at MIT, Laura plans to historically ground her inquiry into the relationship between representation and technique of representation by looking at how technical modernization in the Islamic world has manifest the changes in the historical conceptualization of Islamic art and architecture.

Post-Doctoral Fellows



Adriana de Miranda

Adriana de Miranda was born in Italy. She graduated with Masters degrees in Architectural Design from the Politecnico of Milan and in History of Islamic Art and Architecture at the Catholic University of Milan. She received her PhD at the School of Oriental and African Studies in London. Adriana is an architect and art historian, with a special interest in the history of Mediterranean architecture. She has also worked as Teaching Assistant in “History of Architectural Technics” at the University of Bergamo. Her research includes environmental and landscape design, indigenous building and design traditions, particularly focusing on Roman and Islamic architectural history. She has published several works on these topics.

Adriana received the Prigogine Lectures special diploma, the Design & Nature Award, the BRISMES Research Award, the EUROFER European Architects Steel Design prize, the Barakat Trust Travel Grant and the IFPO research grant. She has participated in several conferences in Italy, Spain, Greece, England, Scotland, Syria, Egypt and China. In the last few months she has



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delivered lectures at the EXPO 2008 which was held in Zaragoza, at the Faculty of Engineering and at the National Museum in Damascus, at the council of Hama and at the Politecnico of Bari.

Adriana has recently published the book *Water Architecture in the lands of Syria: the Water-Wheels* (L' Erma di Bretschneider, Rome, 2007). It is a study of the water-raising wheels of western Syria from the aspects of sources, terminology, typology, origin, history, technology, architecture and conservation.

Presently she is a Postdoctoral Research Fellow at the Aga Khan Program for Islamic Architecture at MIT. She is working on a project of re-evaluation of the Syrian water-wheels on the Orontes valley in terms of historical and cultural heritage. She is also preparing a selected version of her book which will be translated into Arabic.

**Ahmed Zaib K. Mahsud**

Prior to becoming AKPIA Postdoctoral fellow (Cambridge 2008-09), I graduated as an architect from NCA (Lahore 1990-95), practiced for 5 years (Islamabad 1995-00), and pursued postgraduate and PhD level research at K. U. Leuven (Belgium 2000-08).

My current research interests revolve around developing a historical and theoretical framework for issues of socio-spatial and environmental sustainability within the realm of Urban Design. The evolution of this focus has its intellectual basis in my PhD (2003-08) dissertation - aimed at critical analysis of the relationship between theory and practice - titled *Constantinos A. Doxiadis' Plan for Islamabad: The Making of a 'City of the Future' 1959-1963*.

Earlier precedents that evolved my research focus includes an advance masters (2000-01) of architecture in Human Settlements followed by a graduate certificate in Environmental Impact Assessment (2003), which offered me a multi-disciplinary framework to look at the urbanization process at large and its relation to environment and sustainability issues. Whereas, the PhD on a figure like the Greek architect / urbanist C. A.

Doxiadis (1913-75) and his works broadened my horizon to the modalities of the world of grand planning and spatial design of the post world war-II decades (1950s-60s) in the context of international development planning, and within that to the scope and potentialities of Urban Design as a specific focus.

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Post-Doctoral Fellows

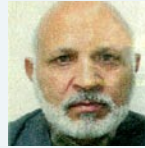


Sarah Moser

Sarah received her MLA from the Faculty of Architecture, Landscape and Design at the University of Toronto and her Ph.D. in cultural geography from the National University of Singapore. Through many years of work, study, field research and travel in Asia, Sarah has gained fluency in the Malay and Indonesian languages and has developed a deep interest in how religious, national and political ideology shape the built environment in Southeast Asia.

As a recipient of a 2008-09 Aga Khan Postdoctoral Fellowship, Sarah will draw on her expertise on urban change and the construction of national identity in Malaysia and Indonesia. Her research at AKPIA examines the growing trend of cultural 'Islamicization' in two seats of political power in Indonesia and Malaysia, specifically focusing on the recent adoption of Middle Eastern forms for use in secular state buildings and urbanism. Her research also investigates the emerging transnational cultural linkages between the Middle East (or an imagined Middle East) and Muslim-dominated Southeast Asia while placing recent urban developments within a broader context of social, political and religious change in the region.

Sarah has published in several leading journals of geography, urban studies and Asian studies and is working on an edited collection on planned cities in the Muslim world.



Abdul Rehman

Abdul Rehman is Director School of Architecture and Design at University of Engineering and Technology Lahore. He graduated in architecture from National College of Arts Lahore and PhD from Ion Mincu Institute of Architecture, Bucharest Romania. HE is a fellow of Dumbarton Oaks, CASVA National Gallery of Art, Washington D.C and Harvard University.

The research undertaken at MIT between July 2008 to September, 2008 was focused on the subject "Changing Concepts of Garden Design in Lahore: From Mughal to Contemporary Times." The history of garden design in Lahore, capital of Punjab, Pakistan, spread over four important historical periods; Mughal (1526-1739), Sikh (1748-1849), British Colonial (1849-1947) and Post independence Period. These gardens belonging to respective historical period were designed with different themes. The character of contemporary gardens is the product of four periods of garden building. The garden and garden tradition has a special meaning in shaping the culture of Lahore and this tradition will continue for future times. The research at MIT was focused on the underlying themes and garden design carried out in each respective period. The Mughal were inspired from the Central Asian tradition,

the Sisk continued on Mughal themes, the Colonial gardens took inspiration from prevailing English garden design practices at that time in Britain and finally modern gardens was designed on the themes of Modern parks taking elements from all the historical periods. The research discussed on the underlying themes and principles of gardens designed in four historical periods. In the research The Harvard and MIT libraries were extensively benefited.

AGA KHAN PROGRAM
AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Post-Doctoral Fellows



Salim Tamari

Director, Institute of Jerusalem Studies; Professor of Sociology at Birzeit University; Visiting Professor, University of California at Berkeley (2005, 2007, 2008); Eric Lane Fellow, Cambridge University, 2008; New York University 2001-2003; Cornell 1997; University of Paris at Jussieu (1993) U of Chicago 1991-92, University of Michigan 1987; Durham University (UK) 1984; PhD. Manchester University 1983; Editor *Hawliyyat al Quds*, and *Jerusalem Quarterly*. Author of several works on urban culture, political sociology, biography and social history, and the social history of the Eastern Mediterranean. Recent publications include: *Jerusalem 1948* (2001); *Ottoman Jerusalem (AlQuds Al Uthmaniyya)* (2002) *Mandate Jerusalem in the Memoirs of Wasif Jawahariyyeh* (with Issam Nassar, 2005)[*al Quds al Intidabiyyah fil Mudkharat al Jawhariyyah*]; *al Jabal didd al Bahar, Muwatin*, 2005); *Pilgrims, Lepers, and Stuffed Cabbage: Essays on the Cultural History of Ottoman and Mandate Jerusalem* (editor) (IJS, 2005). *Biography and Social History of Bilad al Sham* (edited, with I. Nassar, 2007, *BeirutIPS*); *The Mountain Against the Sea* (University of California Press, 2008); *Ihsan's War: The Intimate Life of an Ottoman Soldier* (IPS, Beirut, 2008); *Year of the Locust: Palestine and Syria during WWI* (forthcoming UC Press, 2009).

Library



Omar Khalidi

In June, Omar published his *Guide to Architecture in Hyderabad*. It was published on the web in June 2008 (<http://libraries.mit.edu/rotch/HyderabadJune262008.pdf>). It contains images and maps of built environment in Hyderabad, Deccan, India. In addition, the Guide provides short text to nearly 200 examples of civic, domestic, and sacred architecture in the historic city.

He presented the Guide at *Art, Patronage and Society in the Muslims Deccan*, an international conference held at University of Oxford, UK in July. The Guide has been well received by a wide range of audiences including architectural historians, field conservationists, librarians and native Hyderabadis across the globe. The Guide will be revised in two stages, the first is to be completed in November 2008 and the second in Spring 2009.

He also presented a paper on "Facilitating Access to Islamic Manuscripts: A Plea and A Proposal," at the annual conference of the Islamic Manuscripts Association held in Cambridge, UK.



Yahya Melhem

Yahya received his MLS degree from Indiana University Bloomington in August 2007 and subsequently joined the MIT Library staff in December 2007. He is currently working as the Aga Khan Cataloger for the Aga Khan Archive in the Rotch Library of Architecture and Planning and is also a part of CAMS. Originally from Jordan, Yahya received his BA in Economics from Yarmouk University in Irbid, Jordan. He decided to pursue a life-long goal of working in the library after moving to the United States. At MIT, he catalogs Islamic art, architecture, and literature as well as images, audio-visual works, maps, and digital materials, working mainly with English- and Arabic-language resources.

email: yahya@mit.edu

AGA KHAN PROGRAM AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Library



Andrea Schuler

Andrea serves as the Aga Khan Archives Assistant in Rotch Visual Collections. She provides access to the Aga Khan Visual Archive for students, faculty, researchers, and publishers and coordinates its digitization. This digitization, which began in 2008, has made available images of sites such as Beirut, Lebanon, Baghdad, Iraq, and Mumbai, India in digital form via MIT's digital image repository DOME. She also catalogs images of Islamic art and architecture for the Aga Khan teaching collection and has continued to work closely this year with Omar Khalidi cataloging images of Hyderabad, India for his Guide to Architecture in Hyderabad. Andrea holds a Bachelor of Arts in history from Boston College, and is currently working towards her Masters of Library and Information Science at Simmons College, concentrating in archives management.

The Aga Khan Visual Archive is a rich resource consisting of more than 100,000 images donated by scholars, architectural firms, and graduate students. Donations in 2008 have included images of Cairo, Egypt, Dakar, Senegal, Kashmir, India, and mosques in the United States. The collection reflects a great

diversity of research interests and, because it spans nearly twenty-five years, documents significant changes in the cultural and political landscape of many regions of the Islamic world. Many of the images in the Archive document monuments, sites, and cities that one cannot find in published works or that have sadly deteriorated or have been destroyed.

ARCHNET

Accomplishments in 2008

As of October 2008, ArchNet has 60,000 members from 195 countries. The holdings of its Digital Library have increased to 60,971 images and 4,574 PDF and CAD files, illustrating more than 5000 historic and contemporary buildings and urban projects in 119 countries around the world. Over the past year ArchNet was accessed daily by approximately 8,000 visitors, who downloaded more than 9 GB of information (images and publications) per day.

Joining Tsitsi Gora (M.Arch.) on ArchNet's team of research assistants are Mohamed Alkhabbaz (S.M.Arch.S.) and Zameer Basrai (S.M.Arch.S.). Their 2008-9 research will include historic and contemporary sites in east Africa, historic sites (including Mughal gardens) on the Indian subcontinent, and contemporary architecture in the Gulf.

Over the past year, ArchNet added a set of over 400 images from photographs taken by the late author, lecturer, and former AKPIA visiting professor Dr. Muhammad Sirajul Islam. This collection illustrates thirty-two historic sites in India and Bangladesh representing Bahmanid, Husain Shahi, Mughal, and Tughluqid structures.



At present, more than 11,000 images and PDF documents chronicling the 2007 cycle of the Aga Khan Award for Architecture are being added to ArchNet's Digital Library. The 2007 Award cycle includes more than 300 short-listed projects across the globe, and comprises a significant addition to contemporary architecture in the Digital Library.

ArchNet-IJAR, a scholarly online journal edited by Ashraf Salama and published on ArchNet, recently completed its first year

of publication. The quarterly journal addresses a range of practical and theoretical issues involving architecture, planning and the built environment. Global in scope, the journal emphasizes issues affecting nations in Africa, the Middle East, and Asia.

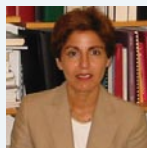
Questions and suggestions concerning the Digital Library may be directed to Jared Eisenstat (Project Assistant) and Ophelia Celine (Content Director) at archnet@mit.edu.



AGA KHAN PROGRAM

AT THE DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE, HARVARD UNIVERSITY

Faculty



Gülru Necipoğlu

Since 1993 Gülru Necipoğlu has been the Aga Khan Professor of Islamic Art and Architecture at Harvard University and Editor of *Muqarnas* and *Supplements to Muqarnas*. The last *Muqarnas* volume (vol. 25, 2008), which she co-edited with Julia Bailey, is a special issue celebrating the eightieth birthday of Oleg Grabar and the thirtieth anniversary of the Aga Khan Program.

Gülru was elected in 2007 as a member of the American Philosophical Society, based in Philadelphia, for “promoting useful knowledge.” More recently, she was elected to the American Academy of Arts and Sciences and attended the induction ceremony for now fellows on October 11, 2008. Later that week, on October 17, she presented a keynote lecture at the First Biennial Symposium of the Historians of Islamic Art Association (HIAA), held at the University of Pennsylvania and organized by HIAA president Renata Holod. Her keynote address was titled “Reflections on the Birth and Growth of the Field Called Islamic Art.” On the same day, during a dinner organized by Holod and sponsored by the Aga Khan Program at Harvard University, to which all symposium guests were invited, Gülru and Julia ceremonially presented to Professor

Grabar a “dummy” of *Muqarnas* 25, to which his past students and recent colleagues have contributed essays.

Gülru is presently on sabbatical leave through this academic year, largely based in Istanbul, with several lecture-cum-research trips planned to Croatia, Puglia, Florence, Beirut, Baalbek, Kuwait, Mecca, Medina, Berlin, Munich, and Japan. She will be returning to Harvard University for several weeks in May in order to administer general examinations and the oral defenses of some graduate students who plan to complete their dissertations. During her sabbatical leave, Professor Ebba Koch was invited as Visiting Professor at the Harvard branch of the Aga Khan Program for the fall 2008 term.

Gülru’s most recent publications include: “The Dome of the Rock as Palimpsest: ‘Abd al-Malik’s Grand Narrative and Sultan Süleyman’s Glosses,” *Muqarnas* 25 (2008); “L’idée de décor dans les régimes de visibilité islamiques,” in *Purs décor? Arts de l’Islam, regards du XIXe siècle: Collections des Arts Décoratifs*, ed. Rémi Labrusse (Paris, 2007); and “Qur’anic Inscriptions on Sinan’s Imperial Mosques: A Comparison with Their Safavid and Mughal Counterparts” in *Word of God, Art of Man: The Qur’an and Its Creative Expressions*, ed. Fahmida Suleman (Oxford, 2007). With Sibel Bozdoğan Gülru edited the proceedings of a conference

they had both organized under the auspices of the Aga Khan Program at Harvard University, with a generous grant from the Aga Khan Trust for Culture in Geneva. The conference proceedings, titled *History and Ideology: Architectural Heritage of the ‘Lands of Rum,’* are published as *Muqarnas* 24 (2007). This special volume includes a preface by Gülru and Sibel, titled “Entangled Discourses: Scrutinizing Orientalist and Nationalist Legacies in the Architectural Historiography of the ‘Lands of Rum,’” and Gülru’s article, “Creation of a National Genius: Sinan and the Historiography of ‘Classical’ Ottoman Architecture.”

Gülru’s public lectures during the 2007–08 academic year included “Aesthetics of Ornament in the Ottoman and Safavid Regimes of Visuality,” the Norma Jean Calderwood Lecture at the Sackler Museum, Harvard University (April 9, 2008). She also delivered the concluding remarks as discussant in a panel chaired by Alan Chong and Stefano Carboni and titled “Islamic and Italian Art: Creating Shared Histories,” at the College Art Association annual meeting in Dallas in February 2008.

AGA KHAN PROGRAM

AT THE DEPARTMENT OF HISTORY OF ART
AND ARCHITECTURE, HARVARD UNIVERSITY

Faculty



David Roxburgh

David J. Roxburgh is Prince Alwaleed Bin Talal Professor of Islamic Art History. Between the fall semester of 2007 and the early summer of 2008, David presented several invited lectures and also participated in conferences. These include “Spiritual Geometries and Bodily Instruments: The Art and Practice of Islamic Calligraphy,” at the Museum of Fine Arts, Houston; the CAA meeting in Dallas in a panel titled “Teaching Islamic Art in the 21st Century,” where he spoke about pedagogy at Harvard and curricular change since his appointment in 1996; “Word, Image, Deception: Al-Hariri’s Maqamat (Assemblies),” in the Daniel H. Silberberg Lecture Series, Institute of Fine Arts, New York University; “The Burden of Islamic Art: Recent Exhibitions, New Museums, and Reinstallations in Historical Perspective,” keynote lecture at the conference “Collecting—Alternative Visions of the Past,” American University Beirut, Beirut; and “In pursuit of shadows: Abu Zayd and al-Harith b. Hammam in al-Hariri’s Maqamat,” at the conference “Islam and the Image,” organized by Fundación Tres Culturas, Seville.

In September and October 2007, David visited Houston with Harvard Art Museum

colleague Mary McWilliams to install the exhibitions *Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600-1900* and *Writing the Word of God: Calligraphy and the Qur’an*. The exhibitions opened on 28 October 2007 and ran through 3 February 2008 at the Museum of Fine Arts, Houston. They were accompanied by two catalogues, published by the MFAH and distributed by Yale University Press. For the exhibition, David worked with filmmaker Gail McFarquhar to produce a film titled “Mohamed Zakariya, Calligrapher.” It was designated an Official Selection of the New York Short Film Festival in the spring of 2008. The two exhibitions just opened at the Asia Society, New York, where they will be on view until 8 February 2009. Both were reviewed by Holland Cotter in *The New York Times*, 10 October 2008 (*The Arts*, Section C, 27, 33).

During the summer, David completed an article for Oleg Grabar’s Festschrift in honor of his 80th birthday. The essay is titled “The eye is favored for seeing the writing’s form’: On the Sensual and the Sensuous in Islamic Calligraphy.” In July, David worked with Ladan Akbarnia at the Brooklyn Museum of Art, Brooklyn, to conduct a survey of the works on paper in the Islamic art collection. Shortly thereafter, he left on a trip to India, South East Asia, and New Zealand.

In the fall semester of 2008, he worked on an essay for an exhibition catalogue on the Prussians and the Ottomans, some book reviews, short encyclopedia entries. He will next turn all of his attention to the book projects of his sabbatical in 2009-10. This year is the last of his three-year term as Reviews Editor for *The Art Bulletin*. During this academic year, David is offering three new courses, a seminar on “The Art of the Timurids in Greater Iran and Central Asia” (HAA120n), a lecture course, “Monuments and Cities of the Islamic World: An Introduction” (HAA12m), and a sophomore excursion course (HAA100r), which he will co-teach with Professors Hugo Van Der Velden and Tom Cummins. The sophomore tutorial culminates in a two-week trip to Spain, where students and faculty visit museums, monuments, and sites in Madrid, Cordoba, Seville, Granada, and Toledo.

AGA KHAN PROGRAM

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Faculty



Ebba Koch

Ebba Koch, professor of Asian Art at the Institute of Art History, University Vienna was Visiting Professor at the Department of History of Art and Architecture, Harvard University for the fall 2008 term. Earlier in the year she was a Visiting Professor at the Khalili Research Centre for the Art & Material Culture of the Middle East, Faculty of Oriental Studies, University of Oxford, where she gave during Trinity term eight lectures on “The Art and Architecture of the Great Mughals.” Until 2009, she will be the Austrian delegate to the Management Committee of Action A36: “Network of Comparative Empires: Tributary Empires Compared: Romans, Mughals and Ottomans in the Pre-Industrial World from Antiquity till the Transition to Modernity” of COST (Cooperation of Science and Technology), part of the European Commission. She organized the biannual conference for it in Vienna together with the Austrian Academy of Sciences on “The Theme of Imperial Decline and Resistance” in April 2008.

Ebba’s most recent publications are *The Complete Taj Mahal and the Riverfront Gardens of Agra* (London, 2006); “My Garden is Hindustan: The Mughal Padshah’s Realization of a Political Metaphor”, in *Middle East*

Garden Traditions: Unity and Diversity: Questions, Methods and Resources in a Multicultural Perspective, ed. Michel Conan (Washington: Dumbarton Oaks, 2007); and “Mughal Agra: A Riverfront City” in *The City in the Islamic World*, ed. R. Holod, A. Petruccioli, A. Raymond, and S. Kh. Al-Jayyusi (Leiden 2008).

During fall 2007 and 2008 she gave papers at several conferences, including “The Iranian Identity of the Mughal Padshahs in Their Visual Construction of Universal Rule” for ECIS 6 (European Conference of Iranian Studies, Vienna [September] 2007). Ebba’s formal lectures in the past year include “Jahangir as Sir Francis Bacon’s Ideal of the Ruler as Observer and Investigator of Nature,” Royal Asiatic Society, London (November 2007); “Arcimboldeskes und Naturstudien am Hof der Großmoghuln in Indien,” Kunsthistorisches Museum, Vienna (April 2008); and in October 2008: “Visual Strategies of Imperial Self-Representation in Mughal History Painting for Shah Jahan: The Windsor Castle Padshahnama (Revisited)” the AKPIA at Harvard Lecture Series, “Der Taj Mahal als paradisischer Gartenpalast”, Austrian Academy of Sciences; and “Solomon, Majnun and Orpheus as Symbols of the Ideal Ruler in Mughal India or The Album as a Thinktank for Allegory” Institute of Fine Arts, New York.

Presently she is working with a German film team on a television documentary on the Taj Mahal produced for the ZDF (Second German Television) and Arte.

At Harvard, Ebba offered a course on “Mughal Imperial Architecture” and a seminar on “The Complete Taj Mahal.” She is co-supervising a Ph.D. thesis on later Mughal architecture and also continues to prepare her research on “The Palaces and Gardens of Shah Jahan” for publication.



AGA KHAN PROGRAM AT THE DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE, HARVARD UNIVERSITY

Graduate Students



Yasmine Al-Saleh

Thanks to the Aga Khan Fund, Yasmine Al-Saleh spent the academic year 2007-08 researching her dissertation topic: "Licit Magic: The Touch and Sight of Talismanic Material." Yasmine was in Kuwait for six months working on talismanic material from the collection at Dar Al-Athar Al-Islamiyya. Her research in Kuwait resulted in a paper she presented at a workshop at Harvard University on The Prophet's Body: Issues of Representation Across the Disciplines. The paper was on a manuscript from the Dar al-Athar collection, a prayer manual by Muhammad ibn Sulayman al-Jazūli (d.1465): *Dalā'il al-khayrāt* (LNS 3 MS). Although this was a close analysis of *Dalā'il al-khayrāt*, it relates to the talismanic theme of Yasmine's dissertation.

After Kuwait, Yasmine spent two months in Turkey researching talismanic material at the Süleymaniye Library and at the Turkish and Islamic Art Museum in Istanbul. On the weekends, Yasmine traveled to architectural sites in Turkey in towns such as Erzerum and Divriği.

Currently, Yasmine is living in Los Angeles researching the material she collected and beginning to write her dissertation.



Anastassiia Botchkareva

Anastassiia Botchkareva is a second-year art history graduate student; she is working on Islamic miniature painting with David Roxburgh and Gülru Necipoğlu. She received her BA from Columbia University, where, in addition to Art History, she studied Philosophy of Mind and Creative Writing. She is interested in issues surrounding cross-cultural exchange, and in theoretical questions of representation. For example, last year she looked into notions of lifelikeness, and the relation between literary narrative and illustration, in essays on the Khamsa of Nizami. Last summer she had the opportunity to explore the collections of museums in Moscow and St. Petersburg: in Moscow she studied luxury objects from the Kremlin and Historical Museums, which incorporated Ottoman textiles received through 16th- and 17th-century gift-exchange between the Ottoman and Muscovite courts; in St. Petersburg she was able to work with several manuscripts and albums she had previously studied in seminar projects, including the St. Petersburg album and two Khamsa manuscripts at the Hermitage and Institute of Oriental Studies.



Chanchal Dadlani

Chanchal is spending the 2008-09 academic year at Harvard completing her dissertation, "Twilight of the Mughals? Architecture and Aesthetics in the Late Mughal Empire." The dissertation concerns architectural culture in 18th-century Mughal India, and examines monumental building projects and architectural studies from the period. She recently completed an article entitled "The 'Palais Indiens' Album of Jean-Baptiste Gentil: French Patronage and Mughal Artistic Production in 18th-Century India." The essay will be published in a forthcoming volume on cross-cultural exchange in the Islamic world.

Last fall, Chanchal presented a paper at "Indo-Muslim Cultures in Transition," an interdisciplinary conference held at the University of California, Irvine. She was also selected as a Graduate Student Associate of the Harvard University South Asia Initiative for 2008-09, and will participate in the program's lecture series.



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Graduate Students



Jesse Howell

Born in Florida, raised in California and New Mexico, Jesse is a third-year Ph.D. student in the joint History/Middle Eastern Studies program. After completing his B.A. in Theater Arts at the University of California, Santa Cruz, he spent the next seven years as a dance/theater performer. Based in San Francisco and Berlin, he worked with a number of independent choreographers and directors, touring from Tallin, Estonia to Las Vegas, Nevada.

Jesse returned to academia at UC Berkeley, where he studied early modern Mediterranean history and two relevant languages—Turkish and Italian. His research interest is on cross-cultural communication in the fifteenth and sixteenth centuries, with a particular focus on the Ottoman Empire and its relationship with the Italian city-states of the Adriatic.

With the support of a FLAS grant, he spent the past summer in Istanbul, refining his Turkish and learning to negotiate the archives.



Zeynep Oguz

Zeynep is spending the 2008-09 academic year at Harvard, working towards formulating her thesis project, which examines the nature and the elements of the urban fabric in Early Ottoman Bursa. Over the past year, she continued taking classes and broadening her knowledge of Islamic art and architecture. She also worked on the Ottoman socio-cultural milieu, specifically looking into the ways in which travelogues and illustrated itineraries can be used for understanding urban space in an Ottoman context. With the support of an Aga Khan Fellowship, she was able to spend a month working at the Ottoman Waqf archives in Ankara and to do a short-term internship at the Islamic Department of the Brooklyn Museum. Her travels also took her several times to Bursa, as well as to Mostar and Sarajevo.

Currently, she is working as a teaching assistant for Professor Ebba Koch, holding sections for her course on “Imperial Mughal Architecture.” Zeynep is also continuing to take Arabic language classes and to prepare for her general examinations at the end of the academic year.



Katie Pfohl

A third-year PhD student in American Art History, Katie is something of an unlikely affiliate of the Aga Khan Program. However, her focus on the under-researched and under-theorized connection between American and Islamic art in the 19th century makes knowledge of Islamic artistic traditions an essential component of her research and study. Her dissertation will focus on the foundational role American perceptions of non-figural Islamic pattern played in the genesis of Western painterly abstraction, and will closely examine the circulation of Islamic objects and theorizations of Islamic ornament in America in the 19th century. Deeply committed to perfecting her Arabic and furthering her research on Islamic art and culture in tandem with her requirements as an Americanist, Katie has, with the support of the Aga Khan program, studied Arabic and done research in both Cairo and Damascus. These experiences will allow her to approach the intersection of Islamic and American art in the 19th century with a level of historicity, intellectual rigor, and attention to Islamic artistic paradigms largely absent from attempts to characterize it to date.



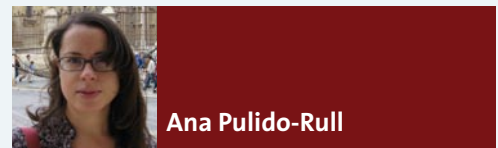
AGA KHAN PROGRAM
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Graduate Students



Jennifer Pruitt

Jennifer is in residence at Harvard this semester, completing her dissertation “A Tale of Two Cities: Confessional Identities in the Architectural Patronage of al-Hakim bi-Amr Allah (996-1021).” She is delighted to be back in the Harvard libraries after spending the past three years abroad. In 2007-08, Jennifer was based in Dubai, UAE, where she began writing her dissertation, and in Cairo, where she concluded her field research, under the auspices of an American Research Center in Egypt fellowship. Jennifer’s research examines the intersection of multiconfessionalism and multiculturalism in the arts of the medieval Mediterranean, with a particular focus on Egypt. Her dissertation analyzes the role of interfaith and sectarian identities in the development of Cairo’s architectural and urban program under the reign of the “mad” Fatimid caliph, al-Hakim.



Ana Pulido-Rull

Ana Pulido-Rull is a fifth-year student in the History of Art and Architecture Ph.D. program at Harvard University. Her field is Latin American colonial art, and she is particularly interested in the maps that were painted by native artists in pre-Columbian Mexico and colonial New Spain. She is now working on her dissertation and has spent the past months working at the archives where these manuscripts are now kept, and traveling to the sites painted by the artists.

Since she was a college student at Mexico’s National University, Ana has been attracted to and has worked with sixteenth-century illuminated manuscripts. This specialization, however, has not limited but rather fostered her interest in sixteenth-century manuscript production in regions other than New Spain, hence her connection with Ottoman artistic production. She was fortunate enough to work on a document from Harvard’s Houghton Library that was produced around 1532 by anonymous artists in Venice for the Ottoman sultan

Süleyman after his military triumph in Hungary. This panegyric is a fascinating, politically charged luxury item that was designed to praise the virtues of Sultan Süleyman through its captivating text and images. In addition, it presents a view of the complex political relations among the Ottomans, the Hapsburgs, and Venice in sixteenth-century Europe. Ana wrote an article on this manuscript (“A Pronouncement of Alliance. An Unknown Venetian Manuscript for Sultan Süleyman”) for the Symposium’s Proceedings Volume of: Gentile Bellini and the East conference at the Isabella Stewart Gardner Museum. She presented a paper at CAA last February on the manuscript, curious and looking for opinions and comments on this very interesting document.

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Graduate Students



Ünver Rüstem

Ünver Rüstem is in the third year of a Ph.D. program in the History of Art and Architecture at Harvard University and is preparing to work on his thesis, which will examine the transformations undergone by Ottoman imperial architecture and in particular the sultanic mosques of Istanbul during the eighteenth century. He spent the second year of the program furthering his study of Islamic art and its related themes, working on such topics as Korans with interlinear translations and museological representations of the Ottomans in Victorian Britain. During the summer, he traveled to the British Museum in London to examine the Mundy Album, an Ottoman costume book commissioned and annotated by the seventeenth-century English traveler Peter Mundy. As well as continuing his research into this important but little-known book, Ünver is currently studying advanced Classical Arabic and teaching an undergraduate tutorial on the methodologies of art history.



Merih Danali Uz

Merih is a second-year doctoral student in the History of Art and Architecture Department at Harvard. She received her B.A. in Economics from Boğaziçi University, Istanbul. During her college years she developed an interest in art history and received an M.A. degree in this field from Pennsylvania State University, studying the after-life of Byzantine monuments. Her current research at Harvard focuses on diplomatic and cross-cultural artistic exchanges between the Ottoman and Byzantine courts in the 14th and the 15th centuries, as well as the Ottoman response to Byzantine artifacts in the centuries following the fall of Constantinople. She believes that more research in this area will provide a better understanding of the ways in which these two cultures interacted, and plans to explore Ottoman and Byzantine visual material as well as textual sources.



Suzan Yalman

Suzan is currently in Cambridge, grateful to have a finishing grant for her dissertation entitled "A Period of 'Transformation: Religion, Urbanism and Identity in the Architectural Patronage of Sultan Alaeddin Keykubad (r.1220–37)." She has been conducting research in Turkey for several years, thanks to generous support from the American Research Institute in Turkey, the Archaeological Institute of America, and the Koç University Research Center for Anatolian Civilizations (RCAC). For her project, Suzan was based in Istanbul, with access to research libraries and manuscript collections, and carried out research trips to Anatolia in order to survey monuments and archaeological sites relevant to her dissertation. She traveled through many parts of the country, surveying Seljuk buildings and examining them in their local multicultural Anatolian context. A research and travel highlight from this past year included a joint RCAC and Georgetown University McGhee Center trip to Antakya and Syria led by Professor Scott Redford.



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issue

AKPIA
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FEBRUARY 2009

AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &

THE AGA KHAN TRUST FOR CULTURE



AGA KHAN PROGRAM

AT THE DEPARTMENT OF HISTORY OF ART
AND ARCHITECTURE, HARVARD UNIVERSITY

Graduate Students



Omer Ziyal

Omer Ziyal comes from Istanbul, Turkey, and graduated in May 2008 from Princeton University with a B.A. in Comparative Literature. In September 2008, he started his doctoral studies in the Department of History of Art and Architecture at Harvard University, specializing in Islamic art and architecture. His research interests focus on Ottoman architecture in the 15th and 16th centuries and on issues of cultural and artistic exchange between Ottoman Turkey, Renaissance Italy, and the Balkans. He is especially interested in tracing the transmission of cultural knowledge during the Early Modern era from the East to the West.

Ziyal spent last summer taking an intensive course in Ottoman Turkish paleography in Ayvalik, Turkey and visiting various archaeological sites and monuments in the southern and southeastern Mediterranean coast of Turkey.

He is looking forward to studying Islamic art and architecture at Harvard and becoming a part of the Aga Khan community.



AGA KHAN PROGRAM
AT THE DEPARTMENT OF HISTORY OF ART
AND ARCHITECTURE, HARVARD UNIVERSITY

Staff



Sarah Ewick

Sarah joined the Aga Khan Program in the spring of 2008 as Program Administrator, and oversees all programmatic, financial, technological, and human resource operations for AKPIA. She coordinates post-doctoral fellowship appointments, organizes the annual lecture series, develops marketing strategies and materials for the program, and manages the website and the e-newsletter.

Sarah holds a B.A. in Art and Anthropology from the University of Massachusetts-Boston, and a M.S. in Arts Administration from Boston University. She comes to AKPIA from the Harvard Art Museum, where she managed all curatorial affairs for the Director. Before Sarah joined Harvard, she worked at the Fuller Craft Museum in Brockton, MA, and the Boston Center for the Arts' Mills Gallery in the South End of Boston.



Karen Leal

Last spring, Karen was appointed the new Managing Editor for *Muqarnas: An Annual on the Visual Culture of the Islamic World*. After spending the summer training with her predecessor Julia Bailey (Managing Editor *Emerita*), she is currently working on *Muqarnas* 26, due out in 2009. Karen received her A.B. in the Classics (Greek and Latin) and her A.M. and Ph.D. in History and Middle Eastern Studies from Harvard University. She held a Packard Humanities Postdoctoral Fellowship and later taught in New York at St. John's University, where she was named a Vincentian Research Fellow. She has also contributed to Aga Khan University's Muslim Civilisations Abstracts Project. Last winter, she conducted research in Istanbul for a study entitled "The Ottoman Empire and the Classical Tradition at the Turn of the Eighteenth Century" and was recently awarded a Kluge Fellowship at the Library of Congress in connection with this project. Her research focuses on the relations between Muslims and non-Muslims in the Ottoman Empire, Ottoman and European cross-cultural exchange, and how the Greco-Roman tradition was perceived in Ottoman culture.



Jeff Spurr

Due to the closing of the Fogg Art Museum, Jeff has dedicated much effort to preparations for the move of the special photographic collections in the Fine Arts Library to Littauer, three blocks away, which will occur in June 2009. A full time preservation assistant was hired to help Jeff prepare those collections for this move. Thousands of negatives dating from the 1890s through the 1960s, documenting everything from Yemen to Afghanistan, have been a matter of particular concern, demanding identification, organization, numbering, and preparation for transfer to cold storage. Among many others, a finding aid was created for our Near East Relief Collection, comprising 424 unique images principally focusing on Armenian refugees and American assistance to them in 1919, but including many sites in Turkey, Syria, and Palestine. Important acquisitions have included the Daniel Tassel Photograph Collection, the finest private collection of Middle Eastern photographs in New England, acquired by Jeff in concert with the photo curator of the Harvard Art Museum, the FAL's portion numbering ca. 2,200 photographs in many formats. Of richer historical import is the J.H. Haynes





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Archive. Haynes, credited with being the first American to systematically photograph an archaeological dig, taught at Robert College from 1881 to 1884, later at Aintab. He photographed the Ionian archaeological site of Assos in 1881, and the excavations at Nippur in Iraq from 1889 through 1900. During his time in Anatolia, he documented many early sites, including Göreme, and numerous Seljuk monuments. Alongside 465 of his own photographs, the archive includes journals, letters, Ottoman documents, the huge American flag that flew over the American consulate in Baghdad when he was consul between 1888 and 1892, and much else. A finding aid is nearly complete.

Jeff curated a photograph exhibit at the FAL, *Islamic Architecture, Restoration and Loss: The Photograph as Historical Record* (November 2007-September 2008), devoted to the equivocal consequences of efforts at restoration of historical Islamic architecture. Article published: "Iraqi Libraries and Archives in Peril", *The Destruction of Cultural Heritage in Iraq*, Joanne Farchakh Bajjaly, sr. author, Peter G. Stone, ed. Papers presented include: "Good Intentions, Stymied Attempts, and Dimmed Hopes: Efforts to Rehabilitate Damaged Iraqi Libraries and Archives", in a session Jeff organized at MESA 2007, *Iraqi Libraries and Archives in a Time of Invasion, Chaos, and Civil Conflict: Status And*

Prospects, 19 November 2007 in Montreal; "Contested Patrimony: The Fate of the Iraqi Jewish Archive", *Homeward Bound: Returning Displaced Books and Manuscripts*, a symposium at the Metropolitan Museum sponsored by SAFE, 6 April 2008; and "Invasion, Devastation and Controversy: The Case of Iraqi Libraries and Archives since 2003", Third annual conference of the IACIS (International Association of Contemporary Iraqi Studies), SOAS, 17 July 2008.

Alongside Jeff's other continuing institutional commitments, outlined in a previous report, he is now a member of the board of the Sabre Foundation, which specializes in book assistance projects, and with which he has worked since they became partners in his Bosnia Library Project (1996-2005), and more recently in projects dedicated to assisting libraries in Iraq and Palestine.



András Riedlmayer

As Bibliographer at Harvard's Fine Arts Library, András is charged with developing, managing and providing reference and access to North America's largest and most comprehensive collection of visual and textual documentation in the fields of Islamic art, architecture, and archaeology. The resources of the AKPIA Documentation Center have made it possible to collect in depth, including some rare and costly items held by few other research libraries. Among recent additions to our collections are facsimile editions of some important medieval manuscripts:

* *Matali' al-Sa'adah* (Barcelona, 2007). A facsimile of a manuscript commissioned in 1582 by the Ottoman Sultan Murad III for his daughter Fatima, illustrated with 71 miniatures by the court painter Nakkas Osman; the original manuscript is among the treasures of the Bibliothèque Nationale in Paris.

* *Divan-i Muhibbi* (Karadeniz Ereglisi, 2005). A facsimile of a richly illuminated manuscript of the collected poems of Sultan Süleyman the Magnificent, made for



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the sultan's personal use and presented to him shortly before his death. The illuminations surrounding the poems are the work of Kara Memi (fl. 1545-1566), the foremost illuminator of the classical age of Ottoman art. The original manuscript is in the Istanbul University Library.

* *Mi'râgnâma, Apocalipsis de Mahoma* (Valencia, 2007), reproducing one of the masterpieces of Islamic book arts, an illustrated account of the Prophet Muhammad's miraculous night-time journey to Heaven, a manuscript made in 1436 in Timurid Herat. This facsimile arrived in time to be used by students in Prof. David Roxburgh's Fall 2008 seminar on the art of the Timurids.

* *Códice de Girona*. (Barcelona: 2003), reproducing a 10th-century manuscript of a commentary on the Book of Revelation by the monk Beatus of Liébana, illustrated with miniatures that display influences from both Islamic and Carolingian iconography, The Giron Beatus is considered among the most important medieval Spanish illuminated manuscripts and is a striking example of the interactions of Islamic and Christian art and culture in the context of medieval Al-Andalus.

In addition to tracking down such items and acquiring them for the library, András's greatest satisfaction lies in being able to connect items such as these with the students, faculty and researchers who will find in them a source of excitement and of new information and insights.

As a specialist in the history and culture of the Ottoman Balkans, András has spent much of the past decade documenting Islamic cultural heritage destroyed during the wars of the 1990s in Bosnia and Kosovo. In May 2008, he was called to testify again at the UN international war crimes tribunal (ICTY), in the war crimes trial of Serbian Radical Party leader Vojislav Seselj. It was his sixth time as an expert witness at The Hague. He has also continued to write and lecture about these and other matters:

"Crimes of War, Crimes of Peace: Destruction of Libraries during and after the Balkan Wars of the 1990s," In: *Preserving Cultural Heritage = Library Trends* 56.1, ed. Michèle Cloonan & Ross Harvey (Baltimore 2007): 107-132.

"Ottoman Copybooks of Correspondence and Other Miscellanies as a Source for Political and Cultural History." *Acta Orientalia Academiae Scientiarum Hungaricae*, 61.1-2 (2008): 201-214.

"Conversion, Syncretism and Social Satire: Variant Readings of a Bosnian Manuscript." International Conference: 'Conversion to Islam and Islamization in the Early Ottoman Balkans' (Oriental Institute, Sarajevo, June 5-7, 2008).

"Cultural Heritage as a Target in War: Croatia, Bosnia, and Kosovo." International Symposium 'Culture Wars: Heritage and Armed Conflict in the 21st century' (University of Cambridge, December 11-13, 2008).

On a happier note, András was able to report on progress in the reconstruction of a 16th-century mosque that had been destroyed during the war in Bosnia: "Banja Luka's Ferhadija Mosque Rises Again," *Bosnian Institute News* (London), March 3, 2008. (http://www.bosnia.org.uk/news/news_body.cfm?newsid=2373). That, in turn, led to a BBC/Public Radio International radio documentary about this extraordinary project, aired August 21, 2008: "Rebuilding a Bosnian mosque," BBC/PRI The World, produced by Jeb Sharp; the program is available online at: <http://www.theworld.org/?q=node/20341>

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Sharon Smith

Since joining the Aga Khan Program for Islamic Architecture at Harvard University, Sharon has been responsible for researching, establishing authority records, and cataloguing the approximately 100,000 slides that constitute the program's collection to date, encompassing all aspects of Islamic art and architecture. A primary goal of her project is the digitization of the collection, with the incorporation of all images and data into Harvard University Libraries' on-line public catalogue of visual materials, VIA (available at <http://via.lib.harvard.edu>). The catalogue has been established employing the guidelines of Harvard College Library's Islamic Classification System, edited and revised by Sharon and available on-line (<http://hcl.harvard.edu/libraries/finearts/islamicclass/index.html>). Additionally, Sharon assists faculty, students, visiting scholars, and anyone else seeking information in her field of study.

In addition to building the visual resource base for the program and the community, during the 2007-08 academic year Sharon was invited to speak about Islamic architecture at Northeastern University, Boston, and to present her paper, "The Reception of Middle Eastern Forms in the European Renaissance," at Boston University.

Holding both a B.A. and M.A. in art history, Sharon is currently a Ph.D. candidate in the Graduate Program for History and Theory of Art and Architecture at Binghamton University. Her dissertation, "Planned Grandeur: A Comparative Study of Urban Expansion in Early Modern Italy and Mamluk Egypt," in which she explores a similar trajectory in cultural milieus through an examination of the conscious redefinition of urban space during the late fifteenth century, is expected to be completed this year. In conjunction with her dissertation and professional work, she has attended institutes in Florence, Italy, and Monterey, California.

While at Binghamton University, Sharon developed and taught courses in Persian art and architecture, Istanbul before and after the Ottoman conquest, Byzantium and the Mediterranean world, and Islamic painting. Additionally, she has guest lectured on these and other topics in Middle Eastern art and architecture at several universities and colleges in New York, California, and Massachusetts.

For the post 9/11 initiative on Arab Culture and Civilization, sponsored by the National Institute for Technology and Liberal Education with funds from the Andrew W. Mellon Foundation, she served as content consultant and contributor for Arab art and architecture.



Stephen Salomone

Stephen Salomone joined the Aga Khan Program for Islamic Architecture at Harvard University in September 2008 as the assistant cataloger for Islamic Art. In this capacity, he is assisting in the cataloguing of visual materials in the ongoing digitization project of the Islamic collection at the Fine Arts Library. In 2000, Steve graduated from the U.S. Military Academy at West Point, New York, where he majored in Middle East Area Studies. After completing his active-duty service commitment, Steve enrolled in a graduate degree program at Harvard Divinity School in order to pursue Islamic studies. His academic areas of interest are comparative theology and religion, particularly classical Islamic intellectual history as well as popular devotion across multiple religious traditions. After graduating with a Master of Theological Studies in 2008, Steve was excited to join AKPIA at Harvard because it will allow him to continue to learn about Islamic culture and history.

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Post-doctoral Fellows**Miriam Ali de Unzaga**

Miriam Ali de Unzaga was born and grew up in Spain. She did her M.A. in Islamic Studies at the Institute of Ismaili Studies in London and her M.A. in the anthropology of art at the University of Oxford. Her doctorate on material anthropology and museum ethnography, from the University of Oxford, focuses on the connections between “Islamic” textiles and people within a variety of forms, values, meanings, and contexts. Miriam applies anthropological tools to the understanding of medieval textiles and the societies that produced and consumed them, as well as the representation of these textiles in contemporary museums and textile circles. Her new project concentrates on Fatimid textiles. Miriam is the 2008 Veronika Gervers Textile Fellow at the Royal Ontario Museum, and the 2008 Barakat Trust Fellow at the Khalili Research Centre in Oxford. The summer of 2008 was dedicated to studying Fatimid collections at museums in Athens, Toronto and Cairo. Research continues in Oxford as well as in a variety of European museums and private collections holding Fatimid and Andalusí textiles. Miriam will be an AKPIA Fellow at Harvard during the spring 2009 term.

**Pedro Moura Carvalho**

As a fellow of the Aga Khan Program, Pedro Moura Carvalho is preparing for publication a study on the Cleveland Mir’at al-qaddus. Akbar originally commissioned the manuscript, a Life of Christ, from the Jesuit Father Jerome Xavier, who in 1602 submitted it to the emperor while at Agra. Of the eighteen extant copies, only the recently acquired manuscript by the Cleveland Museum of Art is illustrated with 25 miniatures.

After earning an M.A. and a Ph.D. in Islamic art and archaeology from the School of Oriental and African Studies, University of London, he joined the Khalili Collection in London. As a deputy curator, he was involved in the planning and organization of the exhibitions “Ornaments de la Perse: Islamic Patterns in 19th-Century Europe from the Khalili Collection” (Leighton House Museum, London, 2002) and “Heaven on Earth, Art from the Islamic Lands: Works from the State Hermitage Museum and the Khalili Collection” (Hermitage Rooms/ Somerset House, London, 2004).

More recently, Pedro was the guest curator of the exhibition “Luxury for Export: Artistic Exchange between India and Portugal around 1600,” which closed last April at the Isabella Stewart Gardner Museum, Boston, and the author of the accompanying catalogue. Earlier, Pedro curated the exhibition “The World of Lacquer: 2000 Years of History,” held at the Calouste Gulbenkian Museum, Lisbon, in 2001, and edited the English and Portuguese versions of its catalogue. Among his forthcoming publications are “Gems and Jewels of Mughal India”, vol.18 of the Nasser D. Khalili Collection of Islamic Art (in press), and the section on Safavid ceramics in “A Rival to China: Later Islamic Pottery”, vol. 10 in the same series.

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Min Yong Cho

As a postdoctoral fellow, Min Yong is studying the Yuan Chinese architectural images (*jiehua*) and maps in relation to how the *Jami al-Tawarikh* artists may have used them to problematize pictorial spaces and times in the Islamic world. She plans to visit Taipei and Washington D.C. to examine these materials in person and to substantiate her argument with visual analyses. Taking advantage of the opportunity of being in residence at Harvard, she is also consulting with scholars in the area, such as Prof. David Roxburgh and Prof. Sheila Blair, who have already begun helping her articulate how the issues of presentist historiography may overlap with the elevation of painting as a medium of constructing memory in the Ilkhanid period.



Sunil Sharma

Sunil Sharma received his Ph.D. from the University of Chicago. He has been the Bibliographer for Persian at Harvard University's Widener Library, held a one year fellowship at the Wissenschaftskolleg zu Berlin, and is presently Senior Lecturer at Boston University. He is the author of two books, *Persian Poetry at the Indian Frontier: Mas'ud Sa'd Salman of Lahore* (2000), and *Amir Khusraw: The Poet of Sultans and Sufis* (2005), and co-editor of a volume of essays, *Necklace of the Pleiades: Studies in Persian Literature Presented to Heshmat Moayyad on his 80th Birthday* (2007). He has co-curated two exhibitions at Harvard: "Proclamations of Immortality: Rumi's Works in Modern Editions," Houghton Library (1 May-18 August 2007) and "On the Path of Madness: Representations of Majnun in Persian, Turkish, and Indian Painting," Arthur M. Sackler Museum (September 27, 2007-March 23, 2008). His research interests are in the subjects of Persianate literary and visual cultures, travel writing, ethnography, and gender.



Mercedes Volait

Mercedes Volait is Director of research at CNRS and director of the research unit IN Visu at the Institut national d'histoire de l'art in Paris (<http://invisu.inha.fr>).

Her broad interests center on the intersections of architecture, knowledge, and heritage in modern Egypt considered within trans-Mediterranean cultural exchanges. Her current research focuses on the practices and aesthetics of European and Egyptian antiquarianism in 19th-century Cairo.

Volait received her B.A. in Architecture from Ecole des Beaux-arts in Paris, her Ph.D. in Arabic Studies from University of Provence, and her "Habilitation" in Art History from University of Panthéon-Sorbonne. Since 2002, she has coordinated several large collaborative research networks on Modern architecture in the Mediterranean and was the co-organizer in 2006 of the international seminar on "Architectural Orientalism and Knowledge: Western and Non-Western Perspectives" at INHA. Her recent publications include chapters in *The Glory of Cairo: An Illustrated History* (Cairo: The American



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University in Cairo Press, 2002), *Urbanism, Imported or Exported?* (Chichester: Wiley, 2003), *Islamic Art in the 19th Century: Tradition, Innovation and Eclecticism* (Leyden: Brill, 2006), and *Purs décorés?* (Paris: Les arts décoratifs, 2007). Her forthcoming book, *Fous du Caire: Orientalisme, architecture et antiquariat en Egypte (1863-1914)* (Paris: Archange Minotaure), is to be released in May 2008.