



# AKPIA AKTC

2010-2011

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 (AKPIA) 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. This goal was recognized in December 2009, when the Aga Khan Programs at Harvard and MIT were awarded the Bridge Builders Award from Partners for Livable Communities. Professors Gülru Necipoğlu and James Wescoat attended the awards ceremony on December 7, 2009, in Washington, D.C. The event program notes that the award was given to AKPIA for its “commitment to promoting, creating, and preserving Islamic culture through architecture.”

## 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 (AKTC) 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.

AGA KHAN PROGRAM, DEPARTMENT OF ARCHITECTURE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

2010-2011 AKPIA@MIT ACTIVITIES

The Aga Khan Program for Islamic Architecture (AKPIA) at MIT is a leading program in the study of architecture in the Islamic world. In 2010-11, the program had 6 PhD and 8 SMArchS students. Its outreach activities include a lecture series, a travel grant program open to all SA+P & DUSP students, and a visiting postdoctoral program.

Special Lecture

Spring 2011



February 28

*Islamic Military Architecture in the Near East and Egypt at the Time of the Crusades*

**Benjamin Michaudel**

Post-Doctoral Fellow, AKPIA@MIT  
Institut Français du Proche-Orient, Syria

March 14

*The Islamic Paradise Garden: Myths and Realities*

**Laura E. Parodi**

Post-Doctoral Fellow, AKPIA@MIT  
Independent Scholar

April 11

*Detranscendentalizing: [Secularism, Economy, Politics, Science]*

**Arindam Dutta**

Associate Professor, History, Theory and Criticism, MIT

April 27 (see below)

May 9

*The Portuguese Architectural Heritage and the Islamic World: The Gulbenkian Project*

Presented by Faculty from the University of Evora, Portugal: **Filipe Themudo Barata**

Professor of Mediterranean and Heritage History

**Fernando Branco Correia**

Assistant Professor of Islamic History and Archeology

**João Rocha**

Assistant Professor of Architecture



Special Event Part of the MIT 150th Anniversary Celebration

**The Global Architect in the Free Trade Age**

Wednesday April 27

*Re-territorializing the Global: Differential Approaches to Tourism in Morocco*

**Aziza Chaouni**

Assistant Professor, Daniels Faculty of Architecture,

Landscape and Design, University of Toronto  
Principal, Bureau E.A.S.T

*Selling Brand Dubai*

**Deeba Haider**

Consultant / Writer / Architect, LA  
Associate Editor at International Journal of Islamic Architecture

*Same Same but Different*

*The Global Trade in Architecture*

**Kevin Mark Low**

Principal, small projects, Kuala Lumpur, Malaysia

*Jet Planes / Concrete Planes*

**Todd Reisz**

Architect and Editor, Al Manakh, Amsterdam, The Netherlands

**Moderated by Nasser Rabbat**

Two photo exhibits at Roth Library

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Fall 2010



September 27

*Adventures in Arabia and Beyond*

**Chad Oppenheim**

Architect

Oppenheim Architecture + Design, Miami, Florida

October 25

*Mughal Monuments and the Politics of Memory*

**Saleema Waraich**

AKPIA@MIT Post-Doctoral Fellow

November 8

*Reviving the Invented:*

*The Neo-Achaemenid from Parsi Bombay to Qajar Tehran*

**Talinn Grigor**

Assistant Professor of Fine Art, Brandeis University

ADMISSIONS, GRADUATIONS & AWARDS

Admitting One New PhD Student

**Faisal Ali Rajper**

MS, Historic Preservation, Columbia University  
Expected Graduation 2015

Admitting Three New SMArchS Students

**Prassanna Raman**

BA, Williams College  
Expected Graduation 2012

**Hanna Rutkouskaya**

BAR, University of Wisconsin  
Expected Graduation 2012

**Summer Sutton**

BAR, Cornell University  
Expected Graduation 2012

Graduating Four SMArchS Student

**Ghita Akkar**

Thesis title: *A Cultural, Customizable and Prefabricated Housing Strategy for Casablanca*

**Farshid Emami**

Thesis title: *Visions for an Urban Center Three Proposals for a Civic Center in Tehran (1966-76)*

**Maryam Eskandari**

Thesis title: *Women's Places and Spaces in the Contemporary American Mosque*

**Marium Gul**

Thesis title: *Mitigating Floods: Restructuring Lives: Rehabilitating Thatta*

Student Travel Grant Awards

**Sarah Cosgrove, AKPIA@MIT SMArchS**

*Patronage of Sultan al-Zahir Baybars in Damascus Syria*

**Maryam Eskandari, AKPIA@MIT SMArchS**

*Social and Religious Spaces of Women within the Islamic Centers and Mosques in North America Michigan, DC, California*

**Stephen Form, MArch**

*Strategies for the Post Squatter City Turkey*

**Huma Gupta, MCP**

*Transnational Spheres of Suffering: The Role of AWRD in Transforming Syrian State Attitudes towards Trafficked Women. Syria*

**S. Faisal Hassan, PhD HTC**

*Ottomans on the Aventine: Piranesi's Church of Santa Maria del Priorato. Malta (Travel not yet completed)*

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AKPIA@MIT COURSES OFFERED

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SPRING 2011 COURSES

Courses taught by Nasser Rabbat

**4.616**

**Cultural Signification in Architecture:  
Architecture after the Aga Khan Award**

Since its inception in 1977, The Aga Khan Award for Architecture (AKAA) has risen to occupy a central position in the study and promotion of architecture in the Islamic world. Hundreds of nominated projects have been selected, evaluated, critiqued, and published over the last thirty years, turning this domain from being totally neglected to an inescapably acknowledged contributor to the understanding of contemporary architecture. Yet, the motivations behind the AKAA, its intellectual roots, evolution, dialectical relationship with its wider architectural context, and agendas have rarely been examined.

In an attempt to redress this oversight, the seminar will aim to situate the AKAA in the larger discourse on Islamic architecture as a design category, a discourse that underwent a series of profound shifts in the last century. Coily emerging as a series of revivalist trends that mimicked the eclecticism of the early 1900s, Islamic architecture remained on the margins during the late colonial and early nationalist periods, when the more vocal category of modernity embodied the

architecture of the new nation-states. This dominance, however, was challenged and somewhat supplanted by the historicist impetus of post-modernism, which, along with the parallel burgeoning of critical regionalism, undergirded the various experiments with Islamic architecture of the 1970s, 1980s, and 1990s. Coming on the scene at that moment, the AKAA initially focused on historical continuity, vernacular revival, and critical regionalism. But in a bid to respond to rising challenges to architecture and development such as environmental degradation and globalization, the AKAA purview grew to encompass contemporary design, social housing, community improvement, historic preservation, reuse and area conservation, as well as landscape and environmental design.

The seminar will first establish the historical background that led to the reemergence of Islamic architecture and the creation of the AKAA both as a gauge of that architecture as well as an influential factor in shaping its trajectory. It will then use the projects selected and the literature produced by and about the AKAA as the lens through which to investigate how contemporary Islamic architecture, in a rather conciliatory manner, incorporated various technologically and environmentally driven, adaptive reuse, and conservation concerns within its core historicist and regionalist criteria to accommodate the diverse currents of thoughts affecting its evolving discourse. Whether this process is leading to an identifiable

and definable architectural tradition or not is the question that will inform all class inquiries.

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**4.627-28**

**Cairo**

**The History of a Metropolis**

Cairo is a born metropolis. Founded in 634 at the strategic head of the Nile Delta, the city evolved from the first Islamic settlement in Africa to the seat of the ambitious Fatimid caliphate, which flourished between the 10th and 12th century. Its most spectacular age, however, was the Mamluk period (1250-1517), when it became the uncontested center of a resurgent Islam and acquired an architectural character that symbolized the image of Islam for centuries to come. Between the sixteenth and the end of the eighteenth century, Cairo became the premier Ottoman provincial capital, second only to Istanbul. Then, it witnessed a short yet ebullient renaissance under the reformist Muhammad 'Ali Pasha (1805-48) followed by British colonial rule, which forcibly linked the rising metropolis to its world system and introduced it to a host of new architectural and urban experiments. Independence and an ambitious socializing revolution in 1952 resulted in a different kind of modernization, marred by erratic national and cold war politics. A peculiar neo-liberalism followed with grand schemes that are still unfolding today. The urban and architectural chaos they caused has been exacerbated by acute problems of rapid expansion, population explosion, and economic inequality. The metropolis, however, still shines as a cultural and

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political center in its three spheres of influence: the Arab world, Africa, and the Islamic world.

In this course we will review the history of Cairo and interpret it in light of both urban and social theory and cultural and political history. We will survey Cairo's outstanding architecture, encompassing the gamut of Islamic styles in addition to practically every 19th and 20th century Western style. A number of discussions are scheduled throughout the course to further address critical architectural and urban issues. Students will present their papers' research in these sessions as part of their requirements.

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Courses taught by James Wescoat.

**4.623**  
**Mughal Landscapes: History, Heritage & Design**  
**Visual Translations, Landscape Transformations**  
**Co-Instructor: Laura Parodi**

Whether through posters advertising holiday tours, Bollywood movies or the recent presidential visit to India, chances are you came across some of South Asia's Islamic architecture before. This seminar explores the encounters between South Asia and Islam that produced the Taj Mahal, the Mughal gardens of Kashmir, the palace-forts of Lahore, Delhi and Agra, the cityscapes of Bijapur and Hyderabad in the Deccan, and more.

These encounters were numerous and varied, and made a lasting impression on South Asia's

landscape. Concepts of water-management and urban planning originating in the arid climates of Iran and Central Asia were translated – rather than simply transplanted – by Muslim settlers, in a continuing exchange with local practices. Gardens in particular became a flexible tool in a new natural and cultural environment and took on unprecedented forms, while retaining some of their traditional functions.

The seminar will encourage students to reflect on the processes and practices underlying these momentous transformations. It will focus on the premodern era (16th–17th c.), when European expansion connected South Asia with the Americas for the first time. It will also address the problems involved in the conservation of an immense architectural heritage and traditional practices in the face of South Asia's explosive mixture of rapid economic development, increasing social inequity and a range of natural threats.

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**FALL 2011 COURSES**

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Courses taught by Nasser Rabbat

**4.614**  
**Religious Architecture and Islamic Cultures**  
This course introduces the history of Islamic cultures through its architecture. Religious, commemorative, and educational structures are surveyed from the beginning of Islam in 7th-century Arabia to its developing into a world religion professed by one-sixth of humanity

today. The survey is chronological with emphasis on distinguished patrons, influential thinkers, and outstanding designers. Representative examples of mosques, madrasas, mausolea, etc. are analyzed and their architectural, urban, and stylistic characteristics are examined in conjunction with their historical, political, and intellectual settings.

Visual media are used to elucidate the artistic/cultural varieties and historical developments of this architectural heritage. Students are encouraged to raise questions and generate debates during the lectures as well as the discussion sessions. The aim is to explore all possible venues of interpretation to better locate Islamic religious architecture within its regional, panIslamic, and universal and cross-cultural contexts.

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**4.619**  
**Historiography of Islamic Architecture**  
This seminar presents a critical review of literature on Islamic architecture in the last two centuries and analyzes its historical and theoretical frameworks. It challenges the tacit assumptions and biases of standard studies of Islamic architecture and addresses historiographic and critical questions concerning how knowledge of a field is defined, produced, and reproduced.

The seminar focuses on two critical issues that have emerged recently both in academe and in the architectural profession. First is the

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relationship between architecture and culture, a crucial query that has become one of the most debated issues in architectural and art historical circles. Second is the definition of Islamic architecture, a discursive category embraced by a devout audience but skeptically accepted by academics, which has never had a forum where it can be scholarly and critically examined without proscribed historical or ideological limits. This is especially true in the case of its presumed temporal boundaries: the polemical discontinuity from late antique to Islamic architecture, and the forced rupture between modern architecture in the Islamic world and its historical genealogy. The course aims to include both moments. But it definitely does not aim to essentialize Islamic architecture. Instead it emphasizes the cultural diversity within the Islamic context, which produced the various architectural traditions that dot the historical and geographic map of the Islamic world. The course includes weekly reading and writing assignments and requires active participation in discussions. During the second half of the term, we will have a number of visiting scholars presenting their research and engaging in discussions with the class. A research paper is to be first presented in class and then submitted at the end of the term. Topics are limited to in-depth studies of texts, representations, and scholarly traditions. They can either be chosen from the enclosed list or should be decided in consultation with the instructor by the end of the third week of the semester. A short abstract and preliminary bibliography should be

submitted by the fourth week. Required texts are available at the Coop and area bookshops. All articles and book sections required will be available on a Stellar Site.

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Courses taught by James Wescoat

### 4.214J 11.314J

**Water, Landscape and Urban Design  
Advanced Studies in the History, Theory and  
Criticism of Art and Architecture  
Co-Instructor: Anne Whinston-Spirm**

Water affects the design of every building, site, and city in aesthetic, functional, and symbolic ways. This course examines issues of water-conserving design in different regions of the world, with a focus on the U.S. and South Asia. In addition to lectures and discussion, workshop participants will develop water-conserving design proposals at the site, neighborhood, and comparative international scales. This Workshop has four main aims:

1. To provide a systematic introduction to the rapidly growing field of water-conserving urban design, with an emphasis on landscape innovations.
2. To cultivate an understanding of the growing role of stormwater management in urban landscape design, which includes combined sewer overflows, best management practices for stormwater management, and strategic planning for sustainable community development.
3. To situate urban stormwater design within an ecological perspective that encompasses climate, geology, soil, and plant and animal communities.
4. To study the historical geography of design innovations in different regions of the world as a way to generate and evaluate design alternatives.

Each year the workshop focuses on conceptual design of a project in the US for a particular client where analogies between innovative precedents in cities of South Asia help “expand the range of choice” among design alternatives. This year the class will focus on the ultra-urban Mill Creek watershed of West Philadelphia in light of the Philadelphia Water Department’s bold program of stormwater management. Our project focuses on creative water-conserving design in Philadelphia and comparable sites in South Asia. Water-conserving design ranges from rooftop rainwater harvesting to constructed wetlands and riparian buffers. It emphasizes rainwater infiltration through porous paving, rain gardens, bioswales, soil aeration, engineered soils, etc. Adoption of these methods can reduce drainage infrastructure, combined sewer overflows, and flood peaks from certain types of storms, as well as pollutant loading.

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4.680  
Advanced Studies in the HTC of Art and  
Architecture  
Disasters & Design

This new seminar examines complex linkages between natural hazards and environmental design. Drawing upon hazards research in geography and related fields, the seminar engages theoretical debates about landscapes of risk, vulnerability, and resilience. We begin with established models of hazards mitigation (e.g., in building codes, design conventions, litigation, and post-disaster reform), and move toward more conscious, contemporary, and critical approaches in design. Four key types of design problem are examined:

- Anticipatory design for hazards preparedness
- Retrofit of existing buildings and landscapes
- Reconstruction of post-disaster landscapes
- Resettlement in less vulnerable locations

The seminar balances design strategies at the scale of individual buildings and sites with community-based and larger urban and regional scales of intervention.

We also address the need to better integrate disaster-resilience with “green building” programs such as LEED and Sustainable Sites. These investigations will contribute to a collaborative workshop in October 2010 on Disasters and Design, convened by the National Research Council’s Disaster Roundtable and the

new National Academy of Environmental Design in Washington, DC. Seminar participants may wish to attend that workshop.

Special emphasis will be given to comparative international methods of inquiry. Students may pursue thesis projects in different parts of the world. We also have a superbly documented core case study presented by the Aga Khan Planning and Building Service in Pakistan (AKPBS-P) that encompasses disaster-resilient community design in northern areas of Pakistan that are addressing an array of seismic hazards, landslides, flash floods, and related hazards.

## Faculty



Nasser Rabbat

Nasser Rabbat taught classes on Islamic religious architecture, the historiography of Islamic architecture, the history of Cairo and contemporary architecture after the Aga Khan Award for Architecture in 2010-2011. He organized the workshop, “Where Does the Field of Islamic Art and Architecture Stand Today?” at MIT in November 2010, which attracted Islamic art scholars from the US and the UK in addition to the AKPIA community at MIT and Harvard University. He lectured in various universities, including Harvard University, Yale University, Brown University, and in several countries including Qatar, Oman, and Syria on topics ranging from Tahrir Square in Cairo to Orientalist art to architecture and religion. Two of the Masters theses that he supervised, of Azra Dawood and Laura Lee Schmidt, received awards from the Department of Architecture. 2010-11 was a good year for publication for Professor Rabbat. Besides several articles in English and Arabic, four of his books came out between June and October 2010. First was *The Citadel of Cairo: A Guidebook*, published by the Egyptian Supreme Council of Antiquities in English and Arabic. Second was the edited volume, *The Courtyard House between Cultural Reference and Universal Relevance* (London: Ashgate), which presents a series of viewpoints on courtyard houses from different periods and in different regions around the world:

from the Harem courtyards of the Topkapi Palace and the low-cost housing settlements of Protectorate Casablanca, to contemporary design strategies for courtyard houses in the arid Gulf region. Together, the essays illuminate issues of particular relevance in architectural, art historical, and conservation discourses today. [http://www.gowerpub.com/default.aspx?page=637&calcTitle=1&pageSubject=320&title\\_id=4870&edition\\_id=7461](http://www.gowerpub.com/default.aspx?page=637&calcTitle=1&pageSubject=320&title_id=4870&edition_id=7461)

Third was *al-Mudun al-Mayyita: Durus min Madhih wa-Ru'an li-Mustaqbaliha (The Dead Cities: Lessons from its History and Views on its Future)* (Damascus: al-Aws Publishers), a deliberately polemical book that examines the history and present conditions of the so-called Dead Cities in Northern Syria, a unique group of 800+ stone-built villages dating from the second to the ninth century. The book advances two main arguments. One is historical and cultural, assessing the role of this architectural marvel in the conception of Syria's heritage and its relationship to classicism. The other is political and practical, focusing on the proposed exploitation of the area for cultural tourism and recommending instead a multi-layered approach that respects the existing population and the integration of the ecology, culture, and history in any development plan. <http://www.discover-syria.com/news/7012>

The fourth book, *Mamluk History Through Architecture: Building, Culture, and Politics in Mamluk Egypt and Syria* (London: I. B. Tauris), shows how the buildings mirror the complex – and historically unique – military, political, social and financial structures of Mamluk society. The study offers an innovative approach to the history of the Mamluks – through readings of their spectacular architecture and art. Drawing on examples from throughout both Egypt and Syria, from the Citadel and Al-Azhar Mosque of Cairo to the Mausoleum of al-Zahir Baybars in Damascus, the book demonstrates how history is inscribed into and reflected by the Mamluk culture's buildings and artefacts. <http://www.amazon.com/Mamluk-History-Through-Architecture-Monuments/dp/1845119649>

Rabbat served on a number of advisory and executive boards of cultural organizations and journals in 2010-11, including the American Research Center in Egypt, Qatar Faculty of Islamic Studies, Takreem, MIT-EJMES, and Lonaard Journal, and helped develop the curriculum for the new graduate program in Islamic Urban Planning and Architecture in Qatar.

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James Wescoat

James Wescoat continues his research and teaching in the fields of Water-Conserving Design, Disaster-Resilient Design, and Cultural Landscape Heritage Conservation in South Asia. He offered a second design workshop in the Nizamuddin area of Delhi in collaboration with the Aga Khan Trust for Culture, and is publishing book chapters on waterworks in garden archaeology and Mughal garden history and culture. The faculty-student research project on “New Campuses in the Islamic World” is continuing for a second year with anticipated journal articles on the historical geography of higher education, campus environmental design, and leading campus planning firms.

In the water field, Jim is co-teaching the design workshop on “Water, Landscape and Urban Design” with Professor Anne Whiston Spirn of the Department of Urban Studies and Planning. That course focused on linking innovative urban stormwater management with community economic development strategies in Philadelphia, with a comparative analysis of South Asian urban water systems. As part of the course, Jim gave a talk on “Islamic Paradise Gardens and Environmental Conservation” at the New Africa Center and Muslim American Museum in Philadelphia. He is advising students with water interests in the AKPIA, Architecture+Urbanism, City Design and

Development, Environmental Planning and Policy, and Master of Architecture programs at MIT.

In Spring 2009, Jim co-organized MIT’s *Rethinking Water* workshop, which drew together faculty and students from across the Institute to frame an interdisciplinary water agenda for MIT. Part of the agenda in Jim’s own research is focusing on the Indus River basin in Pakistan, where he is involved in three studies of “Climate, Water, and Food Security,” “Environmental Effects of Hydropower Alternatives,” and “Disaster-Resilient Design.” He has received two grants from the MIT Energy Initiative on water, energy, and environmental systems.

The work on disaster-resilient design is being pursued in collaboration with the Aga Khan Planning and Building Services, Pakistan, and involved travel to Gilgit and Hunza in the summer of 2010. It is the subject of a new seminar at MIT, and Jim co-organized a workshop on Disaster-Resilient Design with the National Academies Disaster Roundtable and new National Academy of Environmental Design in Washington, DC, in October 2010.

PhD Students



Azra Aksamija

Azra’s dissertation, “Our Mosques Are US: Rewriting National History of Bosnia-Herzegovina through Religious Architecture,” examines the revival of mosque architecture in Bosnia-Herzegovina following the war of 1992-95. Committed to an interdisciplinary work, Azra is combining her academic research with an artistic practice; her dissertation fieldwork in Bosnia informed her recent art project “Monument in Waiting” (2009), a kilim handwoven by female war victims in Bosnia and exhibited in The Hague. Her academic interest emerged from her experience of fleeing from Sarajevo during the 1990s war and resettling in Austria. These experiences provoked her to seek out more peaceful ways of coexistence, to which she dedicates her work. She graduated from the Technical University Graz, Austria in 2001, and received her MARCH from Princeton University in 2004. This year, her “Wearable Mosque” project series, clothes that can be unfolded into mini-mosques for two, are exhibited at the Royal Academy London.

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Mohamad A. Chakaki

Mohamad A. Chakaki was born in Saudi Arabia to Syrian parents. He grew up playing and learning in the sand and surf on both sides of the Arabian Peninsula, and then on the edges of eastern forests and city streets in and around Washington, DC. His interests lie where the lines blur between East and West, city and nature, art and science, and so on. As a second year PhD student, Mohamad's preliminary research explores the connections and disconnections between learning and the built environment in the new university campuses developing in Persian Gulf States like Saudi Arabia, Qatar and the United Arab Emirates.

Mohamad holds a Masters of Environmental Management with a focus on Urban Ecology and Environmental Design from the Yale School of Forestry & Environmental Studies, and undergraduate degrees in Religion and Biology from The George Washington University. Mohamad's passion for nature and for people has led him to work in parks and gardens across the US, with the Peace Corps in Central Africa, and the United Nations in Syria.



Christian A. Hedrick

Christian is a fourth year PhD student and architect. He was awarded an American Research Center of Egypt Fellowship and will be spending the spring 2011 semester in Cairo, where he will be engaged in field work and archival research pertaining to his dissertation, provisionally titled "Islamic Architecture in Translation: German Architects and the Encounter with Egypt (1841-1914)." His work utilizes the drawings and buildings generated by these architects and their experience with Egypt and Islamic architecture to identify the relationship between different modes of representation from the historiography of architecture to its formal expression as a cultural and political identity. He also received the Schlossman Research Fellowship, which enabled him to spend August 2010 in the archives of the Prussian Cultural Heritage Foundation in Berlin framing his research.

Christian received his MArch from the University of Michigan and BA in History from John Carroll University.

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Aneka Lenssen

Aneka Lenssen is a fifth-year PhD student. She will spend the 2010-2011 academic year continuing field research toward her dissertation, "The Shape of the Support: Painting in Syria's Twentieth Century." Thanks to generous support from an International Dissertation Research Fellowship from the Social Sciences Research Council, and a Scholar Award from the International Chapter P.E.O. Sisterhood, she will travel to Cairo, Paris, Rome, and Damascus in order to gather data on the foreign art academies that trained Syrian artists and structured Syrian painting in the fifties and sixties. This component of Aneka's research will allow her to use the painters, paintings, and conditions of art production in post-Mandate Syria to illuminate broader vectors of cultural politics associated with international modernism and universalist art historical narratives.

Additionally, under the auspices of AMCA (the Association for Modern and Contemporary Art in the Arab World, Iran, and Turkey), Aneka and colleagues have organized the conference "Modern Arab Art: Objects, Histories and Methodologies," which will take place in conjunction with the December 2010



Faisal Ali Rajper

Faisal Ali Rajper grew up in Southern California and received a BArch from California State Polytechnic University, Pomona. He also holds an MS in Historic Preservation from Columbia University and specializes in cultural site management and architectural conservation. Before joining the History, Theory and Criticism Program and Aga Khan Program for Islamic Architecture, in which he is a first-year PhD student, Faisal worked as a preservation consultant in South Asia and the Middle East.

Faisal's current research focuses on the *sabils* (public fountains) of Cairo, structures encompassing over six-hundred years of history. He is interested in how the interplay of religion, culture and environment have shaped *sabil* architecture over the centuries and how the study of this building typology can lead to broader historical inquiries, particularly in the areas of charity, patronage, urbanization and technology.

## SMArchS Students



Ghita Akkar

Ghita is in her second year of the SMArchS program at MIT and she holds a BArch from the New York Institute of Technology. While at NYIT, she did an exchange semester in Shanghai at Tongji University. Ghita has also completed several Architectural internships both in New York, NY and Casablanca, Morocco.

This past summer Ghita interned at HNTB Architecture where she primarily worked on transportation related projects. Prior to HNTB, Ghita interned with the Sustainable Alternative Technology team at Buro Happold Consulting Engineers, where she participated in a variety of sustainable design projects in the US, Asia and the Middle East.

Ghita's academic and professional interests lie in the customization and prefabrication of affordable housing for Casablanca, where she was born and grew up. She is currently working on her thesis and is investigating efficient, affordable and customizable design for the reconstruction of squatter settlements.

Following her graduate studies, Ghita wants to practice Architecture and Urban Design and improve sustainable urban development in cities around the world, while preserving their existing history, architectural qualities and social characteristics.



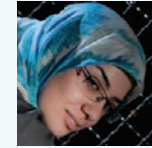
Farshid Emami

Farshid is a second-year SMArchS AKPIA student. Before coming to the U.S., he worked as an architect and urban designer in Tehran. At MIT, his primary goal has been to enhance his knowledge of Islamic architecture and to improve his abilities as an architectural historian.

In pursuit of his interests, Farshid's research has been focused on two main areas: Safavid urban architecture and modernist architecture and urban planning in twentieth-century Iran. Last year he studied the architectural and social features of the Chaharbagh Avenue in Isfahan. His master's thesis is on the proposals for an urban center in Tehran in the 1970s, including works of Louis Kahn and the Llewellyn-Davies firm. Central to both research interests is the question of modernity: to challenge the ideologically charged notions of modernity either by blurring the constructed demarcation between modern and pre-modern ages or by exploring the non-Western experiences of modernity.

Farshid has also been involved in two projects as a research assistant: the University Campuses in the Islamic world and the ArchNet digital library. For the latter, he edited and captioned more than 400 images and prepared descriptions for several historical sites.

He is expected to graduate in 2011.



Maryam Eskandari

Maryam Eskandari is an American - Iranian architect. Her research focuses on gender and space in modern and contemporary Islamic architecture in the West, particularly American mosques.

Maryam was the Director of the American Institute of Architects Associates. Maryam is a contributor for Architecture Week Magazine, Elan the Magazine in New York City, New York, and Alt Muslimah Magazine based in Washington, DC. In 2007, the American Institute of Architects awarded her the Associate of the Year Award for commendable architecture, design, and involvement within the design community and, in 2005, the Imagination Cube Competition sponsored by the American Institute of Architects. In 2010, she was the recipient of Aga Khan Travel Grant to continue working on her research of gender and space in architecture. Maryam has lectured at numerous conferences and universities on the role of gender and architecture: Harvard Divinity School, Boston Society of Architects, American Institute of Architects, and National Army College for the United States Army. She currently has a traveling exhibit on the numerous American mosques built in the United States.



Marium Gul

Marium Gul is pursuing a SMArchS degree at the Massachusetts Institute of Technology. She graduated with distinction from the National College of Arts in Lahore, Pakistan following which she worked at an architectural firm in her hometown, Karachi. Marium also attended Architectural Association School of Architecture for Summer School. She has done internships in architectural offices in Lahore and Karachi and worked for Smart Cities Advisors in New York as an extern.

Marium is interested in the study of sustainable disaster resilient design, with a particular focus on floods and architectural solutions for low-income populations. As a final year student, she is currently working on her thesis, which focuses on architectural solutions for a sanctuary that hosts pilgrims, flood victims and tourists but lacks the infrastructure to support them in an efficient, sustainable and effective manner.

Following the completion of her graduate studies in June 2011, Marium intends to practice sustainable architecture and urban design in order to design and develop architectural solutions that are cost-efficient, disaster-resilient, socially-inclusive and environmentally sensitive.



Prassanna Raman

Prassanna is interested in the structure of ancient and contemporary Islamic cities and in infrastructure development and urban planning in emerging economies. She has a background in developmental economics and microfinance and is hoping to explore areas of conflict through the lens of the built environment at MIT.



Hanna Rutkouskaya

Hanna Rutkouskaya is currently pursuing a SMArchS degree in the Aga Khan Program for Islamic Architecture at MIT. She graduated with a bachelor's degree in Architectural Studies from the University of Wisconsin at Milwaukee in 2010. She spent her last semester in Ahmedabad, India, working as an architectural intern at Vastu Shilpa Consultants.

Hanna is particularly interested in the urbanism and multiple layers of history of Islamic cities. This summer, with the generous help of the Aga Khan Travel Grant, she will be investigating how history and memories can be perceived through architectural and urban preservation or restoration as shown in the case of Bukhara's urban fabric.

Originally from Belarus, Hanna received her first bachelor's degree in piano teaching and performance from Molodechno Musical College. Subsequently she did two years of undergraduate work at Minsk State Linguistic University studying linguistics. Her passion for music is still manifested through teaching classical piano.

## Post-Doctoral Fellows



Benjamin Michaudel

Benjamin Michaudel is an Arabist, Historian and Doctor in Islamic and Medieval Archaeology, specializing in military architecture at the time of the Crusades. Appointed as a researcher in Islamic and medieval archaeology at the French Institute of the Near East (Ifpo) in Damascus between 2006 and 2010, he initiated and undertook the direction of two ongoing Syrian-French archaeological missions, respectively on the medieval settlements of Coastal Syria and on Saône/Sahyûn Castle, a key site for the study and understanding of the diffusion trends for medieval construction techniques between East and West.



Laura E. Parodi

Laura's biography is in Harvard's section of this newsletter.



Saleema Waraich

While in residence at AKPIA@MIT, Saleema is working toward the completion of a book manuscript, *Place, Power, and Representation in South Asia: The Mughal Forts of Lahore and Delhi*. Previously she was a Lecturer and Mellon Postdoctoral Fellow in Islamic Art and Architecture at Smith College. She has also worked with several museums, including the Pacific Asia Museum in Pasadena, the Los Angeles County Museum of Art, and the Asian Art Museum of San Francisco, where she was the Assistant Curator of South Asian Art. She received her PhD in Art History and a certificate of concentration in Women's Studies from the University of California in 2007.

Saleema's book traces the histories, changing functions, and varied symbolisms of the administrative-residential capitals of Lahore and Delhi from the Mughal period to the present. The book seeks to analyze the ways in which power and authority have been conceptualized and challenged in early modern, colonial and national contexts. Exploring the imagery, symbols, and narratives that surround these complexes, the project merges the study of visual culture with issues pertaining to memory, identity, and politics within and across borders.

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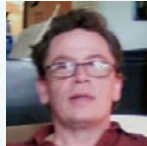
## Library



Andrea Schuler

Andrea serves as Library Liaison for the Aga Khan Visual Archives 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 around the Islamic world in digital form via MIT's digital image repository DOME (<http://dome.mit.edu>). She also catalogs images of Islamic art and architecture for the Aga Khan teaching collection. Andrea holds a BA in history from Boston College, and recently completed a 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 120,000 images donated by scholars, architectural firms, and graduate students. The collection spans thirty years and 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.



José Luis Argüello

José Luis has been working at AKPIA@MIT since October of 2000. He is responsible for administrative and graphics related tasks, including the [AKPIA@MIT website](#).

He enjoys playing the piano, and this year he is celebrating the two-hundredth anniversary of Franz Liszt.

**ARCHNET**

As of October 2010, ArchNet had 73,000 members from over 175 countries, and over the past year received over 1.0 million visitors. ArchNet's Digital Library now holds more than 67,000 images and 4,800 publications and files documenting over 6,400 architectural monuments and sites worldwide.

Our 2010 research assistant team includes Razan Francis (PhD), Shani Sharif (SMArchS), Jessica Turner (MArch), Sagarika Suri (SMArchS), Farshid Emami (SMArchS), and Dina El-Zanfaly (SMArchS). Their current research focuses on built sites and associated image collections in India, Morocco, Sri Lanka, Macedonia, and Iran.

ArchNet's major 2010 projects include the editing and cataloguing of 27 films and a selection of still images created by the Baroness Marie-Thérèse Ullens de Schooten. Baroness Ullens traveled annually to Iran between 1951 and 1977, researching on her own and with André and Yedda Godard. The Ullens Collection will appear on ArchNet in the fall of 2010; the original films and the complete Ullens image collection are held at the Harvard Fine Arts Library.

Volumes I-XXII of *Muqarnas* are now available in the ArchNet Digital Library, as well as the *Muqarnas Supplement* "A Century of Princes: Sources on Timurid History and Art."



In parallel with the expansion of the Digital Library, we are in the process of redesigning and rebuilding the site to take advantage of advances in hardware and software and to better meet the goal of supporting a growing, global, online community of scholars, students, and professionals.

The ArchNet team suffered a great loss this year: William J. Mitchell, ArchNet's Principal Investigator, died on June 11 of complications from cancer. He was 65.

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



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

**2010–2011 ACTIVITIES**  
**AGA KHAN PROGRAM, DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE, HARVARD UNIVERSITY**

The Aga Khan Program at Harvard University actively promotes, nurtures, and disseminates research on the history of art and architecture in the Islamic world through the scholarship and teaching of its faculty, the activities of its students, the sponsorship of the Aga Khan Fellowship Program, the AKPIA Lecture Series, and the publication of *Muqarnas: An Annual on the Visual Cultures of the Islamic World*.

**2010-11 AKPIA HARVARD LECTURE SERIES: A FORUM FOR ISLAMIC ART AND ARCHITECTURE**

AKPIA lectures are held on Thursdays, 5:30–6:30 PM, in Room 318 of the Arthur M. Sackler Museum, Harvard University, 485 Broadway. Lectures are free and open to the public. For additional information, please visit <http://agakhan.fas.harvard.edu/>.



**September 30, 2010**  
Professor Deborah Klimburg-Salter, “Zone of Transition, Afghanistan in the 10th century CE,” Professor of Asian Art History, Department of Art History, University of Vienna

**October 27, 2010**  
Professor Beat Brenk, “The Capella Palatina in Palermo,” Professor of Early Christian and Medieval Archeology, Università di Roma (co-sponsored with the Committee on Medieval Studies)

**November 4, 2010**  
Dr. Laura Parodi, “Tracing the Protagonists of an Elusive Atelier: Painters at Humayun’s Court, Kabul, ca. 1545–1556,” Postdoctoral Fellow in the Aga Khan Program for Islamic Architecture at Harvard University; Postdoctoral Fellow in the Department of Architecture, Massachusetts Institute of Technology

**November 18, 2010**  
Dr. Steven Wolf, “The ‘Path’ in Ottoman Early Modern Urbanism: Analytic, Instrumental, and Symbolic Dimensions,” Lecturer in the Department of Art History and Music, Fordham University

**February 3, 2011**  
Professor Hashim Sarkis, “It’s Istanbul Not Globalization,” Aga Khan Professor of Landscape Architecture and Urbanism in Muslim Societies, Harvard Graduate School of Design

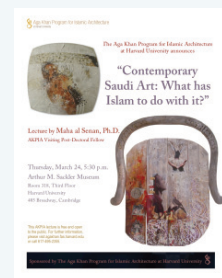
**March 31, 2011**  
Dr. Nasiba Baimatowa, “Calligraphic Ornaments in the Architecture of North Khurasan,” Postdoctoral Fellow in the Aga Khan Program for Islamic Architecture

**April 14, 2011**  
Dr. Aysin Yoltar-Yildirim, “The Islamic Collection of the Ottoman Imperial Museum and the Contribution of Halil Edhem,” Postdoctoral Fellow in the Aga Khan Program for Islamic Architecture

**April 21, 2011**  
Dr. Afshan Bokhari, “Ars Erotica: ‘Visualizing’ Sufism in Indian and Persian Miniature Paintings and the Narratives of Jahan Ara Begam (1614–1681),” Postdoctoral Fellow in the Aga Khan Program for Islamic Architecture

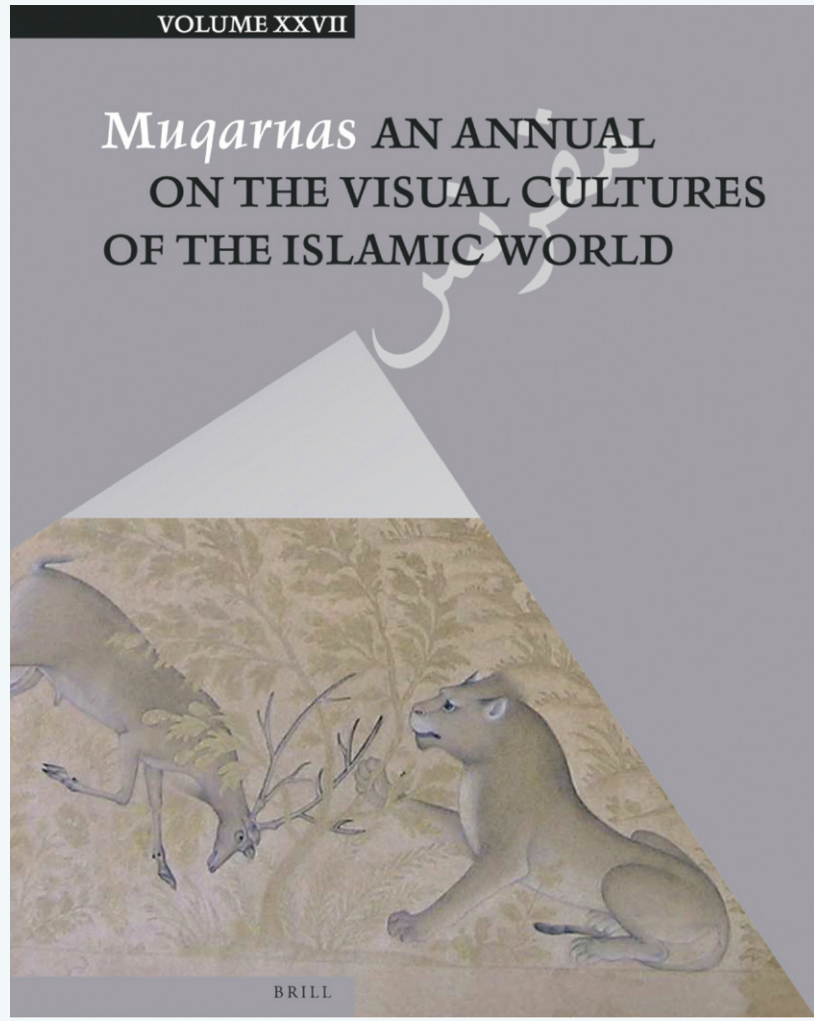
**Sponsored Lecture**

**March 24, 2011**  
Dr. Maha al Senan, “Contemporary Saudi Art: What has Islam to do with it?” Fulbright Scholar; Postdoctoral Fellow in the Aga Khan Program for Islamic Architecture



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The Aga Khan Program at the Department of History of Art and Architecture at Harvard University is pleased to announce the publication of *Muqarnas* 27 (2010). This volume is now available for purchase through Brill Publishers, [www.brill.nl](http://www.brill.nl).

**Admissions, Graduations & Awards**

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**Newly Admitted PhD Students – Fall 2011**

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Two students will be joining the doctoral program in the History of Art and Architecture in Fall 2011:

**Farshid Emami**

BA, Architecture, University of Tehran, 2004  
MA, Urban Studies, University of Tehran, 2007  
MS, Architecture Studies, Massachusetts Institute of Technology, 2011

**Abbey Stockstill**

BA, Near Eastern Languages & Civilizations, University of Pennsylvania, 2011

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**Graduating Doctoral Student**

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**Suzan Yalman**

May 2011  
Dissertation title: *Building the Sultanate of Rum: Memory, Urbanism and Mysticism in the Architectural Patronage of Ala al-Din Kayqubad (r. 1220–1237)*

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**Awards & AKPIA Research Travel Grants**

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**Çiğdem Kafescioğlu**, PhD '96

Society of Architectural Historians' 2011 Spiro Kostof Book Award for *Constantinopolis/ Istanbul: Cultural Encounter, Imperial Vision, and the Construction of the Ottoman Capital* (Philadelphia: Pennsylvania State University Press, 2009)

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**Anastassiia Botchkareva**, HAA doctoral student

Polier, Museum fur Islamische Kunst; *Jahangir and Diez*, Staatsbibliothek Berlin, Germany  
(Travel not yet completed)

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**Ayşe Ezgi Dikici**, CMES/HAA doctoral student

*Byzantine and Ottoman Civilizations in World History*  
Istanbul, Turkey

---

**Zeynep Oğuz**, HAA doctoral student

*The Nature and the Elements of the Urban Fabric in Early Ottoman Bursa*  
Greece and Turkey  
(Travel not yet completed)

---

**Katie Pfohl**, HAA doctoral student

*American Painting and the Systems of World Ornament*, Musée des Beaux-Arts  
Lyon, France

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HAA 229p course excursion led by **Professor**

**David J. Roxburgh**

Asia Society Museum; *A Prince's Manuscript Unbound: Muhammad Juki's 'Shahnamah'*  
New York, New York

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**Ünver Rüstem**, HAA doctoral student

Historians of Islamic Art Association conference  
Washington, D.C.

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**Melis Taner**, HAA doctoral student

*Tetimme-i Ahval-i Sultan Suleyman Han Manuscript*, Chester Beatty Library  
Dublin, Ireland

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**Deniz Türker**, CMES/HAA doctoral student

College Art Association conference  
New York, New York

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**Aysin Yoltar-Yıldırım**, Harvard AKPIA

Postdoctoral Fellow  
International Turkish Arts conference;  
Archaeological Museum  
Istanbul, Turkey

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**Ömer Ziyal**, HAA doctoral student

*Edirne in the Archival Resources of the Balkans*  
conference  
Edirne, Turkey

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**AKPIA, History of Art and Architecture,  
Harvard University, Courses Offered**

**Spring 2010**

**Literature and Arts B-35: *The Age of Sultan  
Suleyman the Magnificent: Art, Architecture,  
and Ceremonial at the Ottoman Court*  
Gülru Necipoğlu**

The “Golden Age” of Ottoman-Islamic visual culture in the 16th century, considered within its ceremonial and historical contexts, with focus on architecture, miniature painting, and the decorative arts. The urban transformation of Byzantine Constantinople into Ottoman Istanbul, the formation of an imperial architectural style, and artistic contacts with contemporary European and Islamic courts are stressed. Art and architecture of Safavid Iran and Mughal India are considered as a comparative backdrop. Themes include the role of centralized court ateliers in propagating canons of taste, the emphasis on decorative arts in a culture that rejected monumental sculpture and painting, and representations of the East by European artists in the Orientalist mode.

**HAA 121k: *Islamic Ornament and the Aesthetics  
of Abstraction*  
Gülru Necipoğlu**

This course critically explores interpretations of Islamic ornament. Themes include orientalism and ornamentalism, discourses on the “arabesque,” and resonances of non-figural abstraction with modernism and postmodern aesthetics.

**Fall 2010**

**HAA 128: *Topics in Arabic Art and Culture:  
The Arabic Book*  
David J. Roxburgh**

Examines the conception and production of illustrated texts in the Arabic language across various literary genres and subjects including astronomy, pharmacology, medicine, fine engineering, and belles-lettres. Emphasis given to period between 1100 and 1300 CE and to Iraq, Syria, the Levant, and Egypt. Dialogue with Christian Byzantine manuscript traditions is one of several recurring themes.

**HAA 124e: *Architecture of the Early Modern  
Islamic Empires: Proseminar*  
Gülru Necipoğlu**

Between the 16th and 18th centuries, three great empires ruled the Islamic lands from the Balkans to Bengal. The Mediterranean-based Ottomans, the Safavids in Iran, and the Mughals in India developed visual cultures with distinctive architectural and ornamental idioms, originating from a shared Timurid heritage. The cities, monuments, and modes of ornament created in each empire are studied from aesthetic and contextual perspectives, with respect to religious orientations, imperial ideologies, and theories of dynastic legitimacy.

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Spring 2011

**Aesthetic and Interpretive Understanding 40:  
*Monuments of Islamic Architecture*  
David J. Roxburgh and Gülru Necipoğlu**

An introduction to ten iconic monuments of the Islamic world from the beginning of Islam to the early modern period. The course introduces various types of buildings—mosques, palaces, multifunctional complexes—and city types, and the factors that shaped them, artistic, patronal, socio-political, religio-cultural, and economic. Each case study is divided into two lectures. The first presents the monument or city by “walking” through it. The second is devoted to themes elicited from the example, developed in light of comparative monuments, sites, and/or written sources, and to problems of patronage, production, audience, and meaning as they pertain to architectural history.

**HAA 229p: *Word and Image in Persian Painting: Seminar*  
David J. Roxburgh**

Texts of the Persian literary tradition that were illustrated constitute our focus, including Firdawsi’s *Shahnama* and Nizami’s *Khamsa*. Study of word and image is staged through key examples to open new lines of inquiry.

**HAA 226s: *Ottoman Architectural Culture and Urbanism in the Age of Sinan: Seminar*  
Gülru Necipoğlu**

Architectural production during the tenure of Ottoman chief court architect Sinan (1539–88), studied from critical and new methodological perspectives. Topics include aesthetics and identity, institutionalization of court architects, building practice, patronage, codes of decorum, and textual sources.

**Harvard Art Museum Events**

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**March 27, 2010**

*Constructing Miniatures: A Painter's Perspective*  
Maliha Noorani

2009–2011 Norma Jean Calderwood Curatorial Fellow, Department of Islamic and Later Indian Art, Harvard Art Museums/Arthur M. Sackler Museum

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**May 8, 2010**

*Constructing Miniatures: A Painter's Perspective*  
Maliha Noorani

2009–2011 Norma Jean Calderwood Curatorial Fellow, Department of Islamic and Later Indian Art, Harvard Art Museum/Arthur M. Sackler Museum

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**September 23, 2010**

*Reading, Listening, and Viewing: Three Ways of Experiencing the "Shahnama"*

Mary McWilliams, Norma Jean Calderwood Curator of Islamic and Later Indian Art, Division of Asian and Mediterranean Art, Harvard Art Museums; Sunil Sharma, Associate Professor of Persianate and Comparative Literature, Boston University; and Sassan Tabatabai, Lecturer in Persian, Boston University.

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**October 6, 2010**

*Sizing Up the "Shahnama" in Medieval and Later Persian Art*

Marianna Shreve Simpson  
Independent Scholar

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**October 13, 2010**

*Stories: The Epic Tradition—Stories from the "Shahnama"*

Xanthe Gresham

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**April 7, 2011**

*The Design of Humayun's Tomb-Garden Complex in Delhi: Spatial Logic and Landscape Linkages*

James L. Wescoat Jr.

Aga Khan Professor of Architecture, MIT

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**Harvard Art Museum Installations**

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**Strolling through Isfahan: 17th-Century Paintings from Safavid Iran**

January 8–June 13, 2010

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**Heroic Gestes: Epic Tales from Firdawsi's Shahnama**

June 18–November 27, 2010

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## Faculty



Gülru Necipoğlu

Gülru Necipoğlu is the Aga Khan Professor of Islamic Art and the Director of the Aga Khan Program for Islamic Architecture in the Harvard University Department of History of Art and Architecture. She is also the Editor of *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. In 2010, she edited volume 27 and published an essay, "From Byzantine Constantinople to Ottoman Kostantiniyye: Creation of a Cosmopolitan Capital and Visual Culture under Sultan Mehmed II," in the exhibition catalogue *From Byzantium to Istanbul: 8000 Years of a Capital* (Istanbul: Sakıp Sabancı Museum, 2010), pp. 262–77.

In 2010, she gave two long interviews on Ottoman and Islamic architectural history and historiography. The first was in English: Gizem Tongo, "Interview with Professor Necipoğlu," *Inaugural Issue: Representation; Tarih, Graduate History Journal*, Department of History, Boğaziçi University, Istanbul, <http://graduatehistoryjournal.boun.edu.tr>. Her other interview was in Turkish, with an English summary: "Gülru Necipoğlu ile Amerika'da Osmanlı Mimarlık Tarihi Çalışmak ve Osmanlı Mimarlık Tarihyazını Üzerine" [Studying Ottoman Architectural History with Gülru Necipoğlu in the United States and on the Historiography of Ottoman

Architecture], in TALID (*Türkiye Araştırmaları Literatür Dergisi*), vol. 7, no. 13 (2009): pp. 347–80.

In January 2010, Gülru was invited to deliver a keynote lecture, entitled "The Concept of Islamic Art: Inherited Discourses and New Approaches," for a conference at the Pergamon Museum in Berlin on *Layers of Islamic Art and the Museum Context*. Her lecture will be published by Saqi Books, London, as part of the conference proceedings.

Other lectures she presented include *The 2010 Mary C. Stoddard Lecture* at the University of Berkeley: "Aesthetics of Ornament in the Sixteenth-Century Ottoman and Safavid Courts" (May 3); she delivered the same lecture at Stanford University's Department of Art and Art History (co-sponsored by the Center for Medieval and Early Modern Studies, and the Mediterranean Studies Forum) (April 29). She also offered a seminar at Stanford titled "The Dome of the Rock as Palimpsest" (April 30). Gülru delivered the *Fall 2010 Warnock Lecture* at Northwestern University's Department of Art History: "Architectural Cross-Currents Across the Mediterranean: Domed Sanctuaries in the Ottoman Empire and Renaissance Italy" (October 7). She also gave a roundtable lecture on that topic for the Fares Center for Eastern Mediterranean Studies and the Department of Art and Architecture at Tufts University (September 23); another version of the same lecture was delivered for *Sea Crossings: Rethinking Mediterranean Architecture and*

*History*, a symposium at the University of Virginia School of Architecture (November 19–20).

Gülru attended meetings as a Board Member of the Sakıp Sabancı Museum in Istanbul and as a Steering Committee Member of the Alwaleed Islamic Studies Program at Harvard. She served on the Scientific Committee of the First Congress of Architectural History, held October 20–22, 2010 at the Middle East Technical University, Department of Architecture, in Ankara; she was also on the Scientific Committee of the 2010 International Conference on Mimar Sinan, held in Kayseri, Turkey.

In the 2010–11 academic year, Gülru taught the proseminar "Architecture of the Early Modern Islamic Empires" and the graduate seminar "Ottoman Architectural Culture and Urbanism in the Age of Sinan." In addition, she and David Roxburgh co-taught a new course for the undergraduate General Education Program entitled "Monuments of Islamic Architecture"; it will be offered again this coming fall.



David Roxburgh

David J. Roxburgh, Prince Alwaleed Bin Talal Professor of Islamic Art History, spent his 2009–2010 sabbatical year based in New York and made research trips to the UK, France, and Germany. Other planned trips were postponed to the next calendar year. Several publications came into print in 2010, including “After Munich: Reflections on Recent Exhibitions,” in *Changing Views: The 1910 Exhibition “Meisterwerke muhammedanischer Kunst” Reconsidered*, ed. Avinoam Shalem and Andrea Lerner (Leiden: Brill, 2010); “Staging the Orient—A Historical Overview from the Late 1880s to Today,” in *The Future of Tradition—The Tradition of Future: 100 Years After the Exhibition ‘Masterpieces of Muhammedan Art’ in Munich*, ed. Chris Dercon, León Krempel and Avinoam Shalem (Munich: Haus der Kunst and Prestel, 2010); and shorter essays in *Schätze des Aga Khan Museum: Meisterwerke der islamischen Kunst*, ed. Benoît Junod (Berlin: Nicolai Kunst, 2010), and *What Makes a Masterpiece?: Artists, Writers, and Curators on the World’s Greatest Art*, ed. Christopher Dell (London: Thames and Hudson, 2010). David also completed an essay about the “journal” (*ruznama*) recorded by artist Ghiyath al-Din Naqqash of the Timurid embassy to Khanbaligh between December 1419 and August 1422. It will appear in *The*

*Power of Things and the Flow of Cultural Transformations*, ed. Lieselotte E. Saurma, Monica Juneja, and Anja Eisenbeiss (Berlin: Deutscher Kunstverlag, 2010).

In the past year he presented lectures on different topics at the University of Pennsylvania; University of Heidelberg; SOAS, University of London; Emory University, Atlanta; and University of Victoria, British Columbia, where he was honored to be the Orion Lecturer. Last fall, he served as a discussant on Laura Parodi’s panel, titled “A Codicological Approach to the Theories and Practices of Manuscript Collecting,” at the second biennial conference of the Historians of Islamic Art Association, Washington, D.C., October 2010. In the fall, he taught a tutorial on contemporary museum architecture, focused on the Gulf States, and a proseminar on text and image in Arabic manuscripts after 1000 CE. In the spring, he co-taught a new lecture course with Professor Necipoğlu in the General Education curriculum titled “Monuments of Islamic Architecture” and offered a seminar on Persianate painting. As his current research for book projects continues, he hopes to complete studies on al-Hariri’s *Maqamat* and the transitions seen in the pictorial idiom of late Timurid manuscripts.



## Post-Doctoral Fellows



Maha al Senan

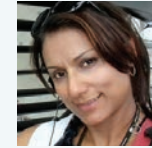
Maha is a Fulbright scholar at the Aga Khan Program. A Saudi Arabian art historian, her studies cover both pre-Islamic and contemporary fine art of Saudi Arabia. Maha is an Assistant Professor at Princess Noura bint Abdulrahman University, Riyadh, with a PhD in Archaeology (art history) from King Saud University, Riyadh (2009). Her thesis was a comparative study on unpublished religious sculptures from Qaryat Al-faw in Saudi Arabia (400 B.C.–400 A.D.). She also holds an MA from PNU, and her thesis was on contemporary art in Saudi Arabia, a theme she covered in three books in 2007–2008.

Maha has coordinated, judged, and participated as an artist in local and international art exhibitions. One of her best achievements was designing and coordinating an enrichment art program for the gifted in Saudi Arabia, where she received the award for the Best Summer Program from the King Abdul-Aziz Foundation for the Gifted in 2005.



Nasiba Baimatowa

Nasiba grew up in Tajikistan and graduated from the Moscow Institute of Architecture with a DArch in 1990. She holds a PhD from the Free University of Berlin, Department of Near East Studies, where she specialized in the pre-Islamic architecture of Central Asia. Her book was published by the German Archaeological Institute (*Archaeology in Iran and Turan*, Volume 7 [2008]). In 2005, she received a grant from the John-Paul Getty Foundation to conduct collaborative research on remains of Buddhist-Manichaean monastic buildings in the Turfan Oasis in China. She then spent three years studying the stucco ornaments and architecture of the Hulbuk Palace in northern Bactria. In 2010, with the assistance of a Gerda Henkel Foundation scholarship, and in collaboration with two other scholars, she prepared a final manuscript on this site. At Harvard, she is studying calligraphic ornaments and the architecture of four buildings situated in northern Khurasan.



Afshan Bokhari

Afshan completed her PhD in the Institute of Art History at the University of Vienna in 2009 and is an Assistant Professor of Art History at Suffolk University. Research interests include the visual and literary arts and socio-religious politics of medieval and contemporary Indian and Islamic cultures, as well as the structures and modes of their representation as determined or altered by gender, 'gendered' politics, and social and religious dynamics.

In addition to two forthcoming book projects, including one on the 17th-century Mughal princess Jahan Ara Begam, Afshan is also completing several articles, such as "Patron and Piety: Jahan Ara Begam's Sufi Affiliations and Articulations in 17th C. Mughal India," which is part of a volume published by Routledge.

During her fellowship year at Harvard, Afshan conducted research for her article "Visualizing the 'Sensual' Sufi in 17th-18th C. Paintings and the Narratives of Jahan Ara Begam (1614-1681)" in an edited volume by Ashgate Publications.

## Postdoctoral Fellows



Amity Nichols Law

Amity Nichols Law studies the Mediterranean with a focus on African and Iberian identities, material memory, and communication in architectural processes. Her book *Cultural Modeling and Identity: A Spatial History of the Mediterranean* examines the transregional permeation of the visuo- and spatio-material, as well as connectivity, reflexivity, referentiality, and the spatial dimensions of authentication. She is editing *Mapping the Medieval Mediterranean, c. 300–1550* for Brill, and she recently submitted “Islam and the West in Architectural Production” to *Cambridge World History of Religious Architecture*. “Mahoma Rami, Benedict XIII and Mudéjar: Combinative Modes in Cultural Thought and Production” is intended for *Muqarnas* 29. At CAA 2011 she presented “Art of Itinerancy: Seeing the Spaces of Martin the Humane and Benedict XIII.” Law received a PhD in Art History and Archaeology from Columbia University. She has taught at Columbia and Princeton, and now lectures at Tufts and Clark University.



Laura E. Parodi

Laura is based in Genoa, Italy, where she trained as a medieval archaeologist and later earned a PhD in South- and East-Asian Art. She has taught extensively—mostly, but not exclusively, Islamic art—at the University of Genoa, the “Carlo Bo” University of Urbino, the University of Oxford, and University College Dublin. Her research interests range from landscape architecture to cultural policy, court ceremonial, and artistic practice.

She has published numerous articles on Mughal funerary architecture, and edited *The Visual World of Muslim India* (forthcoming from I.B. Tauris). She recently co-authored a pioneering technical inquiry on a Mughal album page in the Los Angeles County Museum of Art ([www.asianart.com](http://www.asianart.com)). A fall 2010 AKPIA fellowship at Harvard allowed her to make great strides towards the completion of a book on the mid-16th-century Mughal *kitabkhana* in Kabul. As a spring 2011 AKPIA@MIT Fellow, she researched and taught a seminar on Mughal gardens and landscapes.



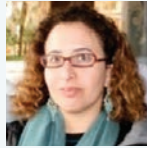
Ayşin Voltar-Yıldırım

Ayşin received her BA from Hacettepe University and MA and PhD from New York University. She has taught in Ankara and New York and has published on topics related to her dissertation, “The Role of Illustrated Manuscripts in Ottoman Luxury Book Production: 1413–1520.” More recently, she has studied illuminated manuscripts of the Ottoman and Safavid eras in the Konya Mevlana and Ankara Vakıflar Museums, and completed the handbook *Ottoman Decorative Arts*.

Ayşin’s present interest in the formation of the Islamic collection of the Ottoman Imperial Museum grew out of her research on the Museum’s Raqqa excavations. She has been studying how Osman Hamdi’s brother and successor, Halil Edhem, who led the Museum into the era of the Republic, took an interest in the artistic heritage of the Seljuk and Ottoman periods at a time when foreign interest in collecting antiquities and excavating Classical and Near Eastern sites in Ottoman territories was widespread.



## Graduate Students



Yasmine Al-Saleh

Yasmine spent the 2009–2010 academic year researching her dissertation, “Licit Magic: The Touch and Sight of Islamic Talismanic scrolls.” In 2009, as a Sylvan C. Coleman and Pamela Coleman Memorial Fellow at the Metropolitan Museum of Art, Yasmine completed her dissertation work on the block-printed talismanic scrolls and comparative amuletic objects located within the museum’s Islamic department. She also contributed an essay on the museum’s amulets and talismans to the Met’s website. Yasmine continued her dissertation research with a GSAS Merit fellowship. In April 2010, she presented a paper for the Islamic Art Fellows Colloquia at the Met.

Having been awarded a GSAS Dissertation Completion Fellowship, Yasmine is now based in Kuwait and plans to complete her dissertation by the spring of 2012. Yasmine has an AB in Philosophy from Bryn Mawr College (1996), and a MA in History of Art from the University of Pennsylvania (2002).



Anastassiia Botchkareva

Anastassiia just completed her fourth year in Harvard’s Art History PhD program. She spent the past year traveling abroad on the Sheldon Fellowship to conduct research for her dissertation, “Representational Naturalism in Cross-Cultural Perspective: Changing Visual Cultures in Mughal India and Safavid Iran, 1580–1750.” She dedicated the past months to working with material at the Bibliothèque nationale, Paris; National Public Library, St. Petersburg; Staatsbibliothek and Museum für Islamische Kunst, Berlin; and Victoria and Albert, British Museum, and British Library, London. Within these collections, she explored later Safavid and Mughal albums and single page works to trace developments of naturalistic modes of representation in the Persianate painting and drawing tradition, with a particular focus on their connections with and responses to European artistic models. This summer, she hopes to follow up on her dissertation research with another trip to Berlin, for a deeper study of the MIK’s Polier Albums collection.



Merih Danalı

Merih is a fourth-year PhD student in the Department of History of Art and Architecture at Harvard. She received her BA in economics at Boğaziçi University in Istanbul, and an MA in history of art at the Pennsylvania State University.

Her research at Harvard focuses on the impact of the Byzantine-Ottoman encounter on the modes of self-representation and the construction of cultural and artistic identity in both cultures. Having completed her general exams in May 2010, Merih spent the summer of 2010 in Cambridge, improving her Greek, conducting library research, and cultivating ideas for her dissertation, as well as a bountiful garden. She spent the fall semester in residence at Harvard, studying Ottoman and writing her prospectus. In the spring semester, she conducted field research for her dissertation as a traveling scholar, exploring Byzantine and Ottoman sites and collections in Turkey, Greece and the Balkans.



A. Ezgi Dikici

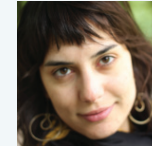
Ezgi is a second-year student in the joint CMES/HAA program at Harvard. After receiving her BA in 2004 from an interdisciplinary social sciences program at Sabancı University, Istanbul, she devoted much of her graduate work at Sabancı, Central European, and Koç Universities to exploring courtly culture and patronage in the Ottoman context. Her earlier research topics ranged from dwarfs and mutes in the early-modern Ottoman court to Ottoman epic poetry. In her recent investigation of the architectural patronage of Ottoman court eunuchs, which she began at Koç University and is currently pursuing at Harvard, Ezgi has been surveying and interpreting the socio-religious buildings commissioned by this peculiar elite group between the 15th and 18th centuries. In October 2010, she presented a paper on this topic in Istanbul at the Byzantine and Ottoman Civilizations Symposium organized by Istanbul Şehir University and the World History Association.



Jesse Howell

Jesse is a fifth-year PhD student in Harvard's joint program in History and Middle Eastern Studies. His work deals with linkages and interactions between the Ottoman Empire and the city-states of the Adriatic Sea in the early modern era. Informed by both historical and art historical scholarship, his research views Balkan roads and road towns as evolving transnational networks that facilitated trade, diplomacy, cultural mobility, and the dispersal of information.

Jesse spent the spring 2010 semester in Florence with a readership at Harvard's Villa I Tatti. In the summer, he embarked on a research trip that traced the Balkan routes that will be the focus of his dissertation. Ferries, buses, trains, and, in Albania, *furgons* (a dustier cousin to the Turkish *dolmuş*) took him down the Dalmatian coast to Dubrovnik and then inland across the Balkan Peninsula. Visits to Sarajevo, Novi Pazar, Thessaloniki, and Dürres were both informative and unforgettable.



Zeynep Oğuz

Zeynep spent the fall 2010 term continuing dissertation research in Turkey. Having visited several architectural sites in Anatolia and Thrace over the past year, she completed research at the Ottoman archives in Istanbul and Ankara. She also took the opportunity to visit and study sites in Central Anatolia and the Eastern Balkans. Her dissertation topic, which focuses on multi-functional buildings and building complexes in the Ottoman context, encompasses pious foundations that stretch from Aleppo and Diyarbakır to Sarajevo and Rhodes. Zeynep taught a sophomore group tutorial in the Department of History of Art and Architecture at Harvard in the spring term. The tutorial explored spaces of Sufi and dervish practices, focusing on major sites and themes across the Islamic world.



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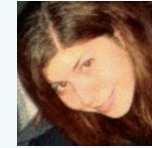
Katie Pfohl

Pfohl is a fifth-year PhD candidate in the Department of History of Art and Architecture. She graduated with honors from Northwestern University and participated in the Whitney Independent Study Program before coming to Harvard. Her dissertation, entitled “American Painting and the Systems of World Ornament,” focuses on the influence of non-Western ornament on American painting in the late nineteenth and early twentieth centuries, with a particular emphasis on the way American painters encountered and understood Islamic ornament. In residence at Harvard the previous year, she spent the 2010–2011 year conducting dissertation research in New York City, Rome, Milan, and Philadelphia; she was supported by an Arthur Kingsley Porter Travel Grant, a Harvard Aga Khan Research Grant, a fellowship from Library Company of Philadelphia, and a Winterthur Research Fellowship. Pfohl also works for the Museum of Fine Arts, Boston, giving lectures and tours on American, European, and Islamic art.



Ünver Rüstem

Ünver is in the fifth year of a PhD program at Harvard University, and is about to begin writing his thesis, which will explore the rise and development of Ottoman Baroque architecture in 18th-century Istanbul. He spent the 2009–2010 academic year in Turkey conducting dissertation research with the support of a fellowship awarded to him by Koç University. As well as undertaking close firsthand study of the buildings themselves, he also gathered important and sometimes unknown archival materials in the course of this fieldwork. Besides working on his thesis, Ünver has been preparing to publish his first article, “The Afterlife of a Royal Gift: the Ottoman Inserts of the *Shāhnāma-yi Shāhi*,” a summary of which he was invited to present at the Shahnama Millennium Conference held in Cambridge, UK, in December 2010, and the full version of which will appear in the 2012 edition of *Muqarnas*.



Melis Taner

Melis is a second-year PhD student. After completing her undergraduate degree in Political Science, she received an MA in Medieval Studies at the Central European University in Budapest in 2007. She then completed another MA in Ottoman history at Sabanci University, where she became more interested in Ottoman miniature painting. Her thesis dealt with the royal hunt during the reign of Suleyman the Magnificent. Melis is currently working on late 16th- and early 17th-century Ottoman miniature painting. She is interested, in particular, in the works of the painter Naksi, as well as in art production outside the court. Last summer she had the opportunity to do some preliminary archival work in Istanbul.

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

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2010-2011





Deniz Türker

Deniz is in the second year of her PhD, specializing in late-19th century Ottoman art and architecture. Her 2010 summer archival research in Paris and Istanbul solidified her dissertation project in late-Ottoman institutional architecture from fine arts schools and museums to art and architectural circles during the reign of Abdulhamid II. Her secondary research interest lies in the French scientific and archeological missions in the Ottoman domains from mid- to late-19th century before the fin-de-siècle Ottoman museology.

Deniz has spent the academic year learning Arabic and finishing her coursework. In the meantime, she also presented her work on an Ottoman collector of antiquities, Hakky-Bey, who contributed to the French museum collections in the Louvre, Musée Guimet, and Musée des Arts Décoratif, in a panel titled “Collectors, Dealers, and Designers in Modern Asia: Historiographical Categories Revisited” at the College Art Association conference.



Suzan Yalman

Suzan completed her dissertation on the architectural patronage of the 13th-century Anatolian Seljuq sultan ‘Ala al-Din Kayqubad (r.1220–37). As an erudite ruler interested in the arts—from theory to application—Kayqubad provides a window for understanding the artistic context of the Islamic world at the onset of the Mongol invasions. Following the lead of advice literature dedicated to Kayqubad, Suzan examined the possible links between political philosophy, Sufism, and patronage in Anatolia at the time. She has been based in Istanbul for the past few years, thanks to the generous support of the American Research Institute in Turkey; the Archaeological Institute of America; a Koç University Research Center for Anatolian Civilizations Fellowship; and an Aga Khan Dissertation Completion Fellowship. During this period, Suzan carried out research trips to Anatolia and neighboring regions in order to survey monuments and archaeological sites relevant to her dissertation.

Suzan completed her PhD this spring.



Ömer Ziyal

Ömer is a third-year graduate student in the Aga Khan Program at Harvard. He works on the history of Ottoman architecture and urbanism in the early modern era and is preparing to write a dissertation on the formation and development of the Ottoman city of Edirne (Adrianople) in the 15th and 16th centuries. In April 2010, Ömer presented a paper on the 17th-century Ottoman architecture of Crete at the annual meeting of the Renaissance Society of America in Venice, in a panel honoring the work of his undergraduate mentor, Professor Patricia Fortini Brown of Princeton University. Funded by an Aga Khan Fellowship, Ömer spent part of the summer of 2010 in Syria, honing his Arabic language skills in an intensive program. He also made various research trips to Edirne and completed some preliminary archival work in Turkey before returning to Cambridge in September to start teaching and preparing for exams.

## AKPIA Staff



Julie-Ann Ehrenzweig

Julie-Ann graduated from New York University with a BA in Classical Civilization and Hellenic Studies in 2000. Her undergraduate thesis dealt with iconography and gender transformations in classical Greek mythology. In 2005, she worked as a staff assistant in the Department of History of Art and Architecture. After five years working in other Harvard University departments, she returned to the Sackler Museum with élan as the Aga Khan Program's administrator. Julie-Ann is continuing her language studies at the Greek Institute in Cambridge.



Karen A. Leal

Karen A. Leal is the Managing Editor for *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. She recently finished editing *Muqarnas 27*, and is currently at work on volume 28. She is also editing the next *Supplement to Muqarnas*, due out in 2011. Karen received her *AB summa cum laude* in the Classics (Greek and Latin) and her AM and PhD in History and Middle Eastern Studies from Harvard University. After finishing her dissertation on "The Ottoman State and the Greek Orthodox of Istanbul: Sovereignty and Identity at the Turn of the Eighteenth Century," she held a Packard Humanities Post-Doctoral Fellowship and was an editor and translator for the Ottoman Court Records Project. She later taught in New York at St. John's University, where she was named a Vincentian Research Fellow and served as an adviser to the Permanent Observer Mission of the Holy See to the United Nations. She has also contributed to Aga Khan University's Muslim Civilisations Abstracts Project and was a Kluge Fellow at the Library of Congress in 2009. At the 2009 MESA conference she presented the paper "The Overlapping Meanings of Ta'ife: A Study of Corporate Identity in Some Mid-Seventeenth-Century Ottoman Decrees." Karen also presented a talk entitled "Between European and Ottoman:

Hellenic Grand Dragomans, Roman Subjects, and Classical Ruins at the Turn of the Eighteenth Century" as part of the *Sohbet-i Osmani* Lecture Series at the Center for Middle Eastern Studies. Her chapter on "The Balat District of Istanbul: Multiethnicity on the Golden Horn" appears in *The Architecture and Memory of the Minority Quarter in the Muslim Mediterranean City*, ed. Susan Gilson Miller and Mauro Bertagnin (Aga Khan Program, Harvard Graduate School of Design and Harvard University Press, 2010). Her research focuses on the relations between Muslims and non-Muslims in the Ottoman Empire, Ottoman and European cross-cultural exchange, and the effects of the Greco-Roman tradition on Ottoman culture.

## Documentation Center



András Riedlmayer

As bibliographer in Islamic art and architecture, András has directed AKPIA's Documentation Center at Harvard's Fine Arts Library for the past 25 years. He is responsible for acquiring, preserving, and providing reference and access to North America's largest and most comprehensive research collection in the fields of Islamic art, architecture and archaeology.

András is a specialist in the history, art and culture of the Ottoman Balkans. Since 1992, he has been engaged in documenting the destruction of cultural heritage during the wars in Bosnia and Kosovo. He has testified about his findings as an expert witness on cultural heritage at the International Criminal Tribunal for the former Yugoslavia (ICTY) and before the World Court (ICJ). In the aftermath of these man-made disasters, he has also helped organize and support local and international initiatives to recover and rebuild library collections, archives, and built heritage destroyed in the Balkan wars of the 1990s and in the 2003 U.S. invasion of Iraq.

In the past year, András was invited to speak at several conferences and events, including the 2009 Aspen Cultural Diplomacy Forum, in Avilés, Spain, where he was part of an international

panel of experts on "The Protection of Cultural Property: War, Looting, and Criminal Acts." In March 2010 he presented a paper entitled, "Do Victims Have Culture? Disasters, International Aid and the Loss of Agency," at a conference on responses to the Haitian earthquake, held at Bard College.



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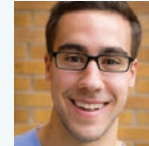


Sharon Smith

Sharon is the Visual Resources Librarian for Islamic Art and Architecture. She joined the Aga Khan Program for Islamic Architecture at Harvard University in 2003. Since that time, she has been responsible for expanding the digital collection while researching and cataloguing the more than 100,000 slides and digital images that constitute the program's existing collection, encompassing all aspects of Islamic art and architecture. A primary goal of the project is the digitization of all these visual materials, with the incorporation of all images and data into Harvard University Libraries' Visual Information Access (VIA) and into ARTstor's Harvard University Study Collection of Digital Images. To date, ca. 40,000 images are available online. In addition, this year Sharon was named as an editor for SAHARA, a digital image archive developed by the Society of Architectural Historians.

Sharon holds a BA and MA in art history and, in academic year 2009–2010, received her PhD from the Graduate Program for History and Theory of Art and Architecture at Binghamton University. Her dissertation, "Planned Grandeur: A Commensurate Study of Urban Expansion in Early Modern Italy and Mamluk Egypt," explored a similar trajectory in two different cultural milieus through an examination of the conscious

redefinition of urban space during the late 15th century in Florence and Cairo. She continues to research material culture and urbanization in the cross-cultural realm of the Early Modern Mediterranean.



Rick Taylor

Rick accepted a one-year appointment in the Aga Khan Program for Islamic Architecture at Harvard University in September 2010 as the Assistant Cataloguer for Islamic Art. In this capacity, he is assisting the Visual Materials Cataloguer in the ongoing digitization of the Islamic slide collection in the Fine Arts Library. He graduated from Harvard in May 2010 with an AB in History of Art and Architecture and a secondary concentration in Archaeology. While an undergraduate, he worked for two years as a student cataloguing assistant in the AKPIA, Fine Arts Library. Rick spent the past three summers on archaeological excavations in Greece and Turkey and is looking to study Classical Art and Archaeology in the UK in fall 2011.

## AGA KHAN PROGRAM, GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

### 2010-11 HARVARD GRADUATE SCHOOL OF DESIGN ACTIVITIES

#### The Aga Khan Program at The GSD

Established in 2003, the main aim of the Aga Khan Program at the Harvard University Graduate School of Design is to study the impact of development on the shaping of landscapes, cities, and regional territories in the Muslim world and to generate the means by which design could effectively engage at this scale.

The program focuses on issues related to the design of public spaces and landscapes, environmental concerns, land use and territorial settlement patterns, and historic and fragile environments. The process entails a study of their current conditions, their recent history (from World War II to the present), and, most important, the exploration of appropriate design approaches.

The Aga Khan Program at the GSD is a research and activities program. All full-time students already enrolled at Harvard or MIT can benefit from its course offerings and research undertakings. The program supports doctoral students working on related topics in Muslim Societies.

#### Lectures and Events

##### October 22

“Recent Work”

**Lamia Joreige**

Artist, Beirut, Lebanon

##### November 23

“On Sustaining Beauty –  
Local Solutions for Global Challenges”

**Anna Heringer**

Architect, Germany

##### March 8

“The Mughal Touch on the  
Indian Landscape”

**Ebba Koch**

Historian

University of Vienna

Austrian Academy of Sciences

#### Book Talks

##### October 14

“The Architecture and Memory of the Minority  
Quarter in the Muslim Mediterranean City”

**Susan Miller**

Historian

Discussants: William Granara, Ilham Makdisi,  
Karen Leal

##### April 4

“Dubai Amplified: The Engineering of Port  
Geography”

**Stephen Ramos**

Post-Doctoral Fellow

#### Publications

*New Geographies 3: Urbanisms of Color*  
Gareth Doherty, Editor

*New Geographies 4: Scales of the Earth*  
El Hadi Jazairy, Editor

AGA KHAN PROGRAM, GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

Courses | Fall 2010

**GSD 1502:** Geography of a Bridge:  
Reconfiguring Istanbul's Atatürk Köprüsü  
across the Golden Horn  
Studio Option  
Professor Hashim Sarkis

Kasımpaşa, the Dockyards, and the Bridge

In 2010, the government of Turkey allowed the transfer of national and military property to local governments. Along the northern shore of the Golden Horn in Istanbul, a series of sites will be released to the local municipality. One of them, the navy dock yards, has occupied a strategic point at the entrance of Beyoğlu and Pera, the northern quarters of the old city. The release of the property provides the opportunity to reconfigure one of the most important points of arrival and orientation in the historic city and to meet the following main challenges:

- The dockyards had squeezed the foot of the Atatürk Bridge into several bypasses and footbridges without a clear sense of arrival.
- The sectional drop between the neighborhood of Kasımpaşa and the water, creating obstacles for the citizens of this lower-income neighborhood to access the water edge.

- A new bridge for the metro-line is planned nearby, potentially causing further congestion and confusion at this critical crossing.
- The structure of the existing bridge is neither sufficient for the incoming traffic nor for the activities of fishing, pedestrian crossing, and gathering that animate the old bridges of Istanbul.
- The bridge structure is not edifying enough to match its status in the city.
- An important historic mosque by Sinan sits just to the east of the bridge and its grounds have been severely compromised by the looming presence of the bridge.

The authorities of Istanbul are aware of these issues but they tend to address them each as a separate problem with a different set of tools (the skills of engineering, transportation planning, architecture, and landscape are applied separately). The studio proposes that this division of labor is counterproductive and that these problems should be addressed together around the reconfiguration of the bridge.

The studio aims to unlock the architectural potential of an infrastructural element by reconfiguring its status between system and object.

The site is the foot of the Atatürk Bridge in Istanbul and the adjacent navy dockyards that have been recently cleared for local public use. This newly available land will permit a series of improvements around the existing bridge including enhancing the public space at the landing of the bridge and linking the nearby neighborhood of Kasımpaşa to the waterfront.

In contrast with the systemic approach to infrastructure, the studio proposes that enhancing an object-like conception of infrastructure is necessary to effectively impact the scale of the larger city. Reconceived as a quasi-object, the bridge could radiate its visual and formal logic to its immediate and distant surroundings without being consumed by them.

The larger ambition of the studio is to find alternative ways of thinking about infrastructure, outside the systemic and technical polarity and towards a more edifying attitude towards the city and its elements. Through the bridge, the studio aims to explore a range of possibilities for architecture between megaform and megastructure.

**AGA KHAN PROGRAM, GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY**

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**GSD 4405:** Istanbul: From Imperial Capital to Global City  
Professor Sibel Bozdoğan

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This lecture/seminar offers an overview of Istanbul's urban/architectural transformations in the last two centuries, situating these developments within both the historical dynamics of modern Turkey and the broader trans-national context of the region and the world at large. In particular, four distinct periods will be covered, marked by important political-social-cultural shifts and the introduction of new urban visions, with corresponding changes in the city's skyline, macro form, landscape, and overall urban aesthetics: 1) late Ottoman reforms in urban administration, infrastructure and transportation, accompanied by the cosmopolitan architecture of fin-de-siècle Istanbul; 2) early republican transformations in the 1930s and 1940s: the master plan of Henri Prost and the new public spaces of secular modernity; 3) post-WWII urban interventions and the onset of massive migration, speculative apartment boom, and squatter developments transforming Istanbul from a "shore city" to a "hinterland city;" and 4) "branding" of Istanbul as a global city since the 1980s: trans-national spaces of consumption, gated communities, and suburban sprawl. Lectures will be supplemented by discussion

of selected texts, projects, and case studies. Course requirements are weekly readings and a site-specific historical research/urban analysis project to be presented in class and to be submitted as a term paper. The primary objective of the course is to investigate the complex, hybrid and contested urban history and geography of a unique world city in the context of imperial, national, and global politics.

**Courses | Spring 2011**

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**GSD 3421:** New Geographies: Imagining a City-World Beyond Cosmopolis  
Professor Hashim Sarkis

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The course invites the students to imagine better urban and architectural forms that overcome the limitations of the global city, or cosmopolis.

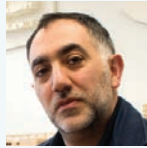
Much of the literature about urban development today presents cosmopolis as an inevitable phenomenon with which we have to contend. World migration patterns, collective ecological risks, and global economy are generating intense but ultimately undesirable cities. The literature persists in describing these phenomena within the confines of nation states, through gradients of density and centrality such as urban-

suburban-rural and with conventional land-use categories that compromise the originality and potentials of new forms of settlement.

The course proposes that these descriptions are no longer adequate and that if we cast the question of human settlements at the scale of the world, then we can identify new spatial patterns that transcend the limitations of cosmopolis and help us imagine a better city-world. The course focuses primarily on the emerging geographies of urban regions, infrastructures, new urban conglomerations, mega-forms, continuous surfaces, and on the emergence of new geo-aesthetics.

The course consists of a series of lectures on the idea of the city-world. It relies on readings drawn from a variety of fields of inquiry including cosmopolitanism, global migration, economics, infrastructure, mega-forms, and eco-art. Each class session consists of a lecture, a discussion, and a workshop. In the workshop, each student will spend the semester imaging a component of this city-world: (e.g., regional geography, networks, infrastructures, densities, scales, navigational mechanisms, mega-forms, representations, and aesthetics).

## Faculty



Hashim Sarkis

Hashim Sarkis is the Aga Khan Professor of Landscape Architecture and Urbanism in Muslim Societies and Director of the Aga Khan Program at the GSD.

He teaches design studios including a series of studios on infrastructure and public space in Istanbul (Geography of a Bridge; Intermodal Istanbul; and The New Gate); Makina/Medina: Reconfiguring the Relationship Between Geography and Event in the City of Fez; Square One: Martyrs' Square, Downtown Beirut, Lebanon; and A Field of Schools: Rethinking the Relationship between School and City in San Diego. He also teaches courses in the history and theory of architecture, such as New Geographies, Practices in Democracy, Constructing Vision: A History and Theory of Perspective's Applications in Architecture, Developing Worlds: Planning and Design in the Middle East and Latin America After WWII, and Green Modern: A History of Environmental Consciousness in Architecture from Patrick Geddes to the Present.

Sarkis is also a practicing architect. The Hashim Sarkis Studios are located in Cambridge, Massachusetts and Beirut, Lebanon.

His projects include a housing complex for the fishermen of Tyre, a park in downtown Beirut, two schools in the North Lebanon region, and several urban and landscape projects. His work has been widely published and exhibited, most recently at the Venice Biennale and the Museum of Modern Art in New York.

Sarkis is author of several books and articles including *Circa 1958: Lebanon in the Pictures and Plans of Constantinos Doxiadis* (Beirut: Dar Annahar, 2003), editor of *CASE: Le Corbusier's Venice Hospital* (Munich: Prestel, 2001), co-editor with Peter G. Rowe of *Projecting Beirut* (Munich: Prestel, 1998), and editor of the CASE publication series (GSD/Prestel).

Sarkis currently chairs the Research Advancement Initiative at the Harvard GSD. From 2002 to 2005 he was also Director of the Master of Design Studies Program (MDesS) and the Doctorate of Design (DDes) Program. He received his BArch and BFA from the Rhode Island School of Design, his MArch from the GSD, and his PhD in architecture from Harvard University.

## Affiliated Faculty



Rahul Mehrotra

Rahul Mehrotra is a practicing architect and educator. He works in Mumbai and teaches at the Graduate School of Design at Harvard University, where he is Professor of Urban Design and Planning, and Chair of the Department of Urban Planning and Design as well as a member of the steering committee of Harvard's South Asia Initiative.

His practice, RMA Architects ([www.RMAarchitects.com](http://www.RMAarchitects.com)), founded in 1990, has executed a range of projects, from the recycling of urban land and the master planning for parts of Mumbai to the design of art spaces, homes, social institutes, and work places across India. These diverse projects have engaged many issues, multiple constituencies and varying scales, from interior design and architecture to urban design, conservation, and planning. The firm's work has been published in *Abitare*, *Archeworld*, *Architectural Review*, *Domus*, *Architectural Design*, *A+U* and *Arquitectura Viva*, as well as other prominent Indian and international journals and books on architecture and design.

Mehrotra has written and lectured extensively on architecture, conservation, and urban planning. He has written, co-authored, and edited a

vast repertoire of books on Mumbai, its urban history, its historic buildings, and public spaces and planning processes. The most significant of these was *Conserving an Image Centre: The Fort Precinct in Bombay*; based on this study and its recommendations, the historic Fort area was declared a conservation precinct in 1995 by the state government. He has also edited a volume entitled *The Architecture of the 20th Century in the South Asian Region* and the first of the three books that document the 2004 Michigan Debates on Urbanism. As Trustee of the Urban Design Research Institute (UDRI) and Partners for Urban Knowledge Action and Research (PUKAR), both based in Mumbai, Mehrotra continues to be actively engaged as an activist in the civic and urban affairs of the city.

Rahul Mehrotra has been a jury member for the Aga Khan Awards for Architecture, the Berkeley Prize, the James Stirling Memorial Lectures on the City, the Urban Age Awards, and the Audi Urban Futures Award (2010). He is currently a member of the Prince Claus Fund Awards Committee (2007–11), and the Global Jury of the 3rd Holcim Awards Competition (2012). He was a member of the Steering Committee of the Aga Khan Awards for Architecture (2008–10 award cycle). He currently serves on the governing Boards of the London School of Economics (LSE) Cities Programme and the Indian Institute of Human Settlements (IIHS).

Mehrotra studied at the School of Architecture (CEPT), Ahmedabad, and graduated with a master's degree in Urban Design with distinction from the Graduate School of Design at Harvard University. He has taught at the University of Michigan (2003–07) and at the School of Architecture and Urban Planning at MIT (2007–2010).

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Sibel Bozdoğan

Lecturer in Architectural History  
Department of Architecture

Sibel Bozdoğan holds a professional PhD degree in architecture from Middle East Technical University, Ankara, Turkey (1976) and a PhD from the University of Pennsylvania (1983). She has taught architectural history and theory courses at Rensselaer Polytechnic Institute (1986–1991), MIT (1991–1999) and the GSD/Harvard University (part-time since 2000). She has also served as the Director of Liberal Studies at the Boston Architectural Center (2004–2006) and currently teaches in the new Graduate Architecture Program of Bilgi University in the spring semesters. Her interests range from cross-cultural histories of modern architecture in Europe, the U.S., the Mediterranean, and the Middle East to critical investigations of modernity, technology, landscape, regionalism and national identity in Turkey and across the globe. She has published articles on these topics, has co-authored a monograph on the Turkish architect Sedad Hakki Eldem (1987), and co-edited an interdisciplinary volume, *Rethinking Modernity and National Identity in Turkey* (1997). Her *Modernism and Nation Building:*

*Turkish Architectural Culture in the Early Republic* (University of Washington Press, 2001) won the 2002 Alice Davis Hitchcock Award of the Society of Architectural Historians and the Köprülü Book Prize of the Turkish Studies Association. Currently she is involved in a large research project focusing on the architectural and urban history of Istanbul between 1910 and 2010.

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## Students



Peter Christensen

Peter Christensen is a PhD candidate in Architecture at Harvard University. His research centers on the practice and historiography of geopolitics as a discrete field of inquiry since the nineteenth century onwards, and its implications on spatial practices with particular interest in the borders of Islamic and Judeo-Christian civilizations. He also researches the museology of architecture and the critical practices of connoisseurship. His current doctoral research considers cultural, infrastructural, and architectural exchanges between the German, Austro-Hungarian, and Ottoman Empires prior to their formation as the Central Powers in the First World War. From 2005 to 2008 Peter served as Curatorial Assistant in the Department of Architecture and Design at the Museum of Modern Art where, among other curatorial projects, he co-organized *Home Delivery: Fabricating the Modern Dwelling* with Barry Bergdoll, winner of the 2010 Philip Johnson Award from The Society of Architectural Historians. Peter holds a BArch from Cornell University and a MDesS from Harvard.



Saira Hashmi

Saira Hashmi is a Doctor of Design candidate at the Harvard University Graduate School of Design. Her research interest focuses on designing an optimal water infrastructure network for sustainable cities that embodies the culture and environment with an emphasis on the MENA region. Also, she is interested in developing models that will help in maximizing reuse of water sources, minimizing water consumption by investing in an appropriate and efficient set of water-saving technologies within the city along with unconventional water resources. Her background is in Civil and Environmental Engineering and she received her Master's degree in Environmental Engineering from Harvard University.



Antonio Petrov

Antonio Petrov is currently writing his dissertation at the Harvard University Graduate School of Design under the advisement of Hashim Sarkis, Antoine Picon, Harvey Cox, and Jeffrey Schnapp from Stanford University. His dissertation, entitled "Superordinary! The Aesthetic and Material Transformations of Postwar Metachurches in the United States," discusses the dialectics between materiality and aesthetics of postwar transformations from Mega- into Metachurches in the United States.

He is a founding editor of the Harvard journal *New Geographies* and *DOMA*, a bilingual magazine published in Macedonia. Antonio also initiated an interdisciplinary forum and served as co-editor for the forthcoming book, *Motion of Matter of Disturbed Fundamentals, the Embrace of Strangeness and Indeterminate Dimensions*, which critically examines current discourses on creative labor, ethics and scholarly research, and develops a theory of interdisciplinary production and its ramifications on practice, research, and academia.

Antonio has taught at IIT, the Art Institute of Chicago, Iowa State University, Harvard University, Wentworth Institute of Technology, Northeastern University, and, most recently, at the American College University, in Skopje, Macedonia, where he started a research initiative to develop an identity-archive that analyzes the cultural landscape in Macedonia.



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Visiting Fellow  
and Recent Graduate

El Hadi Jazairy

El Hadi Jazairy is an architect and currently a post-doctoral fellow at the Harvard University Graduate School of Design, where he coordinates the Research Advancement Initiative chaired by Hashim Sarkis. He received a Diplôme d'Architecte from La Cambre in Brussels (1999), a Master of Architecture from Cornell University (2007), and a Doctor of Design from Harvard University (2010).

Professionally, he collaborated with Elia Zenghelis and Xaveer de Geyter (2000–2005) and won, through his independent practice, the second prize for the European 6 international competition (2000). At Harvard, El Hadi taught the studios entitled “Advancing the Stratego-structure” with Joshua Prince-Ramus (2009) and “Designing Non-Stop Transformation: Shenzhen Studio” with Joan Busquets (2010). He also served as a teaching fellow for the Urban Design Proseminar (2008–2009), and as a research assistant for the Shenzhen Prospective study (2009). He is a founding editor of the journal *New Geographies*, and the editor-in-chief of the forthcoming *New Geographies #4: Scales of the Earth*.

## Recent Graduate

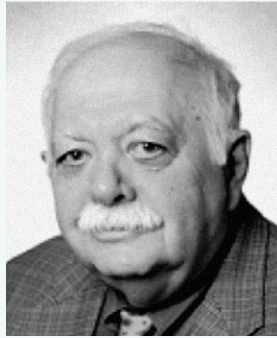


Rania Ghosn

Rania Ghosn joins the Pardee Center after completing her doctorate at the Harvard University Graduate School of Design. Her dissertation, entitled “Geographies of Energy: The Case of the Trans-Arabian Pipeline,” spatializes large-scale energy systems and in particular that of the transnational transport of crude oil through the history of a pipeline across the Middle East. Rania holds a bachelor’s in architecture from the American University of Beirut and a master’s degree in geography from University College London. She has held research and teaching positions at the American University of Beirut, the Lebanese American University, and the Harvard University Graduate School of Design. Drawing on geographic theory, her research traces infrastructures of urbanization in relation to the politics of nature, technology, and representation. She is a founding editor of the journal *New Geographies*, which focuses on contemporary issues of urbanism and architecture, and is editor-in-chief of the journal’s *Landscapes of Energy*.

## In Memoriam

Oleg Grabar (1929-2011)



Thank you all for being here to celebrate the life of our beloved Oleg Grabar through the personal remembrances that bind us together. It is especially befitting that we are gathered here, in The Memorial Church, to honor one of Harvard's most brilliant and cherished emeritus professors and an alumnus of the College as well. The university and the academic world have lost one of the greatest charismatic teacher-lecturers of all time, whose pioneering and path breaking scholarship was recognized by numerous awards. He was instrumental in founding Harvard's Aga Khan Program for Islamic Architecture, and there are few, if any, Islamicists who have not profited from his contributions. He brought passion and vision to his work, and trained generations of students as the leaders of the field.

There will be other occasions to appraise more substantively the global reach of Professor

Oleg Grabar's enormous scholarly impact. Therefore, I shall use these few minutes, to reminisce about what it was like to have had the privilege of learning from and interacting with this remarkable individual. My remembrances of Oleg are far too many to recount, as he touched all stages of my adult life: first as his graduate student; then as his junior colleague; and finally as his successor as Aga Khan Professor of Islamic Art. My earliest encounter with Oleg was through his seminal book, *The Formation of Islamic Art*. At that time, as a junior at Wesleyan majoring in late Medieval and Renaissance art history, I was feeling a bit constricted by the weight of tradition in these overworked areas of study. The creative approach of his fascinating book, which made Islamic art appear wide open to hugely exciting questions of cultural history, captivated my imagination and was the single most important factor that triggered my conversion to this newly budding field. Indeed, Oleg had a very special talent for making Islamic art seductive and appealing to non-specialists, thereby vastly broadening its recognition within the two disciplines of Art History and Islamic Studies.

My second encounter was with the real man, somewhat larger than life. The meeting took place in 1979 at his Fogg Museum office as Chairman of what was then the Fine Arts

Department. Having been accepted to the doctoral program here and at the Institute of Fine Arts, I was a novice trying to find out which program might be more suitable. He helped me make up my mind with just a few words encapsulating the differences of methodological approach between himself and Professor Ettinghausen, whom he always admired. Here is what he said: If you wish to start with ideas and then choose relevant objects, come here; but you should go to the Institute if you prefer to move from objects to ideas. This succinct formulation convinced me that Oleg was to be my mentor. Interestingly, later in his career, these differences in approach diminished, as Oleg increasingly became enamored of aesthetics and the visual pleasure of objects. Such was his vivid imagination and playful mind that he hardly subscribed to a single method or subject. He was truly a "Renaissance man."

Oleg's mental agility and non-dogmatic flexibility made him an extraordinarily inspiring mentor. He encouraged graduate students to work on entirely unexplored subjects because he was concerned about shaping the parameters of a field whose rapid expansion both pleased and worried him. He used to share these mixed feelings with me after I became his colleague and successor. I fondly remember our regular work lunches in



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the basement of the Faculty Club, where both of us would bring along little pieces of paper scribbled with agenda items, so as not to be carried away in conversation. His expansive personality, generosity of spirit, love of food and conviviality were truly infectious. He never ceased to be my nourishing mentor and my sharpest critic. I cannot find enough words to express my indebtedness and affection for dearest Oleg. My sense of loss is great and his untimely departure is a brutal shock to all of us. It is through the lasting legacy of his works and our shared remembrances that he shall continue to live and guide us for years to come.

**Gülru Necipoğlu**

Remembrance from Professor Grabar's Memorial Service, April 23, 2011

The service was held under the auspices of the Aga Khan Program for Islamic Architecture at Harvard University and the Historians of Islamic Art Association.

**Omar Khalidi (1954-2010)**



Omar Khalidi was the Aga Khan Librarian at Rotch Library at MIT from 1983 to 2010 and served as the President of the Middle East Librarians Association in 2008-2009. Many of us knew him in that capacity, and many remember him for his generosity and helpfulness. He strove to assist students and scholars in their researches and kept Rotch Library well stocked in publications pertaining to Islamic architecture and urbanism in many languages.

But Omar was also a consummate, outspoken, and committed scholar who published many books and articles and web entries, lectured extensively around the world, and organized international conferences on various areas of his research, many of which here at MIT and in collaboration with AKPIA. His was a scholarship that sprang from an interest in his heritage, both personal and national, and most probably under the influence of his

father, Abu Nasr Khalidi, a well-known scholar of Arabic and Islamic studies at Osmania University, whom Omar revered.

When I first met Omar in the mid 1980s, he was engaged in studying the patterns of immigration of Hadhramis (south Yemenis) to India and their subsequent roles in their new abode, especially in his beloved Hyderabad, about which he penned many lyrically woven historical, political, and urban studies. This research occupied him for some time and resulted in a slew of publications that put his name on the map as a major scholar of the Islamic history of India.

Over the years, however, Omar's scholarship branched out into two areas in which he became a world expert: the status of Muslims in India, past but especially present, and the status of mosques in the West. The first was a natural outgrowth of his politico-sociological engagement with the history of Islam in India, the second a result of his many years of work at AKPIA and of his involvement with the Islamic communities across the land. Both, however, showed the side of Omar that will be remembered most: his doggedness in the pursuit of telling-it-as-it-is as the most genuine method of committed scholarship. This earned him many admirers and detractors.

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Though scholarly to the bones, Omar was not the staid academic of yesteryear. He was also a man with a sharp sense of humor. In 1993, he and I were invited to a conference in Iran, which was then initiating a hesitant and short-lived rapprochement with the West. The conference was an instance of that process, and we both found ourselves in the awkward position of representing the West in the most revolutionary Islamic state. It is then that I discovered how Omar's wit complemented his inborn criticality. His probing remarks on the society that we encountered in Iran, on the ways the officials were trying to spin the purpose of the conference, on the complicity of the participants, including ourselves, were incisive, bordering on the sarcastic or the self-deprecating, but very effective.

I continued to admire his sense of humor every time Omar and I had a discussion on one of our shared concerns: Muslims and modernity, Muslims in the West, Muslims in India, Western views on Muslims, education about Islam in the US and in the Islamic world, and the self-fulfilling prophecy of Huntington's Clash of Civilizations as it has been unfolding in recent years.

What I will remember most, however, is how Omar's facial expressions and hand movements collaborated to enhance and give shape to his mordant criticism. He would squint his eyes, press his lips in a restrained

smirk, and turn his hands upward in a very slow movement before softly uttering the most challenging observation. At that moment I felt that the man's whole being was coming together to make his point.

May Omar's soul be where he wanted it to be, and may his family, friends, and numerous readers and admirers find solace in the extensive scholarly legacy he left behind.

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### Nasser Rabbat

Remarks at Omar's Memorial  
MIT, December 10, 2010