

AKPIA

AKTC

2011-2012

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

FEATURES:

Harvard HAA Activities People	p. 2 p. 8
Harvard GSD Activities People	p. 20 p. 27
MIT Activities People	p. 33 p. 39
Archnet	p. 50



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.

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.

8  
issue

AKPIA  
AKTC

2011-2012



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

AGHA KHAN PROGRAM, DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE, HARVARD UNIVERSITY

**2011-12 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/>.

**November 3**  
“The Eagle Capitals in the Dome of the Rock”  
**Lawrence Nees**  
Professor of Medieval Art, University of Delaware  
*Co-sponsored with the Committee on Medieval Studies at Harvard University*

**November 10**  
“Water and Work in the Mughal Landscape”  
**James Wescoat**  
Aga Khan Professor, Massachusetts Institute of Technology

**November 17**  
“The Aga Khan Museum: Creating a New Museum of Islamic Art”  
**Michael Brand**  
Director, Aga Khan Museum, Toronto

**February 16**  
“Petrified Powers: Medieval Islamic Talismans”  
**Persis Berlekamp**  
Post-Doctoral Fellow in the Aga Khan Program for Islamic Architecture, Harvard University; Assistant Professor of Art History, University of Chicago

**March 8**  
“Edirne: A Former Capital of the Ottoman Empire and Its Architecture”  
**Nevnihal Erdoğan**  
Post-Doctoral Fellow in the Aga Khan Program for Islamic Architecture, Harvard University; Professor of Architecture, Kocaeli University

**March 22**  
“Opus Sectile Decorations of Mamluk Cairo”  
**Ruggero Longo**  
Post-Doctoral Fellow in the Aga Khan Program for Islamic Architecture, Harvard University; Research Associate, Università degli Studi della Tuscia, Viterbo

**March 29**  
“Many a wish has turned to dust’: Pir Budaq and the Formation of Turcoman Arts of the Book”  
**David J. Roxburgh**  
Prince Alwaleed bin Talal Professor of Islamic Art History, Harvard University

**April 19**  
“*Chahār-bāghs*, Palaces, and Mughal Court Routine in the Sixteenth Century”  
**Laura Parodi**  
Associate in the Aga Khan Program for Islamic Architecture, Harvard University

**April 26**  
“Mustafa ‘Ali and the Arts of the Book”  
**Serpil Bağcı**  
Professor of Islamic Art, Hacettepe University

**AKPIA Lecture Series 2011–2012:  
A Forum for Islamic Art & Architecture**



**3 NOVEMBER 2011**  
“The Eagle Capitals in the Dome of the Rock”  
**Lawrence Nees**  
Professor of Medieval Art, University of Delaware  
*Co-sponsored with the Committee on Medieval Studies*

**10 NOVEMBER 2011**  
“Water and Work in the Mughal Landscape”  
**James Wescoat**  
Aga Khan Professor, Massachusetts Institute of Technology

**17 NOVEMBER 2011**  
“The Aga Khan Museum: Creating a New Museum of Islamic Art”  
**Michael Brand**  
Director, Aga Khan Museum, Toronto

**16 FEBRUARY 2012**  
“Petrified Powers: Medieval Islamic Talismans”  
**Persis Berlekamp**  
AKPIA Fellow, Harvard University  
Assistant Professor of Art History, University of Chicago

**8 MARCH 2012**  
“Edirne: A Former Capital of the Ottoman Empire and Its Architecture”  
**Nevnihal Erdoğan**  
AKPIA Fellow, Harvard University  
Professor of Architecture, Kocaeli University

**22 MARCH 2012**  
“Opus Sectile Decorations of Mamluk Cairo”  
**Ruggero Longo**  
AKPIA Fellow, Harvard University  
Research Associate, Università degli Studi della Tuscia, Viterbo

**29 MARCH 2012**  
“Many a wish has turned to dust’: Pir Budaq and the Formation of Turcoman Arts of the Book”  
**David J. Roxburgh**  
Prince Alwaleed bin Talal Professor of Islamic Art History, Harvard University

**19 APRIL 2012**  
“*Chahār-bāghs*, Palaces, and Mughal Court Routine in the Sixteenth Century”  
**Laura Parodi**  
AKPIA Associate, Harvard University

**26 APRIL 2012**  
“Mustafa ‘Ali and the Arts of the Book”  
**Serpil Bağcı**  
Professor of Islamic Art, Hacettepe University

On the Day An Ak, Sackler House a manuscript of the Great of House 1500, Harvard art, Massachusetts, M. Sackler House, 1001 St. Dr. of Prudky and House of Harvard College (Photo: Kappeler)

Includes are free and open to the public. Lectures are held from 5:30 to 6:30 pm in Room 318 of the Arthur M. Sackler Museum, Harvard University, 485 Broadway in Cambridge.

**Sponsored by the Aga Khan Program for Islamic Architecture at Harvard University**

2011-2012 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*.

2011-2012 EVENTS



On November 18, 2011, Professor Gülru Necipoğlu, Director of the Aga Khan Program for Islamic Architecture, arranged a one-day meeting at the Department of History of Art and Architecture at Harvard University, bringing together all the Aga Khan Professors with representatives of the Aga Khan Foundation (Geneva) and directors and curators from the Aga Khan Museum (Toronto) to discuss future collaborations. This meeting took place the day after Dr. Michael Brand delivered his AKPIA lecture at Harvard on plans for the Toronto museum.

2011-2012 CONFERENCE

Ornament as Portable Culture: Between Globalism and Localism

April 12-14, 2012

Conference organized by Gülru Necipoğlu and Alina Payne Department of the History of Art and Architecture Harvard University



Gund Hall Stubbins Room Harvard University 48 Quincy Street Cambridge, MA

http://sites.harvard.edu/ich/ich.do?keyword=k83922&tabgroupid=ich.tabgroup136410

Image credit: Designer: Louis H. Sullivan, American, 1856-1924. Photography © The Art Institute of Chicago.

Thursday, April 12, 4:30pm-7:30pm

4:30 Welcome and Introductory Remarks by Alina Payne and Gülru Necipoğlu

5:00-7:30 Session I: Contemporaneity of Ornament in Architecture

- Antoine Picon (Cambridge, MA) - Ornament, Subjectivity, and Politics
Spyros Papapetros (Princeton, NJ) - Politics, Parametrics, and Parabolic Forms: From Modern Ornaments to Ancient Projectiles
Vittoria Di Palma (New York, NY) - A Natural History of Ornament
Hashim Sarkis (Cambridge, MA) - Inscription: On the Surface of Exchange Between Writing, Ornament, and Tectonic in Contemporary Architecture

Friday, April 13, 8:30pm-6:30pm

9:30-12:00 Session II: Medieval Mediations across the Mediterranean and Beyond

- Gerhard Wolf (Florence, Italy) - Vesting Walls, Displaying Structure, Crossing Cultures: Dynamics of Architectonic Ornaments between Byzantium and Central Asia (6th to 10th century)
Cynthia Robinson (Rivers, NY) - Iberia and the Mediterranean: The Predicament of Mudjja
Michele Bacci (Fribourg, Switzerland) - Gothic-Framed Icons: Perceptions and Uses of Italianate Ornaments in the Levant during the Late Middle Ages
Marco Nobile (Palermo, Italy) - "This is Babel": Sicily, the Mediterranean Islands and Southern Italy (1450-1550)

1:30-4:00 Session III: Early Modern Global Affinities

- Gülru Necipoğlu (Cambridge, MA) - Early Modern Floral: Ottoman Ornament between Naturalism and Mimetic Abstraction
Daniela del Pesco (L'Aquila, Italy) - Modes and Itineraries of Marble Decoration in Baroque Naples between 1500 and 1600
Christopher Heuer (Princeton, NJ) - Ornamental Defacement
Chanchal Daddani (Wake Forest, NC) - Promiscuous Marble: Mughal Architectural Ornament in the Eighteenth Century

4:30-7:00 Session IV: Figural Design between Ornament and Representation

- Oya Pancaroglu (Istanbul, Turkey) - Perfect Figure, or the Human Accessory to Universal Design
Anne Dunlop (New Orleans, Louisiana) - Ornament and Vice: the Coccarelli Fragments
Thomas B.F. Cummins (Cambridge, MA) - The Gilded Body and Brilliant Wall
David Pullins (Cambridge, MA) - Figures Designed for Circulation

Saturday, April 14, 8:30am-7:00pm

9:30-12:00 Session V: Circulations and Translations of Portable Ornament

- Avinooam Shalem (Munich, Germany) - The Poetics of Portability
Alina Payne (Cambridge, MA) - Wrapped in Fabric: Florentine Facades, Mediterranean Textiles and A-Tectonic Ornament in the Renaissance
Anna Contadini (London, England) - Creative Adaptation: Ornament between Renaissance Italy and the Islamic Middle East
Jennifer L. Roberts (Cambridge, MA) - The Currency of Ornament

1:30-4:00 Session VI: Ornamental Design between Theory and Praxis

- Jonathan Hay (New York, NY) - The Passage of the Other
Finbar Barry Flood (New York, NY) - The Flaw in the Carpet: Disjunctive Continuities and Riegl's Arabesque
Marzia Faietti (Florence, Italy) - Variety and Metamorphosis: Form and Meaning in the Ornament of Amico Aspertini
David J. Roxburgh (Cambridge, MA) - 'Give us light in our eyes': Architectural Epigraphy and the Illuminated Building in Timurid Iran and Central Asia, 1370-1430

4:30-7:00 Session VII: Internationalism of Ornament and Modernist Abstraction

- Rémi Labrusse (Paris, France) - Grammars of Ornament: Between Dematerialization and Embodiment
Susanne Riber (Cambridge, MA) - Ornament and Performativity: African Modernist Architecture and Internationalism
Dario Gamboni (Geneva, Switzerland) - Natural Ornament, Abstraction and Genomorphism in Early Modernist Art and Architecture
Robin Schuldenfrei (Berlin, Germany) - Sober Ornament: Materiality and Luxury in German Modern Architecture and Design.

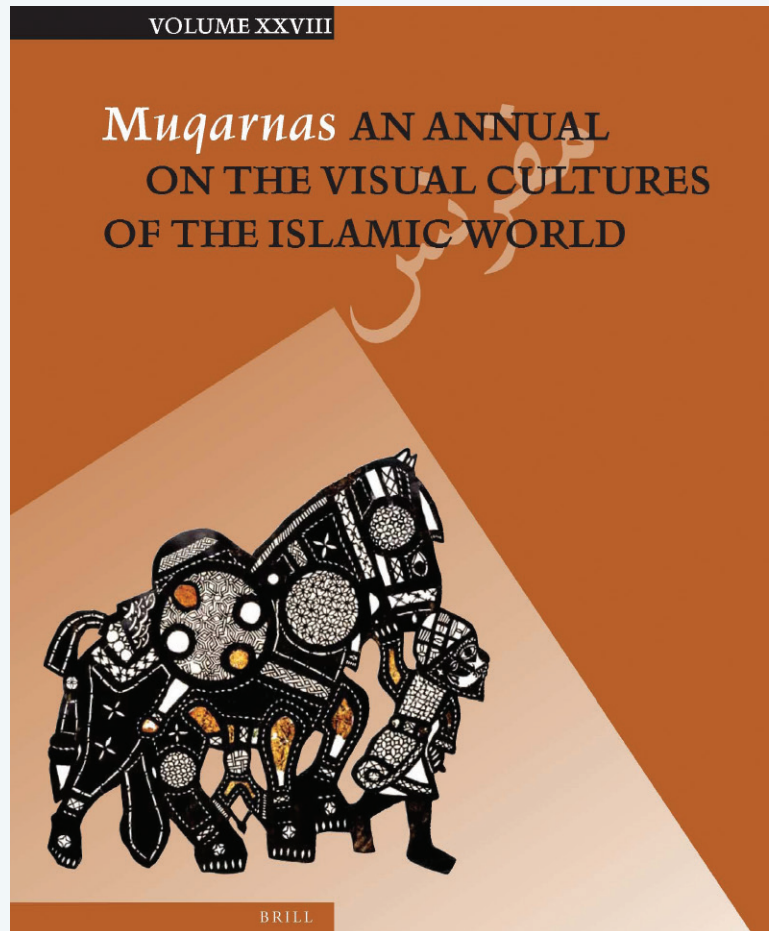
A conference sponsored by



with contributions by



MUQARNAS: AN ANNUAL ON THE VISUAL CULTURES OF THE ISLAMIC WORLD



CONTENTS

Editor's Foreword: <i>In Memoriam</i> : Oleg Grabar (1929–2011) .....	vii
Bibliography of Oleg Grabar, 2007–2010 .....	xv
ALAIN F. GEORGE, The Illustrations of the <i>Maqāmāt</i> and the Shadow Play .....	1
MARCUS MILWRIGHT, On the Date of Paul Kahle's Egyptian Shadow Puppets .....	43
ADAM MESTYAN, Arabic Lexicography and European Aesthetics: The Origin of <i>Fann</i> .....	69
AMY S. LANDAU, From Poet to Painter: Allegory and Metaphor in a Seventeenth-Century Persian Painting by Muhammad Zaman, Master of <i>Farangi-Sāzi</i> .....	101
LISA GOLOMBEK, The So-Called "Turabeg Khanom" Mausoleum in Kunya Urgench: Problems of Attribution .....	133
SUNA ÇAĞAPTAY, Frontierscape: Reconsidering Bithynian Structures and Their Builders on the Byzantine–Ottoman Cusp .....	157
DORIS BEHRENS-ABOUSEIF, The Complex of Sultan Mahmud I in Cairo .....	195
NOTES AND SOURCES	
ÉLIZ ÇAĞMAN and ZEREN TANINDI, Selections from Jalayirid Books in the Libraries of Istanbul .....	221
Yael RICE, An Early Fifteenth-Century <i>Khamsa</i> from Shiraz in the Bryn Mawr College Library .....	265
OLEG GRABAR†, On Knowledge and Education .....	283

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

8 issue

AKPIA AKTC

2011-2012



The Aga Khan Program for Islamic Architecture at Harvard University is pleased to announce the publication of *Muqarnas* 28 (2011) and the latest Supplement to *Muqarnas*, *Mir'āt al-quds (Mirror of Holiness): A Life of Christ for Emperor Akbar*, by Pedro Moura Carvalho, with a translation by Wheeler M. Thackston (2011). These volumes are now available for purchase through Brill Publishers, [www.brill.nl](http://www.brill.nl).

STUDIES AND SOURCES ON ISLAMIC ART AND ARCHITECTURE: SUPPLEMENTS TO MUQARNAS

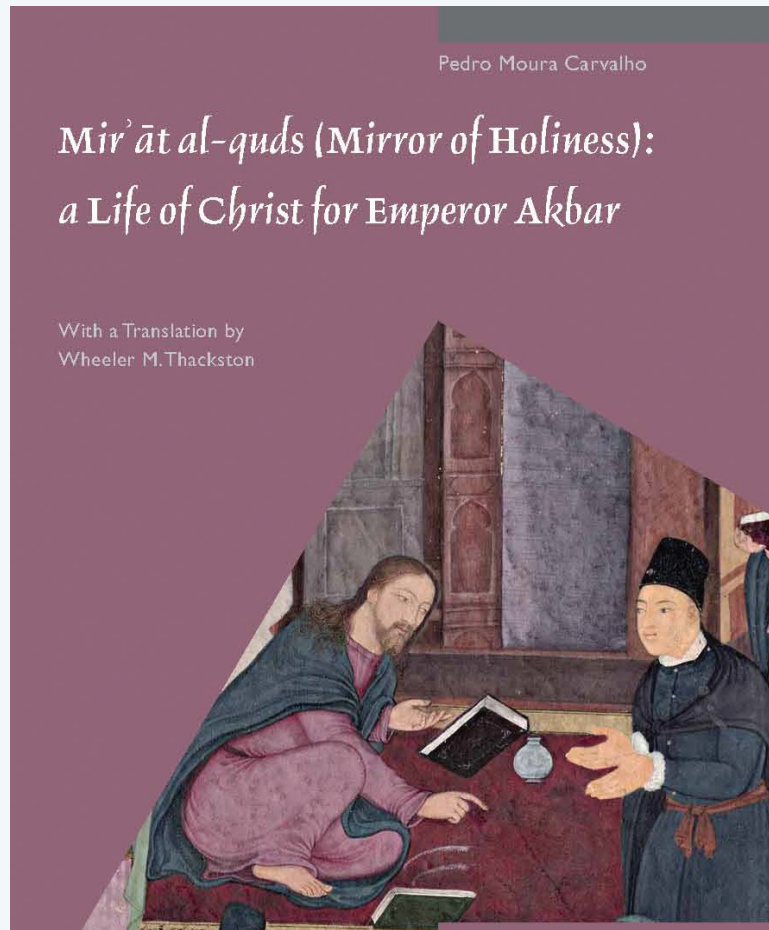


Table of contents

FOREWORD AND ACKNOWLEDGMENTS

INTRODUCTION: Father Jerome Xavier and the Third Jesuit Mission to the Mughal Court: Historical, Political and Religious Contexts

CHAPTER ONE: A LIFE OF FATHER JEROME XAVIER

- 1.1. Background and literary production
- 1.2. A bio-bibliographical survey
- 1.3. Early and contemporary Lives of Christ

CHAPTER TWO: THE *MIR'ĀT AL-QUDS* IN CONTEXT

- 2.1. A bibliographical survey of the *Mir'āt al-quds* and its reception in European literature
- 2.2. Identifying the literary sources used by Father Jerome Xavier
- 2.3. An interpretation of the Abgar episode and some further considerations
- 2.4. The complexities of writing about Christ for a Muslim audience
- 2.5. Copying the *Mir'āt al-quds*

CHAPTER THREE: VISUALIZING THE *MIR'ĀT AL-QUDS*: CLEVELAND MUSEUM OF ART, ACC. NO. 2005.145

- 3.1. The miniatures of the Cleveland *Mir'āt al-quds*
- 3.2. The missing miniatures and their themes
- 3.3. Salim as the patron of the Cleveland *Mir'āt al-quds* illustrated at Allahabad (1602-04)
- 3.4. A brief survey of the life of Christ in Islamic painting and literature

CHAPTER FOUR: CATALOGUE OF THE CLEVELAND *MIR'ĀT AL-QUDS*, ACC. NO. 2005.145

- 4.1. Cat. Nos. 1-XXVII
- 4.2. A list of the miniatures, with corresponding pages in Father Jerome's text (in the Cleveland copy of the *Mir'āt al-quds*)

CHAPTER FIVE: A TRANSLATION OF THE *MIR'ĀT AL-QUDS* BY W. M. THACKSTON, WITH NOTES BY P. MOURA CARVALHO

- 5.1. Translator's Preface
- 5.2. Preamble
- 5.3. Part One: Christ's childhood
- 5.4. Part Two: His miracles and teachings
- 5.5. Part Three: His trials, tribulations, and death
- 5.6. Part Four: His Resurrection from the grave and Ascension into Heaven

CHAPTER SIX: AN ANNOTATED TRANSCRIPTION OF THE *MIR'ĀT AL-QUDS* BY W. M. THACKSTON

- 6.1. Preamble
- 6.1. Part One: Christ's childhood
- 6.2. Part Two: His miracles and teachings
- 6.3. Part Three: His trials, tribulations, and death
- 6.4. Part Four: His Resurrection from the grave and Ascension into Heaven

APPENDIX I: Some Technical Aspects of the Cleveland *Mir'āt al-quds*

APPENDIX II: Order of Folios in the Cleveland *Mir'āt al-quds*, by W.M. Thackston

BIBLIOGRAPHY

INDEX

**2011–2012 AKPIA RESEARCH AND TRAVEL GRANTS**

**Anastassiia Botchkareva**, HAA doctoral student  
*Bibliothèque nationale*  
Paris, France  
*Institute of Oriental Studies*  
St. Petersburg, Russia

**Zeynep Oğuz**, HAA doctoral student  
*RCAC Intensive Ottoman Epigraphy course*,  
*Koç University*  
Istanbul, Turkey

**Ünver Rüstem**, HAA doctoral student  
*Centre des Archives diplomatiques*  
Nantes, France  
*Topkapı Palace Museum Library; Prime Ministry Ottoman Archives; Nuruosmaniye Mosque*  
Istanbul, Turkey

**Abbey Stockstill**, HAA doctoral student  
*Middlebury College Language School*  
Middlebury, Vermont

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

**2011–2012 COURSES**

**FALL 2011**

**Aesthetic and Interpretive Understanding 40: Monuments of Islamic Architecture**

Gülru Necipoğlu-Kafadar and David J. Roxburgh

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 building—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.

**History of Art and Architecture 249n: The Travel Narrative and Art History**

David J. Roxburgh and Hugo van der Velden

Travel narratives of the medieval through early modern periods recorded by pilgrims, artists, ambassadors, among others, are examined for what they offer to art historical inquiry. Critical texts from Europe and Asia are studied.

**History of Art and Architecture 124e: Architecture of the Early Modern Islamic Empires: Proseminar Gülru Necipoğlu-Kafadar**

Between the 16th and 18th centuries, three great empires ruled the Islamic lands from the Balkans to Bengal. The Mediterranean-based Ottomans, Safavids in Iran, and 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.



---

SPRING 2012

---

**History of Art and Architecture 222m:**  
***Architecture in the Early Modern Mediterranean***  
***World: A Cross-Cultural Perspective***

Gülru Necipoğlu-Kafadar and Alina A. Payne

Architecture of the eastern Mediterranean basin (at Italian, Ottoman, and Mamluk courts) with emphasis on cross-cultural encounters and transmission of the Romano-Byzantine heritage, science and technology, architectural practice, ornament, urban design, military, religious and domestic architecture.

---

**History of Art and Architecture 120n: *Art of the***  
***Timurids in Greater Iran and Central Asia***

David J. Roxburgh

Critical examination of the arts of the book, portable arts, and architecture sponsored by the Timurids (1370–1507), a dynasty founded by Timur (Tamerlane). Emphasis will also be given to primary written sources in translation.

AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &

THE AGA KHAN TRUST FOR CULTURE

8  
issue

AKPIA  
AKTC

2011-2012



## Faculty



Gülru Necipoğlu

Gülru Necipoğlu is the Aga Khan Professor of Islamic Art and Director of the Aga Khan Program for Islamic Architecture in the Department of History of Art and Architecture at Harvard University. She is the Editor of *Muqarnas* and *Supplements to Muqarnas*. In 2011 she edited *Muqarnas 28*, which includes her “Editor’s Foreword: In Memoriam: Oleg Grabar (1929–2011),” and vol. 12 in the *Supplements to Muqarnas* series: *Mir’at al-quds (Mirror of Holiness): A Life of Christ for Emperor Akbar*, author: Pedro Moura Carvalho; transcription and translation: Wheeler M. Thackston.

She recently offered the following courses: “Architecture in the Early Modern Mediterranean World: A Cross-Cultural Perspective,” a seminar co-taught with Alina Payne; the seminar “Ottoman Architectural Culture and Urbanism in the Age of Sinan”; “Monuments of Islamic Architecture,” a General Education course (Aesthetic and Interpretive Understanding) co-taught with David Roxburgh; and the proseminar “Architecture of the Early Modern Islamic Empires.”

Throughout the past year Gülru supervised the Turkish translation of her book, *The Age of Sinan: Architectural Culture in the Ottoman Empire* (London, Reaktion Books, 2005, 2010), expanding

it with full quotations of Ottoman Turkish primary sources. The book was translated by Gül Çağalı-Güven with Ottoman transliterations by Hesna Taşkömür, and will be published in 2012 by Bilgi University Press, Istanbul.

Gülru was invited to deliver the lecture “Visual Cosmopolitanism and the Aesthetics of Fusion: Artistic Interactions with Renaissance Italy at the Court of Sultan Mehmed II,” at the INHA (Institut national d’histoire de l’art), Paris, on May 13, 2011. She delivered the plenary panel keynote lecture, “Art and Architecture in Muslim Societies,” at the conference “Beyond Golden Age and Decline: The Legacy of Muslim Societies in Global Modernity, 1300–1900” (NEH Project on Bridging Cultures Initiative, George Mason University, March 14, 2011).

Gülru and Cemal Kafadar co-organized an international symposium, “Architecture, Culture and Science,” co-sponsored by Mardin Artuklu University and Harvard University. The symposium was held in Mardin, Turkey, on March 17, 2011. She chaired the panel on “Architectural Heritage of Mardin and Its Relationship to the Antique Past.” A two-day bus tour of Islamic monuments and Syriac-Christian monasteries of Mardin, Midyat, and Cizre accompanied the symposium.

Gülru co-organized another international conference at Harvard with Alina Payne, “Ornament as Portable Culture: Between Globalism and Localism,” April 12–14, 2012. She

delivered a paper titled “Early Modern Floral: Ottoman Ornament between Naturalism and Mimetic Abstraction” as part of the session on “Early Modern Global Affinities.” They plan to publish the conference proceedings.

Gülru chaired the following panels: “Shifting the Scales,” at the Harvard international conference “The Mediterranean Criss-Crossed & Constructed” (April 28–30, 2011); and “Architecture of Tekkes and Dergahs,” at the Boğaziçi University international conference “Alevi-Bektashi Shi’i Communities in the Ottoman Realm: Sources, Paradigms and Historiography” (December 13–15, 2010). She was a commentator at the workshop on “Ebussuud and His World of Thought” held at Sabancı University (December 16–18, 2010).

Gülru also participated in two workshop meetings held in Istanbul for the publication project “Topkapı Palace Albums, H. 2153 and H. 2160” (August 8–10 and December 26–27, 2011). Accompanied by scholarly essays, the Turkish-Japanese-English versions of the facsimile volumes will be published by MAS Matbaası, Istanbul, 2012–13.

As part of another long-term project, she finalized the table of contents and commissioned authors to write essays for a two-volume collection she will co-edit with Finbarr Barry Flood for The Blackwell Companion Series: *A Reader of Islamic Art and Architecture, 650 to the Present*. The publication of these volumes is tentatively scheduled for 2014–15.



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

Gülru launched yet another publication project for the Supplements to Muqarnas series (2015–16), to be preceded by a Harvard AKPIA workshop, which will be held in the next spring term. The volume will contain essays along with an edition of MS Török F. 59 (Hungarian National Library), an early inventory of the Islamic manuscripts collection kept at the Topkapı Palace Treasury, compiled by the royal librarian in 1502–3. Cemal Kafadar, Cornell Fleischer, and Gülru are co-editing the volume, which will include a facsimile and transliteration of the Arabic inventory and a full critical apparatus, accompanied by essays and studies by a team of scholars from Harvard University and the University of Chicago. The text of this rare manuscript is currently being prepared by Himmet Taskömür.

On November 18, 2011, Gülru arranged a one-day meeting at the Department of History of Art and Architecture at Harvard University, bringing together all the Aga Khan Professors with representatives of the Aga Khan Foundation (Geneva) and directors and curators from the Aga Khan Museum (Toronto) to discuss future collaborations. This meeting took place the day after Dr. Michael Brand delivered his AKPIA lecture at Harvard on plans for the Toronto museum.

On a sad note, Gülru organized a memorial service for Harvard's first Aga Khan Professor, Oleg Grabar, who died on January 8, 2011. The service was held on April 23rd at the Memorial

Church in Harvard Yard. Followed by a reception at the Busch-Reisinger Museum, this touching event was co-sponsored by the Aga Khan Program at Harvard University and the Historians of Islamic Art Association. Personal remembrances presented by faculty, family, students, and friends have been posted on the AKPIA website (<http://agakhan.fas.harvard.edu/>).

A conference commemorating the first anniversary of Professor Grabar's death was held on January 8, 2012, at the Sakıp Sabancı Museum, of which he was a Board Member. Gülru gave the opening lecture, "In Memoriam, Oleg Grabar (1929–2011)." At this conference, titled "Oleg Grabar's Contributions to the History of Turkish and Islamic Art/Architecture," his former students and students of students delivered personalized talks.

An abridged version of the Memorial Minutes of Oleg Grabar, Aga Khan Professor of Islamic Art, Emeritus, prepared by a committee (William Graham, Thomas Lentz, and David Roxburgh) chaired by Gülru, were read by her at the Harvard Faculty of Arts and Sciences Meeting on April 10, 2011. The long version of the Grabar Memorial Minutes is available on the websites of the *Harvard Gazette* and *Office of the Secretary*.

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



David Roxburgh

David J. Roxburgh, Prince Alwaleed Bin Talal Professor of Islamic Art History, returned to teaching in Fall 2010. In 2011, he presented papers on different topics, including “Illustrating al-Jazari: Text and Image in *al-Jami’ bayn al-’ilm wa al-’amal al-nafi’i sina’at al-hiyal* (Compendium of Science and Useful Practice in the Making of Mechanical Devices),” at Mardin Artuklu University; “Abd al-Rahman al-Sufi’s Uranometry Treatise *Kitab suwar al-kawakib al-thabita* (Book of Forms of the Fixed Stars) c. 965,” in the conference “Aesthetics and Techniques of Lines Between Drawing and Writing,” CIHA Colloquium, at the Kunsthistorisches Institut in Florence; and “Troubles with Perspective: Case Studies in Picture-Making from Qajar Iran in the 1800s,” in the conference “In the Wake of the Global Turn: Propositions for an Exploded Art History Without Borders” at the Clark Art Institute. He is preparing talks for, among others, conferences on ornament and script at Harvard University and Dumbarton Oaks, respectively, scheduled in 2012.

Work on the publishing front yielded several essays in 2011, including: “The Qajar Lacquer Object” and “Beyond Books: The Art and Practice of the Single-Page Drawing in Iran,” for the exhibition catalog celebrating the Norma Jean Calderwood gift of Islamic art to the Harvard Art Museums; “Visualizing the Sites

and Monuments of Islamic Pilgrimage,” in *Architecture and Its Representation in Islamic Arts*, ed. Margaret Graves (2011); and a review of the exhibition on gifts held at the Los Angeles County Museum of Art (Summer 2011), currently on view at the Museum of Fine Arts Houston, “Foreign Exchange: On Gifts of the Sultan: The Arts of Giving at the Islamic Courts,” *From the Vault* column, *Art Forum* 49, 9 (2011). He also completed “The Illustrated Book in Mongol Iran” for a volume on the art of the Mongols to be published early in 2012. He will soon complete his first version of an essay on al-Hariri’s *Maqamat*, to be published in *Muqarnas* in 2012, and after this and other smaller projects are completed he will turn full-time to a book-length study about text and image in medieval Arabic manuscripts.

Short trips to work in libraries and museums in Europe and Turkey are planned for 2012. Over spring break in 2011, Roxburgh traveled to southeastern Turkey with Gülru Necipoğlu, Cemal Kafadar, and other scholars for a conference at Artuklu Üniversitesi in Mardin. They had the good fortune to travel to sites in the region, including Cizre, Dara, Kiziltepe, and Midyat. In May, he traveled to Peru as part of an excursion of some twenty sophomore History of Art and Architecture concentrators and faculty members led by Professor Thomas Cummins. They visited monuments and museums in Lima; Andean Inca sites at Pisac, Ollantaytambo, Cuzco, and Machu Picchu; and the Moche and Chimu sites in the vicinity of the modern cities of Chiclayo and Trujillo on the north coast.

Although this seemed very far away from Islamic art and architecture, Roxburgh was struck by the productive comparisons that could be drawn between Christian conquest and conversion in the New World and Christian reconquest in old Spain, particularly how the comparison obtains to the adaptation and transformation of pre-existing spaces of worship and sacred sites. A visit to Florence in June included research at the Museo Galileo and its collection of Islamic scientific instruments, particularly Ibrahim b. Sa’id al-Sahli al-Wazzan’s celestial globe of 1080/85.

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

8  
issue

AKPIA  
AKTC

2011-2012



## 2011-2012 Post-Doctoral Fellows



Persis Berlekamp

Persis earned her PhD from Harvard University in 2003 and since 2005 has taught Islamic art history at the University of Chicago, where she is an Assistant Professor. She is particularly interested in how art produced under the new world order of the Mongol period (central and eastern Islamic lands, thirteenth to fifteenth centuries) engaged with and renegotiated lasting legacies of Abbasid intellectual life. During her Aga Khan Fellowship, she is pursuing this interest through a new research project on the forms, materials, and theories of medieval Islamic talismans. The research will result in a book, tentatively titled, *Petrified Powers: Medieval Islamic Talismans*. She is also continuing her ongoing study of the illustrations in Rashid al-Din's early fourteenth-century illustrated Persian manuscript concerning Chinese medicine. Persis is the author of *Wonder, Image, and Cosmos in Medieval Islam* (Yale University Press, 2011), an analysis of illustrated Islamic wonders of creation manuscripts.

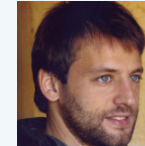


Nevnihal Erdoğan

Nevnihal is a professor in the Department of Architecture of the University of Kocaeli in Turkey. She received her PhD in Architecture from Istanbul Technical University in 1992 and taught at Trakya University from 1991 to 2006. She has supervised master's theses in architectural design theory and has completed various architectural projects. She was a visiting scholar at the University of California's School of Social Ecology in 2001 and at the University of Wisconsin's School of Architecture in Milwaukee in 2007.

Nevnihal is interested in the interrelation of culture and architecture, housing, and settlements. Her publications on historical and urban Istanbul, Edirne, and İzmit appeared in the *Journal of Architecture and Planning Research*, *Social Indicators Research*, and *Open House International*. She is the author of four books and over forty papers.

During her tenure as an AKPIA Post-Doctoral Fellow, Nevnihal will investigate the urban history and architectural context of Ottoman Edirne.



Ruggero Longo

Ruggero comes to Harvard from Rome where he works in Tuscia University's Cultural Heritage Department. He earned his PhD in the Memory and Matter of Artwork with a specialization in archaeometry, and his research focuses on the medieval *opus sectile* mosaics of Norman Southern Italy and cross-cultural relationships in the medieval Mediterranean. His present research—which concerns the *opus sectile* decorations in Mamluk Cairo, its relationship with Norman Sicily, and the language of ornament in medieval Mediterranean—has led him to Sicily and Egypt.

In 2009, he began a research project focused on Arab-Norman Palermo and the cathedrals of Cefalù and Monreale, which he hopes will be nominated for the UNESCO World Heritage List upon its completion. Inspired by the medieval church of San Menna, he organized a conference, "Intorno alla chiesa di San Menna in Sant'Agata de'Goti" in 2010. He has since been conducting archaeological research on and an analysis of the Royal Palace in Palermo.

**2011-2012**  
**Post-Doctoral Associates**



**Nasiba Baimatowa**

Nasiba is a returning AKPIA associate. She completed a degree in architecture at the Moscow Institute of Architecture in 1990 and an honors PhD in Central Asian Archaeology and Architecture at Free University of Berlin in 2002. Her thesis, covering 5,000 years of the history of vaulted architecture in Central Asia, was published in *Archaeology in Iran and Turan 2008*, a German Archeological Institute series. Nasiba's area of interest is Central Asian architecture and art.

With a John-Paul Getty Grant, Nasiba conducted research on Buddhist-Manichaeian temples of Turfan Oasis in western China. With a Gerda Henkel Grant, she researched the stucco décor of Hulbuk Palace in Tajikistan. At AKPIA she presented a paper on "Calligraphic Ornaments in the Architecture of Northern Khurasan" and submitted an article on wall inscriptions for the book *Writing on the Wall*. She is currently writing an article on early Islamic ornaments of Khurasan for submission to *Muqarnas*.



**Tülün Değirmenci**

Tülün received her PhD in the Department of Art History at Hacettepe University in 2007. She has taught in the Art History Department at Pamukkale University as an associate professor since 2009. Her dissertation focused on the relationship between the iconography of illustrated books and power struggles at the Ottoman court during the reign of Osman II; her study was published as a book.

Tülün spent the summer of 2011 at Harvard as a visiting Associate and enjoyed studying in Widener Library. Her present interest is the popularization of court-based narratives and images; how the interaction between two spheres, the court and the city, was manifested in the "popular" literary tradition and visual culture in the pre-modern Ottoman milieu. She is also interested in the history of books and the reading practices of the Ottomans.



**Elaheh Kheirandish**

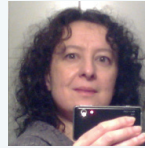
Elaheh is a historian of science (PhD, Harvard 1991) with a specialty in sciences in Islamic lands, and her main research area is the history of mathematical sciences with a focus on mixed mathematical-physical sciences such as optics and mechanics. Her projects and publications range from the Arabic and Persian traditions of ancient Greek sciences to the applications of the new technologies to historical studies. She has received awards from the National Science Foundation and the Dibner Institute for the History of Science and Technology. She has also curated exhibits at Harvard University and at Brown University, and led film and multimedia productions on early science. She has been a lecturer at Harvard in the Departments of History of Science, Classics, and Near Eastern Languages and Civilizations. She has also taught in the Freshman Seminar Program, and at the Harvard Extension and Summer Schools.

## 2011-2012 Graduate Students



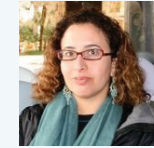
Amity Law

Amity is completing her book *Cultural Modeling and Identity: A Spatial History of the Mediterranean*, which examines the trans-regional permeation of visual, spatial, and material cultures with the concepts of connectivity, reflexivity, and referentiality, as well as the spatial dimensions of authentication. Having completed a 2011 *Muqarnas* submission on Mahoma Rami, she is now preparing articles to address facets of the master mason-sculptor Carli's dimensional understanding and architectural production. In addition to organizing four sessions on "Rethinking Cultures and Identities in the Medieval Mediterranean" for the 47th International Congress on Medieval Studies (2012), she will present "Imag(in)ing Space: Visual Creativity in Mobile Knowledge." Amity's newest book project discusses creativity and the aesthetics of pilgrimage and performance via the prosopographical and demographical, labor migrations, and local and interregional collaborations. She continues to edit a volume for Brill and is planning a conference focused on the intersections of art and architectural history, archaeology, and anthropology.



Laura E. Parodi

Laura is based in Genoa, Italy. She is currently vice-team leader of COMSt5, part of a European network for the study of Oriental manuscripts. She has taught extensively at MIT, University College Dublin, the University of Oxford, and two Italian universities. Her edited volume, *The Visual World of Muslim India: The Art, Culture and Society of the Deccan in the Early Modern Era*, is forthcoming from I.B. Tauris in 2012. She is currently working on a *Muqarnas* Supplement on early Mughal court ceremonial with Wheeler M. Thackston, to be followed by a monograph on the mid-sixteenth century *kitābkhāna* in Kabul. Current research interests range from Mughal albums (with articles recently published in [www.asianart.com](http://www.asianart.com), *Ars Orientalis*, and forthcoming in the *Journal of Islamic Manuscripts*) to the history and historiography of Islamic gardens (with a series of articles to be finalized in 2012, and a lecture delivered for the Harvard AKPIA program).



Yasmine Al-Saleh

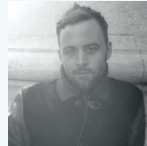
Awarded the GSAS Dissertation Completion Fellowship, Yasmine spent the 2010-2011 academic year researching and writing her dissertation entitled, "Licit Magic: The Touch and Sight of Islamic Talismanic Scrolls." While balancing dissertation work, she delivered a baby boy named Zayd Nicholas Scull in May. During this academic year, Yasmine plans to continue writing her dissertation and to enjoy motherhood. She is currently based in Kuwait and holds a bachelor's degree in Philosophy from Bryn Mawr College (1996), and a master's degree in the History of Art from the University of Pennsylvania (2002).

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



Anastassiia Botchkareva

Ana is a fifth-year graduate student, working on her dissertation under Professors David J. Roxburgh and Gülru Necipoğlu. Her project examines naturalistic trends in early-modern Persianate representational practices in the context of contacts with European artistic models; she is working with Safavid and Mughal albums and single-page compositions of the late sixteenth through mid-eighteenth centuries as repositories of formal experimentation and artistic networks of cross-cultural exchange. Ana spent the past year traveling on a Sheldon Fellowship to explore and document Persianate albums in collections in Paris, St. Petersburg, Berlin, and London. This year Ana has a fellowship at the Metropolitan Museum of Art to conduct research in the Islamic department's collection and begin writing her dissertation. At the Met, she is focusing on the Kevorkian, Davis, and Bellini albums and dispersed album folios.



Peter Christensen

Peter is a PhD candidate in Architecture at Harvard University. His research centers on the practice and historiography of geopolitics as a field of inquiry since the nineteenth century onwards and its implications on spatial practices, with particular interest in infrastructure and the borders of Islamic and Judeo-Christian civilizations. His current doctoral research considers cultural, technological, and architectural exchanges between the German, Austro-Hungarian, and Ottoman Empires in tandem with the speculation and construction of the Berlin-Baghdad Railway from 1872 to 1914.

This year, Peter is on a Fulbright Scholarship conducting archival research towards his dissertation, which includes the recent discovery of lavishly illustrated and previously unpublished topographic and settlement maps of a broad swath of the Ottoman Empire extending from Konya to Baghdad, executed by German engineer Wilhelm von Pressel between 1872 and 1878. Peter holds a BArch from Cornell University as well as an MDesS and AM from Harvard.



Merih Danalı

Merih is a fifth-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 the History of Art at Pennsylvania State University.

Her research at Harvard focuses on the visual encounters between Byzantium and the Ottomans between the thirteenth and fifteenth centuries before the fall of Constantinople, and the impact of these encounters on the emergence of new modes of representation in both cultures. Merih spent the past spring and summer conducting dissertation research in the museums, collections, libraries, and archives of Italy, Greece, France, Turkey, and the United Kingdom.

During the current academic year she has been working on two chapters of her dissertation as a residential fellow at Koç University's Research Center for Anatolian Civilizations in Istanbul.

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

8  
issue

AKPIA  
AKTC

2011-2012



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



Farshid Emami

Farshid is a graduate of SMarchS AKPIA at MIT and a first-year PhD student in the History of Art and Architecture at Harvard. Before attending MIT, he worked as an architect and urban designer in Tehran. His research has been focused on Safavid urban architecture and modernist architecture and urban planning in twentieth-century Iran. In his second year of studies at MIT, Farshid became involved in two research projects: the first was on university campuses in the Islamic world and the second involved the ArchNet digital library. He spent the summer in Cambridge studying French at the Harvard Summer School. He is looking forward to five years of intense work on Safavid architectural history at Harvard.



Jesse Howell

Jesse spent much of 2011 engaged in archival research for his dissertation, working primarily in the Croatian State Archives of Dubrovnik, Croatia. In October he participated in an international workshop organized by the Art, Space, and Mobility initiative at the Kunsthistorisches Institut in Florenz, presenting original research on the tribute ambassadors of the Republic of Ragusa.



Zeynep Oğuz

Zeynep is spending the fall semester in Istanbul writing her dissertation. In her thesis, “Multi-Functional T-shaped Zaviyes in the Early Ottoman Context,” she analyzes the convent complexes commissioned by Ottoman rulers and the military elite in the fourteenth century. Last summer, Zeynep took an intensive Greek language course, and—thanks to generous research grants from the Aga Khan Program and the GSAS GSC—visited the remaining early Ottoman and late Byzantine sites relevant to her work in Greece. In the spring semester, Zeynep will resume teaching and writing her dissertation. She presented a paper on the earliest Ottoman architectural complexes in Macedonia at a history conference held at Ss. Cyril and Methodius University in Skopje in November 2011. In May 2012, she is presenting another paper, entitled “Cosmopolitan Architecture of Murad I’s Complex in Bursa,” at the International Congress on Medieval Studies in Michigan.

8  
issue

AKPIA  
AKTC

2011-2012



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



Katie Pfohl

Katie is a curatorial fellow in the American Wing of the Metropolitan Museum of Art, where she is working on her dissertation, entitled “American Painting and the Systems of World Ornament,” which examines the influence of non-Western ornament on American painting and design of the nineteenth and early twentieth century. Katie gave a paper last spring at the Yale Center for British Art and will be participating in a symposium this spring at the Metropolitan Museum. Having spent the summer at the Winterthur Museum and Library on a dissertation writing fellowship, Katie will spend the year doing research at the Metropolitan Museum, Cooper-Hewitt Museum, and New York Historical Society. Katie also teaches at the New York Historical Society, and this year she will offer a class on the history of photography and a class on art and science.



Ünver Rüstem

Ünver is in the penultimate year of his PhD and has begun writing his thesis, which explores the advent and development of Ottoman Baroque architecture in eighteenth-century Istanbul, with a focus on the period’s sultanic mosques. As a supplement to the fieldwork he has already conducted there, he will return to Istanbul in the summer of 2012 in order to look at previously neglected sources that shed light on how and why the great stylistic shifts of eighteenth-century Ottoman architecture occurred. Ünver’s first article—a study of a series of Ottoman inserts added to the *Shahnama* of Shah Tahmasp—is being published in *Muqarnas* 29, and he has been invited to present a paper on the marble Ottoman tombstones of Cyprus at an interdisciplinary conference on Famagusta to be held in Budapest in October 2012.



Abbey Stockstill

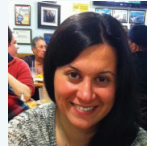
Abbey Stockstill received her BA in Near Eastern Languages and Civilizations from the University of Pennsylvania, where she concentrated in Arabic and medieval Islamic society. Her interest in art history stems from a variety of experiences at Penn’s University Museum, including an internship in the Archives and working on a team to present the exhibit, “Archaeologists and Travelers in Ottoman Lands.” She also has archaeological field experience working at Tell es-Sweyhat in Syria. Abbey hopes to focus her studies at Harvard on the relationship between Islamic Spain and North Africa.





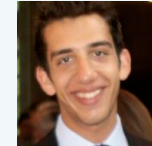
Melis Taner

Melis is a third-year PhD student in the Department of History of Art and Architecture. 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 Sabancı 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 sixteenth- and early seventeenth-century Ottoman and Safavid miniature painting. She is interested, in particular, in the works of the painter Nakşi, as well as in art production outside the court. This past summer she had the opportunity to do some preliminary archival work in Istanbul, as well as manuscript research at the Chester Beatty Library in Dublin.



Deniz Türker

Deniz is in the third year of her joint PhD in Middle Eastern Studies and the History of Art and Architecture. She spent the summer completing her qualifying paper on a late nineteenth-century Ottoman antiques dealer. Having taken qualifying exams in early September, she then had the opportunity to focus on her Arabic studies, while serving as a teaching fellow and writing fellowship applications. She has also begun to compile sources and bibliography for her dissertation project on Yıldız, the last Ottoman palace at the turn of the century. She recently was given the opportunity to work with Professors Gülru Necipoğlu and Alina Payne on the upcoming conference on ornament. In April, she and her husband became the proud owners of a lovely six-year-old dog, Olive. They are fascinated with her unwavering resolve in terrorizing the squirrel community of Cambridge.



Ömer Ziyal

Ömer is a fourth-year PhD candidate in the Department of History of Art and Architecture. Last year, Ömer taught the fall-term undergraduate seminar “Methods of Art History” and served as the teaching fellow for the spring lecture course “Monuments of Islamic Architecture,” which was co-taught by Professors Gülru Necipoğlu and David J. Roxburgh. He passed his general exams last spring and is spending the current academic year undertaking dissertation research in Turkey on a Frederick Sheldon Traveling Fellowship. His dissertation, preliminarily titled “The Making of an Ottoman Capital: Edirne’s Urban Landscape, 1361–1488,” investigates the city’s architectural and urban history from a cross-cultural perspective. Ömer received his AB summa cum laude in Comparative Literature from Princeton University in 2008 and was awarded the AM in History of Art and Architecture from Harvard in 2011.



## AKPIA Staff



Julie Ann Ehrenzweig

Julie Ann is the Aga Khan Program coordinator. She graduated from New York University with a bachelor's degree in Classical Civilization and Hellenic Studies with a minor in Italian Studies. She has continued to pursue her interest in language studies and hopes to travel to the Balkans in the near future.



Karen A. Leal

Karen is the Managing Editor for *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. In addition to ushering in *Muqarnas* 28 (2011) and *Muqarnas* 29 (2012), she also edited *Mir'at al-quds (Mirror of Holiness): A Life of Christ for Emperor Akbar*, by Pedro Moura Carvalho, the twelfth book in the *Muqarnas Supplements* series. She will soon begin working on *Muqarnas* 30, which will commemorate the publication's thirtieth anniversary.

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 was an editor and translator for the Ottoman Court Records Project sponsored by the Packard Humanities Institute and Harvard's Center for Middle Eastern Studies. 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 held fellowships from the Library of Congress, the Fulbright Commission, the Packard Humanities Institute, and the Institute for Turkish Studies, among others.

Although her research normally 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, she is presenting a paper entitled "An Ottoman Egyptian Obelisk in New York: An Examination of Shifting Landscapes in the Gilded Age" at the 2012 MESA conference. A chapter she wrote 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 University Graduate School of Design and Harvard University Press, 2010).



## Documentation Center



András Riedlmayer

As bibliographer in Islamic art and architecture, András has directed AKPIA's Documentation Center at Harvard's Fine Arts Library since 1985. He is responsible for acquiring, preserving, and providing reference and access to North America's largest and most comprehensive research collection on the visual cultures of the Islamic world. Last spring András went on a buying trip to Turkey and Europe, adding hundreds of rare items to the collection. What he enjoys most is assisting students, faculty, and visiting scholars with their research. In the past year, he has presented lectures on the architectural patronage of Hurrem, the Ukrainian-born wife of Sultan Süleyman the Magnificent (Harvard Ukrainian Research Institute); on the native Islamic architectural heritage of Southeastern Europe (Südost-Institut, Regensburg); and on the role of heritage in the shaping of memory in postwar Bosnia (Meertens-Instituut, Amsterdam). In December 2011 András testified as an expert witness at the UN war crimes tribunal in The Hague at the trial of former Bosnian Serb president Radovan Karadžić.

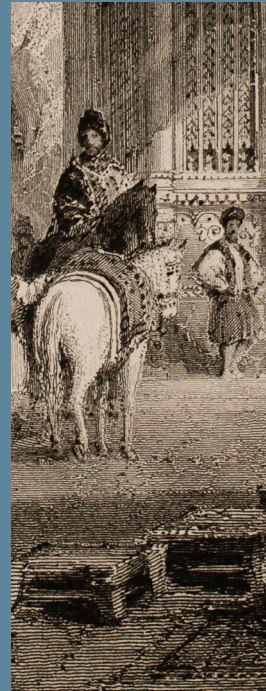
AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &

THE AGA KHAN TRUST FOR CULTURE

8  
issue

AKPIA  
AKTC

2011-2012



8  
issue

AKPIA  
AKTC

2011-2012



THE  
PRINCES ISLANDS

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

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

### 2011-12 HARVARD GRADUATE SCHOOL OF DESIGN ACTIVITIES

#### Lectures and Events

##### October 6

“Le monde selon l’architecture”

At the Ecole Speciale d’Architecture, Paris

**Hashim Sarkis**

Aga Khan Professor of Landscape Architecture  
and Urbanism in Muslim Societies

##### October 7-8

“Bleu Outremer: The Displacement of  
Geography in Le Corbusier’s Urbanism”

At Le Corbusier Foundation conference in  
Istanbul

**Hashim Sarkis**

##### November 1

“Redefining: Alteration Projects in Historic  
Istanbul”

At the GSD

**Han Tümertekin**

Architect, Istanbul

##### November 9

“A Second Functionalism: Form, Flexibility,  
and the Architecture of Schools in the United  
States during the 1950s”

At the Mahindra Center, Architecture and the  
Humanities Series

**Hashim Sarkis**

##### March 29-30

“Women Making Democracy” Conference

At the Radcliffe Institute

**Hashim Sarkis (moderator)**

##### March 26-September 7

“Tenacious Women: Activists in a Democratic  
Society”

Exhibition At the Schlesinger Library

**Curated by Samaa Eliman, GSD ‘12**

##### April 11

“DA DA A NADAAA”

Aga Khan Public Lecture

at the GSD

**Nader Tehrani**

**Followed by discussion with Farshid Moussavi**



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

## Courses | Fall 2011

**GSD 01310: Istanbul: Between Contour and Silhouette: Linking Architecture and City around Istanbul's Süleymaniye Complex**

Professor Hashim Sarkis and Erkin Ozay, Visiting Fellow, Aga Khan Program GSD

The studio explores how an architectural project could relate to the city through the manipulation of the ground line and the skyline. The practical aim is to propose a series of autonomous but related architectural interventions around the Süleymaniye Complex in Istanbul in order to connect it physically and programmatically to the surrounding quarters of the old peninsula, while partaking in the definition of the city's skyline. The focus will be on manipulating the contour lines and skyline, but also on extroverting the courtyard building type.

*The Süleymaniye Complex:* The Süleymaniye Complex (or *külliye*) is named after its patron, the Ottoman sultan Süleyman the Magnificent (reigned 1520–1566). It was designed and built from 1551 to 1557 by the famous court architect Sinan and is considered one of his more mature and sophisticated urban complexes. In addition to the mosque, described by Le Corbusier as the “sphinx,” the Complex consisted of a religious school or madrasa, a library, a hospice, a hospital, and a bathhouse or hammam. Even though these programs were added incrementally around the mosque, they compose

a very well calibrated frame, giving the Complex a remarkable internal coherence. These different buildings also carefully mediate between the mosque's skyline and the panorama of the city and between the constructed ground of the Complex and the topography of the hill.

Recognized by UNESCO as a world heritage site in the mid-80s, the Süleymaniye has undergone several changes in function but has maintained its powerful hold on the city's skyline. Despite the radical changes in its uses and in the surrounding area, it remains one of the most remarkable urban complexes in the city.

*Context:* Historically, the district surrounding the Süleymaniye housed the “white collar” employees of both the kulliye and adjacent government institutions. Since the 19th century, the state institutions and the court have moved to the northern part of the city, leaving the old city and the area around the Süleymaniye to slowly deteriorate. By the mid-1980s, at the time when it was classified as a World Heritage site, this area had become a notoriously crime-ridden neighborhood with small-scale manufacturing outfits. A revitalized urban economy and a succession of active mayors have turned the city around but in some cases at the expense of such historic areas as the Süleymaniye. Some of the urban interventions around it have also led to cutting it off from the rest of the city. In 2006, the national government passed a law to protect and renew some culturally significant sites including Süleymaniye. While the Complex is

being restored, the surrounding neighborhoods are also undergoing a transformation, much of it highly contested by the working class neighborhoods and by the historic commission. One of the aims of the studio is to help re-enliven the surrounding neighborhoods by connecting them better with the Complex itself as a source of urban vitality and formal clarity.

*The Contour and the Silhouette:* The site and the complex fall between two formal strategies that the studio aims to explore. On the one hand, the relationship between the ground plane of the Complex and the topography of the hill exemplifies contouring as a method of extracting a planar succession out of a three-dimensional form. On the other, the skyline of the Complex is a masterful example of how a building's silhouette can capture, in its intense articulations, the three-dimensional identity of a building or city. The studio proposes to recast architecture between these two geometries of extraction, an incremental iteration from contour to form and an intense inscription from skyline to full volume.

*The Panorama and the Courtyard:* The panorama has long provided a representational and experiential structure to the city of Istanbul. There is no city that shows as much face as Istanbul. Because of its topography and the way that the waterways drop the middle ground, the city affords the frequent unfolding of panoramas. Since Sinan, Istanbuli architects have understood and mastered the techniques

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

of placing a building in the city as panorama. In a sketch he made of the city during his visit in 1911, Le Corbusier highlighted the relationship between the different parts of the city based on the panoramic logic. This logic eventually inspired his image of the contemporary city. In parallel, and despite their deep interiority, the courtyard buildings of the Süleymaniye Complex offer another way of understanding the relationship between a locality and the totality. By internally exposing the sectional changes of the hillside and by relating directly to the sky, they uncover another repertoire of moves that link architecture to city. The studio aims to explore, expand, and forge continuities between these seemingly opposed repertoires.

*The Campus and the City:* In the past twenty years, several university campuses have been built in and around Istanbul. Whether as reclaimed industrial sites or as new developments on the fringes of the city, these campuses have invariably suffered from isolation and a lack of connection to their surrounding neighborhoods. They have also negatively affected the continuity of these neighborhoods and their vitality. By returning to the Süleymaniye Complex, the studio aims to draw out strategies of continuity that could be applied to the contemporary context of Istanbul.

*Studio Project:* As a way of linking the complex to its surrounding neighborhoods and of helping them benefit from its recent rehabilitation, the studio proposes to insert a technical school and

visitors' services in the gaps that exist between the historical frame of the Complex and the surrounding city. In the first two weeks of the semester, the students will develop an in-depth analysis of the complex and its relationship to the surrounding city based on the themes of the studio. Each student will then develop his/her own design project for the identified sites. The aim is to generate a coherent urban design strategy out of a series of discreet architectural interventions.

A trip to Istanbul will be scheduled in the first week of October, when the students will also be able to attend a conference organized by the Le Corbusier Foundation and Bilgi University in celebration of the 100th anniversary of Le Corbusier's visit to Istanbul. The studio is the fifth in a series of studios on Istanbul taught in parallel with studios at Bilgi University by Professor Han Tümertekin. The studio will also benefit from the participation of Erkin Ozay, research fellow in the Aga Khan Program at the GSD.

### **GSD 04408: Situating the Modern: Modern Architecture and Vernacular Tradition** Sibel Bozdoğan

From National Romanticism in the late 19th century to Critical Regionalism debates in the 20th century, architecture's ability to evoke a sense of place, locality or identity has been valued as a form of resistance to the hegemony of supra-national discourses such

as imperial neo-classicism and "International Style" modernism, respectively. At the same time, such preoccupations with geographical and cultural specificity have also informed "invented traditions" of various kinds—formal/stylistic appropriation of vernacular traditions in the service of modern identity politics from colonialism and nationalism to tourism and theme parks. With a cross-cultural perspective that transcends the Western/non-Western binary, this course offers a historical overview of the search for national, regional, or cultural expression in modern architecture over the last century, addressing the ambiguity of this quest between its "critical" and "commercialized" versions. In a lecture/seminar format, it will cover major debates and critical theories of national, regional and/or vernacular modernisms, with selected case studies from Europe, the Mediterranean, and the Middle East.

### **GSD 05210: Cities by Design**

Rahul Mehrotra, Joan Busquets, Jose Castillo, Felipe Correa, Fares El-Dahdah, Alex Krieger, A. Hashim Sarkis

Cities by Design is a year-long course that studies urban form. Each semester, Cities by Design will explore five urban case studies to expose students to a range of factors that affect the design of contemporary cities in various geographical contexts. The case studies will focus on both the urban condition as a whole by exploring processes of urban evolution, and on the study of urban fragments or projects.

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

8  
issue

AKPIA  
AKTC

2011 - 2012



8  
issue

AKPIA  
AKTC

2011 - 2012



THE  
PRINCES ISLANDS

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

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

Each case study will be taught during a two-week module, comprising four lectures and one discussion section.

Two main pedagogical objectives guide the course. The course will allow students to establish a broader definition of the “urban,” forging commonalities amongst a diversity of cities. It will also provide the historical and comparative material to identify the urban characteristics and design strategies that render particular cities distinct. Comparative analyses of the urban case studies will be guided by the following eight themes, which will be explored through the lectures, section discussions, and assigned readings:

- The city’s genealogy and key historical events, phases of development, & patterns of growth
- The ways in which the terrain, geography, and infrastructural development constrain and present opportunities for the city’s development and ambitions
- The city’s planning and design culture and decision-making institutions
- The challenges that social equity present to planning and design in the city
- The orchestration of the city’s relationship to the broader region

- How the particular city contributes to a definition of the “urban” condition
- The framing and design of key urban projects/ case studies
- The city’s planning institutions, historical conditions, urban forms, or ambitions, etc., that have contributed to its iconicity in a global context.

---

### Courses | Spring 2012

---

#### **GSD 01508: Extreme Urbanisms II: Speculations and Alternative Futures for the Mumbai Metropolitan Region**

Rahul Mehrotra, Gareth Doherty

The studio will engage with the Mumbai Metropolitan Region (MMR) as its site for enquiry, research, and design propositions. The pedagogical thrust of the studio is to explore the potential for urban design and planning as well as landscape, architecture, and real estate as instruments for spatial imaginations at the metropolitan scale. This studio will be the first of a three-year thematic exploration of the Mumbai region, which will range from looking at infrastructure and ecology, to questions of housing, urban systems, and form. The studio will have both research and design components that will focus on a menu of predetermined questions with regional implications. Project formulation will be an important component of the studio. The studio will explore issues of extreme urbanism in the form of social, cultural, and economic disparities and how these manifest themselves in the MMR. Social interactions, public space, and the broader issue of how design and planning can facilitate new imaginations for the metropolitan region will be central to the discussions. The intent will be to evolve new understandings of the contemporary potential of the MMR and to position urban design and planning as well as landscape,

8  
issue

AKPIA  
AKTC

2011-2012



THE  
PRINCES ISLANDS

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

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

architecture, and real estate as instruments for a broader strategy plan that is more nuanced in terms of the ecologies that it recognizes and socially inclusive in its propositional dimension. The studio is open to all departments at the GSD, and will collaborate with the Loeb Fellowship and MDesS programs, as well as students and faculty from Harvard Business School, Harvard Kennedy School, and Harvard Law School.

### GSD 0521: Cities by Design II

Rahul Mehrotra, Eve Blau, Jana Cephas, Felipe Correa, Peter Rowe, A. Hashim Sarkis

Cities by Design is a year-long course that studies urban form. Each semester, Cities by Design will explore five urban case studies to expose students to a range of factors that affect the design of contemporary cities in various geographical contexts. The case studies will focus on both the urban condition as a whole by exploring processes of urban evolution, and on the study of urban fragments or projects. Each case study will be taught during a two-week module, comprised of four lectures and one discussion section. The Spring Case Studies include: Quito, Detroit, Istanbul, Shanghai, and Berlin. These are distinct from those presented during Fall 2011.

Two main pedagogical objectives guide the course. The course will allow students to establish a broader definition of the 'urban,' forging commonalities amongst a diversity of cities. It will also provide the historical and

comparative material to identify the urban characteristics and design strategies that render particular cities distinct. Comparative analyses of the urban case studies will be guided by the following eight themes, which will be explored through the lectures, section discussions, and assigned readings:

- The city's genealogy and key historical events, phases of development, & patterns of growth
- The ways in which the terrain, geography, and infrastructural development constrain and present opportunities for the city's development and ambitions
- The city's planning and design culture and decision-making institutions
- The challenges that social equity present to planning and design in the city
- The orchestration of the city's relationship to the broader region
- How the particular city contributes to a definition of the "urban" condition
- The framing and design of key urban projects/ case studies
- The city's planning institutions, historical conditions, urban forms, or ambitions, etc., that have contributed to its iconicity in a global context.

### GSD 09109: Advanced Research Seminar: School for Year 2030

Erkin Ozay, Hashim Sarkis

What might American education look like in the year 2030? By that time, today's newborns will become college freshmen. The task of looking ahead at today's American educational system is an opportunity to think about the long-range future through collaboration between the disciplines of Design and Education.

In the first part of the seminar, Hashim Sarkis and Deborah Jewell-Sherman of the Harvard Graduate School of Education will propose a series of lectures addressing the future of education in relation to school facility typologies, community models, technology, and sustainability.

In the last part of the seminar, students from the Graduate School of Design and the Graduate School of Education will collaborate as "designers" and "clients" in a pedagogical exercise focusing on developing an intervention strategy for an existing Boston school or a design proposal for a new facility. The outcome of this common workshop will be exposed in a final presentation at the end of the seminar.





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

### GSD 09121: New Geographies Lab Research Seminar

A. Hashim Sarkis

The course invites the students to examine emerging agglomerations of settlement that transcend the limitations of the global city, or cosmopolis.

Much of the literature about urban development today presents the cosmopolis as the inevitable outcome of globalization with which we have to contend. World migration patterns towards the urban, collective ecological risks, and the global economy are generating intense but ultimately undesirable cities. We have benefited enormously from two decades of rigorous documentation and analysis of this condition, but this 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 overlook many of the radically different morphologies and typologies that are emerging. Ultimately, many of these methodologies compromise the originality and potential of emerging forms of settlement.

The course starts with the premise that emerging agglomerations could provide clear alternatives if studied through different parameters and without the prejudice towards the “urban.” In parallel with a set of readings and discussions, the students proceed to analyze specific case studies and to model them using

larger regional and trans-regional criteria. The aim of the course is to generate a repertoire of new categories of settlement within which architectural interventions could be more effective.

Geography as Paradigm. Increasingly designers are being compelled to address and transform larger contexts and to give these contexts more legible and expressive form. New problems are being placed on the tables of designers (e.g., infrastructure, urban systems, regional and rural questions).

Problems that had been confined to the domains of engineering, ecology, or regional planning are now looking for articulation by design. This situation has opened up a range of technical and formal possibilities that had been out of reach for designers. The need to address these “geographic” aspects has also encouraged designers to re-examine their tools and to develop means to link together attributes that had been understood to be either separate from each other or external to their disciplines. (For example, in the past decade, different versions of landscape urbanism have emerged in response to similar challenges).

Yet engaging the geographic does not only mean a shift in scale. This has also come to affect the formal repertoire of architecture, even at a smaller scale, with more architects becoming interested in forms that reflect the geographic connectedness of architecture, through its ability

to bridge between the very large and the very small (networks and frameworks) or to provide forms that embody geographic references (e.g.: continuous surfaces, environmentally integrated buildings).

Curiously, while most of the research around these different attributes has tended to be quite intense, the parallel tracks of inquiry have remained disconnected. For example, the discussion about continuous surfaces in architecture ignores the importance of continuity of ground in landscape ecology. The seminar does not propose that a common cause is driving these different geographic tendencies but it does insist that a synthesis is possible, even necessary, in order to expand on the formal possibilities of architecture and its social role.

This makes the need to articulate the geographic paradigm all the more urgent, because the synthesizing role that geography aspired to play between the physical, the economic, and the social is now being increasingly delegated to design.

The aim of the course is to expose the workings of this latent paradigm and to help articulate and direct them towards a more productive synthesis. Even though the term geographic is used primarily in a metaphorical way to designate a connection to the physical context, the paradigm does overlap with the discipline of geography. The history of geography is strongly linked to the history of discovery

8  
issue

AKPIA  
AKTC

2011-2012

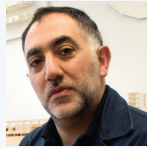


AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &  
THE AGA KHAN TRUST FOR CULTURE

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

and colonization. The instruments for the discovery of territory were extended into its documentation and then, in turn, were extended into its appropriation and transformation. And yet the discipline has evolved to become more diverse and broad, to become institutionalized around geographic societies; to split into human and physical geography producing very different approaches and even subject matters; then to disintegrate (as in the case of Harvard) and migrate into other disciplines (sociology, public health, information systems); and then to be revived around central contemporary issues such as globalization. The paradigmatic role of geography in our thinking about design in this course could be taken in the narrower sense of geographic as being an attempt to study the relationship between the social and the physical at a larger territorial scale but also to attempt a synthesis along the lines of “high” geography by design.

## 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; and Square One: Martyrs' Square, Downtown Beirut, Lebanon. 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 the new town hall for the city of Byblos, a housing complex for the fishermen of Tyre, a park in downtown Beirut, and several urban and landscape projects. His work has been widely published and exhibited, most recently at the Biennales of Shenzhen

Hong Kong, Venice, and Rotterdam, and at 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), coeditor, 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 GSD. From 2002 to 2005 he was also Director of the Master in Design Studies (MDesS) program and the Doctor 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.

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



Rahul Mehrotra

Rahul Mehrotra is Professor of Urban Design and Planning and Chair of the Department of Urban Planning and Design at the GSD. He is also a member of the steering committee of Harvard's South Asia Initiative, as well as a practicing architect in Mumbai.

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*, *Archiworld*, *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, coauthored, 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. His most recent book, *Architecture in India since 1990*, was published in August 2011.

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 engaged as an activist in the civic and urban affairs of the city. He 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 (2008–2010 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 in Urban Design with distinction from the GSD. He has taught at the University of Michigan (2003–2007) and at the School of Architecture and Urban Planning at MIT (2007–2010).

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

8  
issue

AKPIA  
AKTC

2011-2012



THE PRINCES ISLANDS

AGA KHAN PROGRAM, GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY



Sibel Bozdoğan

Sibel Bozdoğan holds a professional 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 during spring semesters. She works on transnational histories of modern architecture and urbanism in Europe, the United States, the Mediterranean, and the Middle East, with a specific focus on Turkey. She has published articles internationally, coauthored a monograph on the Turkish architect Sedad Hakkı Eldem (1987), and coedited 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. She was one of the curators of the exhibition “Istanbul 1910–2010: City, Built

Environment and Architectural Culture” held in Istanbul Bilgi University in Fall 2010 and has recently completed *Turkey: Modern Architectures in History*, coauthored by Esra Akcan for Reaktion Books (2012).

8  
issue

AKPIA  
AKTC

2011-2012



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

THE PRINCES ISLANDS

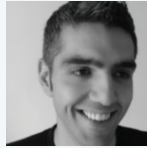


## AGA KHAN PROGRAM, GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

 2011-2012  
 Visiting Fellows


Manuel Heitor

Manuel Heitor is Full Professor at the Instituto Superior Técnico, IST, the engineering school of the Technical University of Lisbon, and served as Secretary of State for Science, Technology, and Higher Education in the Government of Portugal from March 2005 to June 2011. He earned a PhD at London's Imperial College in 1985, and did post-doctoral training at the University of California San Diego. He pursued an academic career at IST, where he served as Deputy-President from 1993 to 1998. Since 1995, he has been Research Fellow of the IC2 Institute, Innovation, Creativity and Capital, at the University of Texas, Austin. He was the founding director of IST's Center for Innovation, Technology and Policy Research, designated in 2005 by the International Association of Management of Technology, IAMOT, as one of the top fifty global centers of research on "Management of Technology." In 2003, he received the *Dibner Award* from the Society for the History of Technology.



Erkin Özay

Erkin Özay is an architect and a lecturer at the Harvard Graduate School of Design. He received his BArch degree from Middle East Technical University in Ankara (1998) and his MArch II degree from Harvard University (2001). He has practiced at various places in Istanbul, the Greater Boston area, and London, focusing on residential, institutional, and urban development projects. He has won numerous design awards as a collaborator and for his own practice. His award-winning proposal for a high-density housing competition in New Orleans was exhibited at the 2006 Venice Architecture Biennale. Erkin Özay recently taught a studio with Prof. Hashim Sarkis at Harvard University, focusing on the Süleymaniye Complex and its relationship with Istanbul's historic peninsula. He will be teaching a seminar in Spring 2012 titled "School for Year 2030" in partnership with the Harvard Graduate School of Education. His current research focuses on the clash between Istanbul's expanding transportation infrastructure and the historic city.

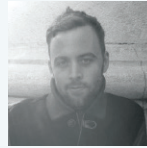
## Students



Amin Alsaden

Amin Alsaden is a first-year PhD student. His research interests include the role of politics in determining forms of architectural Modernism in non-western contexts; civic and cultural developments, institutes, and their historiography; and museology and the social, cultural, and cognitive role of architecture in relation to artistic and curatorial practices. Amin's dissertation will focus on architectural developments in Baghdad in the postwar years up to the fall of the monarchical regime, a period that witnessed unprecedented intellectual and artistic growth and multifaceted cultural production.

Amin holds a Master's in Architecture from Princeton University and a Bachelor in Architecture, with a Minor in Interior Design, from the American University of Sharjah. He has worked at various architectural practices, most recently at OMA and MVRDV in the Netherlands, where his experience involved large-scale urban proposals and high-rise buildings, as well as cultural projects including art districts, museums, and exhibition design.



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 field of inquiry since the nineteenth century onwards, and its implications for spatial practices, with particular interest in infrastructure and the borders of Islamic and Judeo-Christian civilizations. His current doctoral research considers cultural, technological, and architectural exchanges between the German, Austro-Hungarian, and Ottoman Empires in tandem with the speculation and construction of the Berlin-Baghdad Railway, 1872–1914. In 2011–2012, Peter is on a Fulbright Scholarship conducting archival research towards his dissertation, which includes the recent discovery of lavishly illustrated and previously unpublished topographic and settlement maps of a broad swath of the Ottoman Empire extending from Konya to Baghdad, executed by the German engineer Wilhelm von Pressel between 1872–1878. Peter holds a BArch from Cornell University and a MDesS and AM from Harvard.



Saira Hashmi

Saira Hashmi is a doctoral candidate at the Harvard 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 Middle East. She is developing models that will help in maximizing reuse of water sources and minimizing water consumption, by investing in appropriate efficient sets of water, saving technologies within the city along with unconventional water resources. Her research on water scarcity explores the connection between the cultural and technological sides of ecological solutions. Her background is in civil and environmental engineering, and she received her Masters in Environmental Engineering from Harvard University.

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

8  
issue

AKPIA  
AKTC

2011-2012



## Recent Graduate



Aylin B. Yildirim Tschoepe

Aylin B. Yildirim Tschoepe received the Graduate Engineer Diploma in Germany in 2003 and began working as an architect on public and private projects soon after. In 2007, Aylin received a Master of Science degree after carrying out case studies in informal settlements in Istanbul, proposing an alternative strategy for gecekondu upgrading. As a Doctor of Design candidate at Harvard in her final year, Aylin is pursuing an academic career in the fields of urban studies and anthropology. At the GSD, Aylin has worked as a teaching fellow for seminars and design studios. Her research interest lies in interdisciplinary approaches to issues resulting from rapid urbanization and migration in regard to urban and rural development. Concurrently, Aylin began a PhD in Anthropology and Middle Eastern Studies at the GSAS at Harvard in Fall 2011; this will allow her to expand and deepen her expertise in interdisciplinary work, research, and teaching.



Antonio Petrov

Antonio Petrov received his doctorate from Harvard University. In his work he explores a range of subjects that include material culture, cultural memory, and postmodern paradigms inscribed in sacred architecture, landscapes, and urban formations. His research traces the emergence of new spatial paradigms in ecclesiastical architecture and argues that postwar American Protestantism not only overcame the traditional signification of sacred architecture, but also its dichotomy of form, function, and aesthetics. To this end, he is working on publishing his dissertation, titled "Superordinary! New Paradigms in Sacred Architecture." Presently, he is editor-in-chief of *DOMA*, a bilingual magazine in Macedonia, and of the fifth volume of the Harvard journal *New Geographies*. In volume 5, "The Mediterranean," he aims to spatialize the Mediterranean as a larger geographic entity that straddles conventional boundaries between cities and hinterlands, and conceptualizes it as possessing a geographic, spatial, and cultural meaning beyond known boundaries, cultures, and geo-political contours.



2011–2012 LECTURES AND ACTIVITIES

Fall 2011 “An Evening With...” Lecture Series



September 19

*The Avenue of Sphinxes, Luxor, Egypt: Historical and Cultural Challenges in Urban Design*

**Hala Nassar**

Associate Professor in Planning & Landscape Architecture, Clemson University

October 3

*The Work of the Aga Khan Planning and Building Services in Pakistan*

**Hafiz Sherali**

Chairman, Aga Khan Planning and Building Services, Pakistan

November 7

*Panoramic Urbanism: Visualizing Urban History in Istanbul*

**İpek Türeli**

Post-Doctoral Fellow, AKPIA@MIT

December 5

*Bioclimatic Devices and Adaptations at Alijares Palace (Alhambra, 14th century) and Other Nasrid Buildings*

**Luis José García Pulido**

Post-Doctoral Fellow, AKPIA@MIT

Spring 2012 “An Evening With...” Lecture Series



February 13

*Formation of Marinid Madrasas and the Ornate Archiving of Sovereignty*

**Riyaz Latif**

Post-Doctoral Fellow, AKPIA@MIT

March 19

*Modernity, Citizenship and Urban Space: Public Beaches and Swimming Pools in Early Republican Istanbul*

**Sibel Bozdoğan**

Visiting Lecturer, AKPIA@MIT

April 2

*The Art of Mediation: Aesthetics and the Imagination in Islamic Ornamental Art*

**Samir Mahmoud**

Post-Doctoral Fellow, AKPIA@MIT

April 9

*African Identity in Post-Apartheid Public Architecture: White Skin, Black Masks*

**Jonathan Noble**

Associate Professor, School of Architecture and Planning  
University of the Witwatersrand, Johannesburg

April 23

*Architectural Discontext*

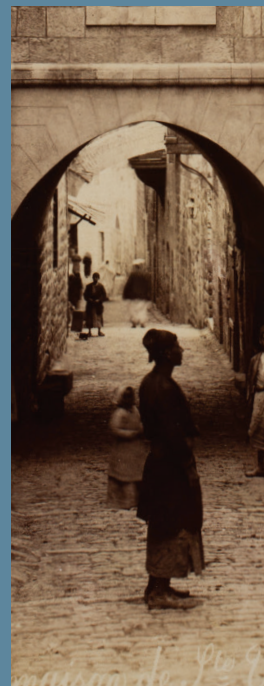
**Makram el Kadi & Ziad Jamaledine**

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

8 issue

AKPIA AKTC

2011-2012



maison de St. P.

8  
issue

AKPIA  
AKTC

2011-2012

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

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

REUNION EVENT

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

AKPIA@MIT 30th ANNIVERSARY REUNION



September 30 and October 1, 2011 at MIT

Thirty years have passed since the first PhD in an Islamic architecture topic was granted at MIT. The honour goes to Saleh al-Hathloul (PhD, 1981), with his dissertation “Tradition, Continuity and Change in the Physical Environment: The Arab-Muslim City.” Since then, more than 20 PhD dissertations and 135 SMArchS theses on Islamic architecture and urbanism have come out of MIT, all sponsored and supported by the Aga Khan Program for Islamic Architecture.

Founded in 1979 with a generous endowment from His Highness the Aga Khan and housed at Harvard University and MIT, the Aga Khan program is dedicated to the study of Islamic architecture, urbanism, visual culture, landscape, and conservation. Today, AKPIA is recognized as the leader in the study of architecture in the Islamic world. Its success is measured by the success of its graduates, many of whom occupy leading positions in the profession, in academe, and in various artistic and developmental fields all around the world.

We gather at this AKPIA reunion at MIT to celebrate these achievements and the people behind them. AKPIA is very proud of its graduates, and AKPIA is very proud of the role it has played in their education and in advancing their careers. We hope to continue playing those roles for years to come, and we hope that we can depend on the expertise and generosity of our graduates to strengthen our program and further its mission.

Nasser Rabbat

Aga Khan Professor and Program Director, MIT

AKPIA@MIT COURSES OFFERED

FALL 2011 COURSES

4.214J / 11.314J

Water, Landscape and Urban Design

Anne Spirn, James Wescoat

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.

8  
issue

AKPIA  
AKTC

2011-2012



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

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

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 the 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 continue last year’s focus on the ultra-urban Mill Creek watershed of West Philadelphia in light of the Philadelphia Water Department’s landmark proposal to reduce combined sewer overflows through green infrastructure.

### 4.217J / 11.315J

#### Disaster Resilient Design

James Wescoat

This seminar was conceived during the period of the Haiti earthquake, BP oil spill, and Indus River flooding, and it was revised after the 2011 tsunami in Japan. It asks how can designers and planners contribute to disaster resilience?

The field of disaster-resilient design is growing, but gaps remain between the professions of environmental design and hazards mitigation. Few planning and design schools focus on hazards. Green building movements have also devoted limited emphasis to hazards preparedness, mitigation, and reconstruction. For example, the LEED rating system has few

credits for natural hazards preparedness (though USGBC is committed to changing that).

The range of environmental hazards is formidable. It encompasses rapid-onset geophysical events such as earthquakes, landslides, flash floods, tsunamis, and volcanic eruptions; technological disasters that include chemical accidents and spills; and long duration events that are sometimes referred to as creeping environmental problems (e.g., drought, erosion, and climate change). Some scholars include violent conflict and terrorism. In the wake of major disasters, design schools often mobilize studios to address that particular event. While well intentioned, this approach has limited prospects for building deep understanding, practical expertise, and long-term benefits for the people and places at risk.

### 4.614

#### Religious Architecture and Islamic Cultures

Christian Hedrick

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, pan-Islamic, and universal and cross-cultural contexts.

### 4.621

#### Orientalism and Representation

Sibel Bozdoğan

Seminar on the historiography and politics of representation, with special focus on Orientalist traditions in architecture, art, literature, and scholarship. Critically analyzes pivotal texts, projects, and images that informed the cross-cultural encounters between Europe and the “Orient” from Antiquity to the present. Discusses how political and ideological attitudes and religious beliefs informed both the construction and reproduction of Western knowledge about the Islamic world as well as the revisionist “Oriental” self-representations. Research paper required.

8  
issue

AKPIA  
AKTC

2011-2012



*maison de St. P.*

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

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

### SPRING 2012 COURSES

#### 4-154

#### Architecture Design Option Studio - Affordable Housing in KSA

Makram el Kadi  
Ziad Jamaledine

#### Socio-Cultural Context:

Access to adequate housing has been a central issue in socio-economic policies and urban governance dynamics since the creation of the modern states in the Middle East. From the utopia of the suburban detached houses of North America, to the slums of Mumbai, and the cities of living dead in Cairo, lies a range of housing “conditions” that present clear testimony of the complex matrix of issues and forces that come into play.

Acute rural to urban migration, coupled with some of the world’s highest ratios of population growth, leaves countries in the Middle East, and their governments, struggling with the rising challenge of access to adequate housing for the vast majority of the population. The latest events of uprising and unrest loosely referred to as the “Arab Spring” will definitely push this matter to the forefront. Reports indicate a shortage of anywhere between 4.25 to 6 million housing units in these countries, collectively, until 2015, with an estimated annual take-up rate of 1.25 to 1.5 million units a year.

Whilst it may be argued that the challenge is predominantly economic in nature, and that

governments and countries have not been able to accommodate their citizens with respect to access to housing due to shortages of all kinds (shortage of land, shortage of money, shortage of regulation, shortage of technical building capacity), the Kingdom of Saudi Arabia, one of the largest exporters of oil in the world, and the richest Arab country, presents a particularly interesting case study: it does not suffer from the shortages listed above, yet no more than 20% of the population own their homes. In this studio, we argue that a key hurdle for access to adequate housing in this context is the shortage of imagination and lack of design sensitivity to the needs of the end user. Golf course residential compounds and high-rise modern apartment buildings do not seem to be among the “adequate” housing types desired by the vast majority of Saudi Arabian families, the bulk of whom belong to the middle and lower middle class, on the income level scale.

#### Site:

The studio aims at investigating design typologies for adequate housing for middle and lower middle income Saudi families. It will take as a case study the city of Riyadh, capital of KSA, where the students will pick their sites after the initial workshop and site visit. The sites will re-examine through infill within the existing urban fabric, the conditions of affordable housing, from notions of privacy, to those of accessibility, constructability, and ecology, and from the scale of the unit, to that of the urban block/tray, to that of the larger city block.

#### Program and Typological Investigation:

The focus will be on developing a home/dwelling rather than a house, the difference being one of a spatial experience that is set within the cultural backdrop of Arabian/Saudi patterns of domesticity. The studio will address the idea of expanded living at the collective scale in relation to the culture of privacy by shuffling the housing programmatic components either internally to create a larger public entity or externally by introducing urban amenities within the housing component. This notion of expansion will also be addressed at the unit scale by designing a flexibility that caters to the expansion and growth of the family unit.

#### Research:

Students will benefit from close exposure to the issues at play through presentations by officials from various public authorities such as the municipality of Riyadh, Ministry of Public Works and Housing, and The King Abdallah Charitable Foundation for Cooperative Housing, as well as from the perspective of developers, presented by Al Mutawir—studio advisor—a private real estate developer with interest in affordable housing projects in KSA, and other GCC countries that have expressed interested in helping the students with their research.

4.216J / 11.316J

Landscape and Urban Heritage Conservation—  
Delhi Nallah Project

James Wescoat

This workshop introduces students to the theory and practice of urban landscape and environmental heritage conservation in the Indo-Islamic context. Theoretically, this field is charged with issues of cultural identity, environmental quality, historicism, and heritage. It entails multiple methods of inquiry and associated challenges of synthesis, analogy, and conservation design. The practice of conservation design in South Asia is entering a new phase of sophistication, which contributes to the theory and practice of the field internationally. Students will gain firsthand experience of these connections by working on a nallah (stream-sewer) conservation design project with the Aga Khan Trust for Culture (AKTC) in the Nizamuddin area of south Delhi, an area that encompasses Sufi shrines, Mughal tomb-gardens, and modern infrastructure projects. The larger AKTC project in Nizamuddin links cultural heritage conservation with environmental management and socioeconomic development. Students will spend ~10 days in India during IAP in January 2012. We will meet leading conservation professionals, the Archaeological Survey of India (ASI), and environmental organizations in Delhi. We will take short trips to conservation projects across greater Delhi and to Agra for comparison with the nallah restoration project in Delhi.

4.611 / 4.613

Civic Architecture in Islamic History—  
Istanbul: From Imperial Capital to Global City

Sibel Bozdoğan

This lecture course 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, architecture, 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, the speculative apartment boom, and squatter developments, transforming Istanbul from a "shore city" to a "hinterland city"; and 4) the "branding" of Istanbul as a global city since the 1980s: trans-national spaces of consumption, gated communities, and suburban sprawl. 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. Lectures will be supplemented by selected readings and films. Course requirements include a number of short response essays and/or architectural/urban analysis assignments throughout the semester and a final in-class examination/content review at the end of the semester. Graduate students can choose to write a research paper in place of the final examination.

4.616

Selected Topics on Culture and Architecture—  
Global Perspectives on Modern Architecture

Sibel Bozdoğan

The inherited Eurocentric biases of the historiography of modern architecture have more recently been dismantled in favor of recognizing the plurality, heterogeneity, and differences of modern architectures across the globe. Recent critical theories and revisionist histories have articulated the need to abandon the very idea of a central, singular, and canonic modernism or "a European master narrative" claiming distinction from what was perceived to be its lesser, derivative extensions in peripheral geographies ("non-Western", "Third World" or "other" modernisms, to cite some of the terms in circulation). What is proposed instead is a "cosmopolitan modernism"—one that is de-centered, worldwide, and heterogeneous; a global history that explores the circulation, translation, and domestication of architectural/urban ideas and forms, not just between the

8  
issue

AKPIA  
AKTC

2011-2012



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

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

industrialized West and the countries typically grouped under the term “Third World,” but among different “Third World” countries themselves.

This seminar seeks to review the growing body of recent scholarship paradigmatic of such trans-national perspectives in the history of modern architecture—not only studies of individual countries like Turkey, Japan, China, India, Iran, Brazil, Mexico, and Indonesia (such as Bozdoğan, 2001; Akcan, 2012; Oshima, 2009; Kuan, 2002; Lu, 2005; Prakash, 2002; Grigor, 2009; Deckker, 2001; Carranza, 2010; and Kusno, 2000 and 2010) but also broader and comparative regional studies (such as Duanfang Lu, ed., *Third World Modernism: Architecture, Development and Identity*, 2010; Mark Crinson, *Modern Architecture and the End of Empire*, 2003; J.F. Lejeune, Michelangelo Sabatino, eds., *Modern Architecture and the Mediterranean*, 2010; and Sandy Isenstadt and Kishwar Rizvi, eds., *Modern Architecture and the Middle East*, 2008, as well as special issues of the *Docomomo Journal on Caribbean, Middle East and Africa*). Through these selected works, the seminar will explore the role of architecture in the making (and continuous re-negotiation) of modern national identities of countries outside Europe and North America, from their colonial/imperial beginnings in the 19th century to the building of post-colonial/post-imperial nation states in the 20th century and the more recent effects of globalization and neo-liberal economic integration in the 21st.

Through weekly discussion of selected texts and contexts, we will focus on how imported discourses of modern architecture and urbanism are contested, selectively appropriated, and transformed in peripheral geographies, reflecting the complex internal dynamics and the specific national projects of these countries. The overall objective of the seminar is to critically map the field, identify theoretical and methodological issues common to such trans-national studies of modernism, and discuss the ways in which they open up, contribute to, or transform the history, theory and criticism of modern architecture. Seminar participants will be required to make class presentations on selected topics/texts/countries and submit a major research paper at the end of the semester.

### 4.625J / 11.378J

#### Water Reading Group: Water-Conserving Design

James Wescoat

The reading group is intended for graduate students who have a core interest in water—in environmental design, history, planning, engineering, and/or policy. Water poses some of the most challenging problems to societies around the world. It resonates with profound meanings of life, livelihood, beauty, death, and destruction. It is a fascinating molecule.

Group members should have a major water project in mind or underway that requires systematic reading in the field, e.g., a master's thesis, doctoral dissertation, literature review, consulting project, or publication.

Individual projects will vary by discipline, phase of development, and outcomes, but we will have a shared approach, and will gain by exchanging information on the latest research in the field. We will have common reading tasks, organized by scale. I will give short talks on the historical development of each scale of water management to complement the discussion. In addition, we will build upon MIT's Rethinking Water theme to identify issues and interests across all five Schools. Our Water Reading Group can help shape, as well as participate, in this agenda.

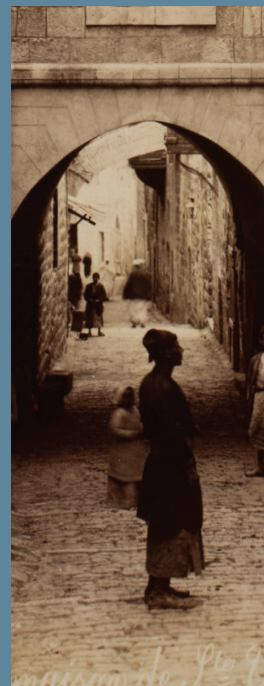
AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &

THE AGA KHAN TRUST FOR CULTURE

8  
issue

AKPIA  
AKTC

2011-2012



## Faculty



Nasser Rabbat

Nasser Rabbat is on leave in 2011–12 and is spending the year as a fellow at the Radcliffe Institute for Advanced Study. He is writing a book tentatively titled *The Story of Islamic Architecture*, and putting the final touches on two other books: *L'art Islamique à la recherche d'une méthode historique* and *Al-Naqd Iltizaman (Criticism as Commitment)*, which should come out soon. He lectured widely this last year in places from Boston to Chicago, Montreal, Cleveland, and Doha, Qatar, on topics ranging from the Arab Spring to the history of Cairo to the historiography of Islamic architecture. He also organized and chaired a panel, "The Global Architect in the Free Trade Age," for the MIT 150th Anniversary celebration, and a symposium on the occasion of the 30th Anniversary Alumni Reunion of AKPIA@MIT. He served as a discussant in a session on Oleg Grabar's contributions at the MESA Annual Meeting, Washington, D.C. His publications last year include "What's in a Name? The New 'Islamic Art' Galleries at the Met," (January 2012); "MIA and the Memory of Ibn Tulun," in *Reflections on Islamic Art*, ed. Ahdaf Soueif (Qatar Museum Authority, 2011); "The Pedigreed Domain of Architecture: A View from the Cultural Margin," in *Perspecta* 44; "Mosques and the Western Claim of Secularism," in *Faith in the City: The Mosque in the Contemporary Urban West*

(London: The Architecture Foundation, 2011); "Circling the Square: Architecture and Revolution in Cairo," *Artforum* (April 2011); in addition he wrote several articles on the Arab Spring and the Syrian Revolution online: *Jadaliyya.com*, <http://www.jadaliyya.com/pages/contributors/33681> and *Le Monde Diplomatique* <http://www.mondiploar.com/article3400.html>. Beside serving on a number of executive boards in 2011–12, Professor Rabbat consulted on a few projects in Qatar, Egypt, and Saudi Arabia.



James Wescoat

James Wescoat is conducting research and teaching on Water and Landscape Design in South Asia. This year he co-taught short workshops on Disaster-Resilient Design in Lahore, Pakistan, and Minami Sanriku, Japan. He gave lectures on water history, heritage, and design in South Asia at the World Economic Forum in Davos, the Indian National Trust for Art and Cultural Heritage in New Delhi, the Freer and Sackler Galleries of Asian Art in Washington, D.C., the University of London School of Oriental and African Studies, the Aga Khan Program for Islamic Architecture at Harvard, and the Annemarie Schimmel Memorial Lecture at the Metropolitan Museum of Art. Jim is a co-organizer and speaker on water research at the MIT Environmental Research Forum, and a member of the National Research Council Committee on Himalayan Glaciers and Climate Change. As this update goes to press, he will be taking a group of graduate students to Delhi for a Water and Landscape Heritage Conservation workshop led by the Aga Khan Trust for Culture in the Nizamuddin area of Delhi.



## Visiting Faculty



Sibel Bozdoğan

Sibel Bozdoğan holds a professional 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 semester. She works on trans-national histories of modern architecture and urbanism in Europe, the U.S., the Mediterranean, and the Middle East, with a specific focus on Turkey. She has published articles internationally, 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. She was one of the curators of the exhibition on “Istanbul 1910–2010: City, Built Environment and Architectural



Makram el-Kadi

Born in Beirut in 1974, Makram el Kadi received his bachelor of architecture degree from the American University of Beirut in 1997 and his master’s of architecture from the Parsons School of Design in 1999. After working at the offices of Fumihiko Maki in Japan, he joined Steven Holl Architects where for 5 years he was project architect on numerous international projects, among them the World Trade Center proposal with Richard Meier, Peter Eisenman, and Charles Gwathmey, and the winning entry to the Natural History Museum of Los Angeles County competition. Mr. El Kadi taught an architecture studio with Steven Holl at the Columbia University School of Architecture Planning and Preservation GSAPP in 2004 and 2005, and as part of L.E.F.T at Cornell University in 2006. He currently teaches a graduate studio at MIT, where he serves as the Aga Khan Visiting Lecturer. He also has a regular teaching position at Yale, where he was the Louis Kahn Visiting Assistant Professor of Architecture and has been part of the Yale faculty since 2009.





8  
issue

AKPIA  
AKTC

2011-2012



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

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



Ziad Jamaledine

Born in Beirut in 1971, Ziad Jamaledine received his Bachelor's degree in Architecture from the American University of Beirut in 1995, where he won the Areen Award for excellence in design. He received his master's degree in architecture from the Graduate School of Design at Harvard University in 1999. Mr. Jamaledine worked for Steven Holl Architects for 5 years, where he was the assistant to the project architect for Simmons Hall dormitory at MIT (winner of the National AIA Design award in 2003 and the New York AIA award in 2002), and the project architect for the design and development of the Beirut Marina project in downtown Beirut. Mr. Jamaledine co-taught Vertical Studio and Seminar at Cornell University, Third-Year Graduate Advanced Architectural Design Studio at PennDesign, and Vertical Studio at the American University of Beirut, Lebanon.



Christian A. Hedrick

(See PHD students section)

## 2011–2012 Post-Doctoral Fellows



Luis José García Pulido

Luis José García Pulido (Úbeda, Spain) has a doctorate and master's from the University of Granada; his research there was on "Archaeology and Territory." He also holds a master's degree from the University of Seville, where his research was on "Architecture and Cultural Heritage." He is part of the research group "Laboratory of Archaeology and Architecture of the City" (LAAC, Hum-104, EEA, CSIC), and research associate to "Laboratory TRACES (*Travaux et Recherches Archaeologiques sur les Cultures*)," CNRS-University of Toulouse 2-Le Mirail. He researches the history of Islamic architecture, urban planning, territories and cultural landscapes, medieval and ancient hydraulic systems and devices, and architectural heritage documentation and restoration.

His PhD dissertation was a finalist for first prize at IUACC (University of Seville). His book titled *La dimension territorial del entorno de la Alhambra* was published in 2011, while the rest of his PhD research will be published next year by the Alhambra Trust. Beginning in March 2012 Luis will be a post-doctoral fellow in the School of Arab Studies in Granada (CSIC), with a grant from the Juan de la Cierva's Program of the Spanish Ministry of Science and Innovation. His research is on "The Peri-Urban Territory of the Nasrid Cities and the Structures Preserved in Them."



Riyaz Latif

Trained as an architect in India, Riyaz Latif received his PhD in art history from the University of Minnesota. While in residence at AKPIA@MIT, he is working towards converting his dissertation into a book manuscript, tentatively titled “Ornate Visions of Knowledge and Power: Formation of Marinid Madrasas in Maghrib al-Aqsa.” Concurrently, he is preparing an essay for publication on the Marinid dynastic funerary precinct in the fortifications of the Chella on the outskirts of Rabat, Morocco. His paper on the visuality of the Great Mosque of Córdoba in relation to its imagining by the preeminent Urdu poet Iqbal was published in the *Annual of Urdu Studies* (2011).

Broadly, Riyaz’s research interests encompass art and architectural expressions emerging out of composite cultural interactions in the western Mediterranean rim, translation of visual sensibilities through trade and travel, and visual representation and literary practices in Islamicate and Indo-Persian traditions.



Samir Mahmoud

Samir Mahmoud submitted his dissertation in philosophical aesthetics at the Faculty of Divinity, the University of Cambridge. With a Bachelor’s degree in Anthropology (UNSW, Australia), a Master’s degree in the History of Architecture & Urban Design (UNSW, Australia), and a Master of Philosophy (Cambridge), his interests vary widely. He is also the recipient of several awards including the Zappia and Sol Encel Awards for best BA Honours thesis and performance, the Commissioner Hoffman and International Scholarship Awards for Masters of Urban Design & History of Architecture, and the Commonwealth Scholarship for Masters in Philosophy at Cambridge. He recently held the Commonwealth PhD Bursary Scholarship and the Golden Web Foundation PhD Scholarship. His interests range from Islamic mysticism (Sufism) to the history of art and architecture, anthropology, philosophy (Plato and Heidegger, in particular), with a special focus on the imagination.

Since 2005 he has been going on the Grand Tour to Italy, following in the footsteps of the English Grand Tourists of the 17th, 18th, and 19th centuries, visiting, living in, and writing about the hilltop towns and villages they visited. He hopes to publish a book about his travels through Italy at some point. In the meantime,

he takes students on educational tours to Italy, France, and Spain. Last summer he was a visiting research scholar at the Tuscan Classical Academy. He currently teaches a course on the history of art and architecture at the CMC, Cambridge, and at the “Heritage Summers” summer program in Cambridge. He is the author of several publications on comparative philosophy including “Colour and the Mystic Quest,” in *And Diverse Are Their Hues: Colour In Islamic Art and Culture*, ed. Sheila Blair and Jonathan Bloom (New Haven: Yale University Press, 2011).





İpek Türeli

İpek Türeli's research and teaching focus on visual culture, comparative urbanism, and architectural history. She is an Assistant Professor of Architecture at McGill University. While in residence at AKPIA@MIT during Fall 2011, she worked toward the completion of her book manuscript, "Istanbul, Open City: Exhibiting Anxieties of Urban Modernity." Previously, İpek was a Mellon Postdoctoral Fellow in History of Art and Architecture at Brown University. She received her PhD in Architecture at UC Berkeley. Her work was awarded the Regents Fellowship at UC Berkeley, as well as external grants by the Graham Foundation for Advanced Studies in the Fine Arts, and the Middle East Research Competition. Prior to her doctoral studies, she obtained her professional degrees in architecture from the Architectural Association in London and Istanbul Technical University, and has experience in architectural practice in Turkey and the UK. She has taught architectural design studio courses at Middle East Technical University in Ankara and at Berkeley, and architectural and urban history and theory courses at Berkeley and Brown. She is the co-editor of *Oriental Istanbul: Cultural Capital of Europe?*, a book that explores how processes of creative production and exhibition are intertwined with neoliberal urban restructuring.

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

8  
issue

AKPIA  
AKTC

2011 - 2012



## 2011–2012 PhD Students



Azra Dawood

Azra Dawood is a first-year PhD student. She previously graduated from AKPIA's SMArchS program in 2010. In the intervening year, she was the SOM Foundation's Travel and Research Fellow and spent the past year researching inter-War architectural and archaeological projects that were funded by John D. Rockefeller, Jr.

Her research interests lie in the aesthetic and techno-scientific visualization of political change. Currently, she is focusing on the United States' inter-War political engagement with Europe and the Near East, and the country's use of cultural and scientific projects to position itself as a "civilizational heir" to both modern Europe and the ancient Near East. In her work, Azra explores the implications of such ideological and political contestations on architecture, science, and technology.

Azra previously worked as an architect in New York, Austin, and Karachi for almost ten years, and she has a Bachelor of Architecture from the University of Texas at Austin.



Mohamad A. Chakaki

Mohamad A. Chakaki is a third-year PhD student, with research interests in environment-society relations in the Middle East. His current research explores how the pace and scale of urbanization in Persian Gulf states like Qatar and the UAE shape contemporary Gulf societies. This research focuses on the built environment of higher education, or the connections and disconnections between large campus projects and their urban context in cities like Doha, Abu Dhabi and Sharjah. It asks how the built environment influences not only higher or professional learning in fields like design and planning, but also social or public learning in these cities and societies.

Mohamad holds a master's degree with a focus on urban ecology and environmental design from Yale University, and undergraduate degrees in religion and biology from George Washington University.

He is also a Senior Fellow of the Environmental Leadership Program, and a faculty member with the Center for Whole Communities.



Christian Hedrick

Christian is a PhD candidate and architect. He was awarded the Deutscher Akademischer Austausch Dienst (DAAD) Research Fellowship and will be spending the spring of 2012 at the Technische Universität Berlin. There he will be engaged primarily in archival research pertaining to his dissertation, provisionally titled "German Architects and the Encounter with Egypt (1842–1914)." His work utilizes the material generated by these architects in order to contextualize their experience with Egypt and Islamic architecture. His research subjects range from the historiography of architecture in the nineteenth century to architecture's formal and artistic expressions, as well as its cultural implications both in Germany and Egypt. He spent the Fall 2011 semester as a visiting lecturer at MIT for the course "Religious Architecture and Islamic Cultures."

Christian received his Master of Architecture from the University of Michigan and Bachelor of Arts in History from John Carroll University.





Aneka Lenssen

Aneka Lenssen is a sixth-year PhD student. In December 2011, she completed an International Dissertation Research Fellowship from the Social Science Research Council, which took her to archival sites in Cairo, Damascus, Paris, and Rome. The remainder of the 2011–2012 academic year will be spent continuing work on her dissertation, “The Shape of the Support: Painting in Syria’s Twentieth Century,” a study of the painters, painting, and new institutional forms that emerged in Syria after the Second World War. Aneka also continues her service as an officer for AMCA (the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey) and is currently involved in planning the AMCA conference “The Longevity of Rupture: 1967 in Art and Its Histories,” to be held in June at Darat al Funun in Amman, Jordan.



Yavuz Sezer

Yavuz has a BA degree from the History Department of Boğaziçi University in Istanbul (2002). He received his MA degree from the same department (2005), where he worked as a teaching assistant between 2003 and 2005. His thesis was about how the interest in traditional Ottoman domestic architecture appeared in the media of architectural historiography, theater, and painting in early twentieth-century Turkey. He worked as an instructor of modern Turkish history at Koç University in Istanbul in 2007–08. Having completed his coursework at MIT-HTC-AKPIA, he is currently working on his general exams: a syllabus for the class “Art and Ideas in the European Eighteenth Century” (with Dr. Kristel Smentek); and a written exam on “Nineteenth-Century Historiography of Architecture and Art” (with Prof. Mark Jarzombek).

Another current project he is working on is an evaluation of the written account of an 1895 Ottoman expedition in Africa (published in 1898) and its visual components. This is going to be his “qualifying paper.” His dissertation subject, agreed upon by his advisor Prof. Nasser Rabbat and himself, is “Eighteenth-Century Ottoman Library Movement: Architecture, Reading, and the Politics of Knowledge.” For this he did

research in the summer of 2010 and wrote a tentative paper in the fall of 2010.

His areas of interest are the social history of art, history of ideas, historiography of architecture and art, and history of urban planning.



8  
issue

AKPIA  
AKTC

2011-2012



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

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

2011–2012  
SMArchS Students



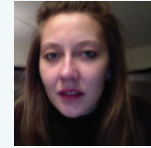
Jenine Kotob

Jenine is currently pursuing a SMArchS degree in the Aga Khan Program for Islamic Architecture at MIT. She completed her BArch at Virginia Tech University in 2010. She currently works as an architectural intern at Dewberry, focusing on public and institutional projects in Boston. Jenine was born in Maryland, lives in Virginia, and was raised by her Palestinian mother and Egyptian father. Her interests lie in the fabrication of identity through the built environment, and the meeting of different identities in areas of conflict throughout the Islamic world. She currently sits on the board of directors for a new non-profit organization, The Red Truck Foundation, which seeks to provide emergency care vehicles to rural areas in the developing world. During the 2012 IAP session, Jenine will be traveling to four Middle Eastern countries (Egypt, Lebanon, Jordan, and the UAE) through the Campus Admissions Arab Mentorship Program at MIT.



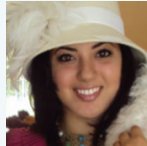
Prassanna Raman

Prassanna is interested in the intersection of architecture, urban planning, and conflict. She is currently writing her master's thesis on the definition of urban resilience in Karachi.



Hanna Rutkouskaya

Hanna Rutkouskaya is a second-year Master's degree student in the AKPIA program at MIT. She is currently working on her thesis titled "Redefining Heritage in Bukhara: The Narrative of Uzbek National Consciousness as Envisioned by the Multiethnic Soviet State." Supported by an MIT AKPIA travel grant, last summer she went to Bukhara, Uzbekistan, where she examined how Bukhara's historical monuments and their preservation during the Soviet time informed the present appearance and identity of the city.



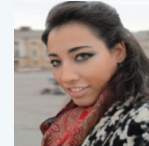
Farrah Sabouni

Farrah is currently a first-year SMArchS student in the Aga Khan Program for Islamic Architecture at MIT. She is interested in integrating the future with the past in areas in the Middle East/North Africa Region that do not want to tear down their history, but rather wish to preserve their culture and traditions while still being able to compete as modern cities. Farrah is currently combining a curriculum centered on the history of Islamic architecture, urban design and planning, and real estate development with her background in architecture and experience in sustainability as a LEED AP BD+C.



Layla Karim Shaikley

Layla Karim Shaikley holds a Bachelors of Arts in Political Science from the University of California Irvine, as well as a MArch from Cal Poly. Layla's interests include post-conflict redevelopment in Iraq and the design issues that surround appropriate design language in the region today.



Summer Sutton

Summer Sutton is currently a second-year SMArchS AKPIA student at MIT, and in 2009 she received a BArch from Cornell University. Her current research focuses on architectural and urban conservation in Fez, Morocco, in the midst of a growing tourist industry.

Summer has previously worked in the Historic Building and Preservation Unit in the Sharjah Municipality in the United Arab Emirates in addition to working as a Visiting Assistant Professor of Architecture at Texas Tech University in 2010. Since then she has lectured at numerous conferences and universities around the world, speaking about architectural development in the United Arab Emirates.

Summer is the Founder and Director of ARCH Technology, a non-profit organization aimed at helping to restore and renovate private property in areas of architectural, urban, and social instability.



## Staff | Aga Khan Documentation Center



Sharon C. Smith

In August 2011, Sharon C. Smith was named as Program Head for the Aga Khan Documentation Center at MIT Libraries. Sharon came to MIT after nearly eight years in the AKPIA Documentation Center at Harvard University, where she served as Visual Materials Cataloger and, most recently, as Visual Resources Librarian for Islamic Art and Architecture. At MIT, Sharon is responsible for creating, developing, and leading a full array of services and programs in support of the faculty, students, and researchers of the Aga Khan Program for Islamic Architecture. Located within MIT's School of Architecture and Planning, AKPIA MIT is focused on Islamic architecture, urbanism, visual culture, and conservation. Sharon also heads ArchNet's current Digital Library while overseeing the development and implementation of the Digital Library for ArchNet 2.0.

Sharon holds a BA (*summa cum laude*) and MA in art history. She 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.



Andrea Schuler

Andrea serves as the Aga Khan Visual Archivist in the Aga Khan Documentation Center at MIT. She provides access to the Aga Khan Visual Archive for students, faculty, researchers, and publishers. Ongoing digitization of the archive has made available images of sites around the Islamic world via MIT's digital image repository DOME (<http://dome.mit.edu>). In FY2011, 7,000 new digital images were added to the online collection, and a number of images from the Documentation Center's collections were contributed to the SAHARA digital image archive.

The Aga Khan Visual Archive is a rich resource consisting of nearly 120,000 images of the Islamic world 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; it documents many monuments, sites, and cities that one cannot find in published works or that have deteriorated or been destroyed.

Andrea has a BA in history from Boston College and a MLIS from Simmons College.





8  
issue

AKPIA  
AKTC

2011-2012

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

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



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, like last year, continues work on pieces by Liszt, including his Sonata, his characteristic pieces on the Villa d'Este, and selections from the *Harmonies poétiques et religieuses*.

8  
issue

AKPIA  
AKTC

2011-2012

AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &

THE AGA KHAN TRUST FOR CULTURE

## ARCHNET

In January 2012, the Aga Khan Documentation Center at MIT became responsible for the curation of the Archnet Digital Library, the intellectual and content core of Archnet, an international online community for architects, planners, urban designers, landscape architects, conservationists, and scholars, with a focus on Muslim cultures and civilizations. Over the past ten years, Archnet has worked to provide digital access to the collections of the Aga Khan Trust for Culture in Geneva, Switzerland, and the Aga Khan Documentation Centers at MIT and Harvard, resulting in a growing library of over 79,000 images and 6,000 publications.

Currently, Archnet is being redesigned to take advantage of advances in hardware and software technology, building on lessons learned over the past nine years, to enhance access to the rich resources in the Digital Library. The new Archnet, being developed in 2013, is a collaboration between the Aga Khan Trust for Culture and the Aga Khan Documentation Center at MIT Libraries. Together, these institutions share an integral education mission to generate and disseminate knowledge and resources; provide fora for debate and discussion; showcase best practices and lessons learned; and, present Muslim visual and material culture with historic, cultural, and geographic specificity.



Andrea Schuler



Dr. Sharon C. Smith