



AKPIA AKTC

2014-2015

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

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AKPIA

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

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

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.

2014–2015 STUDENT ACTIVITIES

Admitting One New PhD Student

Iheb Guermazi

SM University of Washington
Expected Graduation 2020

Admitting Three New SMArchS Students

Muneerah Alrabe

BAR Syracuse University
Expected Graduation 2016

Tanya Ismail

SM University College London
Expected Graduation 2016

Francesca Liuni

BAR Politecnico di Bari
Expected Graduation 2016

Graduating Two SMArchS Students

Chantal el-Hayek

Thesis: *The Last Levantine City: Beirut, 1830-1930*

Allison James

Thesis: *The Architecture of Procession: Political and Spiritual Pathways between the Qutb Shahi Necropolis and Golconda Fortress*

Student Travel Grant Awards

Karthik Rao Cavale

The Road to Dalit Mobility: Rural Roads and Caste Relations in India
Tamil Nadu, India

Dina El-Zanfaly

Making to Learn and Learning to Make
Turkey

Alpen Sheth

Disaster Insurance as planning?
Field Visit to Disaster-prone Areas.
India

Post-Doctoral Fellows

Farhan Karim

The University of Kansas
In MIT residence 3/15- 05/15
Topic: *The broken wings of postcolonial self: Muslim nationalism and the Western Architects in Pakistan, 1947-71*

Dana Sajdi

Boston College
In MIT residence 9/14- 06/15
Topic: *Visualizing Damascus: Arabic Textual Representations from the 12th to the 20th Centuries*

Sumayah Al-Solaiman

University of Dammam
Extended MIT residence from 11/13-01/15
Topic: Architectural precedents and the exploitation of terminology in the contemporary architectural design of Saudi Arabia

Anas Soufan (will be in residence in the Fall 2015)

University of Geneva
Maison des Artistes de Paris
Topic: *The Appropriation of Syrian Urban Space by an Islamic Art in the Era of Modernity: Case of Damascus 1839-1963*

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

2014-2015 LECTURES & ACTIVITIES

FALL 2014 LECTURE SERIES

September 22

*Global Nomads:
Migration and Cultural Mobility in the Current
Profession of Architecture*

Asiya Chowdhury

Design Leader
Ian Schrager Company, New York

October 20

*Homecoming after Death:
An Islamic Cemetery in Austria*

Bernardo Bader

Architect & Principal, bernardo bader
architekten, Dornbirn, Austria

Eva Grabherr

Director of the Center for Immigration and
Integration, Vorarlberg, Austria

Azra Aksamija

ACT/MIT

Nasser Rabbat

AKPIA/MIT

Co-Sponsored with ACT/MIT

November 3

*What Constitutes Excellence in Islamic
Geometric Design?
Historical and Contemporary Best Practice*

Eric Broug

Author and educator, UK

November 17

Conflict, Convivencia, and the Life of Buildings

Michele Lamprakos

School of Architecture, Planning, and
Preservation
University of Maryland-College Park



AKPIA @ MIT ~ FALL 2014 ~ LECTURES

SEPTEMBER 22

*Global Nomads:
Migration and Cultural Mobility
in the Current Profession
of Architecture*

Asiya Chowdhury

Design Leader
Ian Schrager Company, New York

Events are sponsored by the
Aga Khan Program for Islamic



Architecture at
the Massachusetts
Institute of
Technology

OCTOBER 20

6:00 pm in Barthos Theater
20 Ames St. (MIT E15)

*Homecoming after Death:
An Islamic Cemetery in Austria*

Bernardo Bader

Principal, bernardo bader architekten
Dornbirn, Austria

Eva Grabherr

Director of the Center for
Immigration and Integration
Vorarlberg, Austria

Azra Aksamija

ACT/MIT

Nasser Rabbat

AKPIA/MIT

Co-Sponsored with ACT/MIT

NOVEMBER 3

*What constitutes Excellence
in Islamic Geometric Design?
Historical and Contemporary
Best Practice*

Eric Broug

Author and Educator
United Kingdom

Unless noted, events are on Mondays at 6:00 pm in MIT room 3-133.
77 Massachusetts Ave. Cambridge, MA 02139.

Events are free and open to the public.

Please contact us at 617 253 1400 or

e-mail akpiarch@mit.edu or

visit us on the web at web.mit.edu/akpia/www.

NOVEMBER 17

*Conflict, Convivencia,
and the Life of Buildings*

Michele Lamprakos

School of Architecture,
Planning, and Preservation
University of Maryland-College Park



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

SPECIAL WORKSHOP BY ERIC BROUG

November 4, 10:00 am -1:00 pm in MIT room E25-117

A Practical Introduction to Islamic Geometric Design Workshop

Using only a pencil, a straight edge, and a pair of compasses, learn how to make patterns using the same techniques used by craftsmen for centuries. Learn how they used polygonal grids to design and scale their compositions. We will be making two patterns: one from the Al-Aqsa Mosque in Jerusalem, another from the Al-Mustansariyya madrasa in Baghdad.

SPRING 2015 LECTURE SERIES



Callos on a branch of the Barrois floor (the ancient Harun's Damascus, Syria, 1941). Events sponsored by The Aga Khan Program for Islamic Architecture, MIT

AKPIA@MIT SPRING 2015 LECTURES

February 23

Architecture as an Appropriating Apparatus: Muslim Nationalism and Designing Presidential Complex of Islamabad, Pakistan

Farhan Karim

AKPIA@MIT Post-Doctoral Fellow
Assistant Professor, University of Kansas

March 16

Ceci n'est pas Damas: Arabic Prose Topographies of Damascus

Dana Sajdi

AKPIA@MIT Post-Doctoral Fellow
Associate Professor, Boston College

April 27

Culture and Identity: The Architecture of Jewish Holy Spaces in Isfahan, Iran

Mohammad Gharipour

Associate Professor, Morgan State University, Baltimore

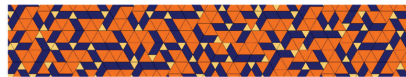
Mondays at 6:00 pm in MIT room 3-133. Free and open to the public.

AKDC@MIT & AKPIA@MIT

AGA KHAN DOCUMENTATION CENTER AT MIT & THE AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE AT MIT

LECTURE AND WORKSHOP BY ERIC BROUG

Eric Broug is an independent author and educator, specialized in Islamic geometric design. Largely self-taught in this subject, he obtained his MA in the History of Art and Archaeology at SOAS in London. He is the author of a popular book "Islamic Geometric Patterns", which is also available in Farsi, Turkish and Dutch. It has been a bestselling Islamic art book since its publication.

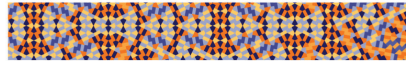


LECTURE - MONDAY, 11/03/14, 6:00 PM - 7:30 PM IN 3-133

What Constitutes Excellence in Islamic Geometric Design? Historical and Contemporary Best Practice

What is the difference between good and great Islamic geometric design? Why should some compositions be considered masterpieces and others not? Over the centuries, craftsmen creating Islamic geometric compositions adhered to design rules. Understanding and creatively applying these rules gave them freedom to make compositions that were indebted to the past while at the same time being new and innovative. What can architects and designers learn from the past to inform the way they might want to use Islamic geometric design in their work?

In this presentation, I will look at examples from history and from contemporary architecture to investigate what characterises good and great Islamic geometric design and, conversely, what does not.



WORKSHOP - TUESDAY, 11/4/14, 10:00 AM - 1:00 PM IN E25-117

A Practical Introduction to Islamic Geometric Design

Using only a pencil, a straight edge, and a pair of compasses, learn how to make patterns using the same techniques used by craftsmen for centuries. Learn how they used polygonal grids to design and scale their compositions. We will be making two patterns: one from the Al-Aqsa Mosque in Jerusalem, another from the Al-Mustansariyya madrasa in Baghdad. Class limited to 30. Please register at <http://go.gl/terms/KDC&KDNZK>



THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Lectures by Post-Doctoral Fellows

February 23

Architecture as an Appropriating Apparatus: Muslim Nationalism and Designing Presidential Complex of Islamabad, Pakistan

Farhan Karim

AKPIA@MIT Post-Doctoral Fellow
Assistant Professor, University of Kansas

March 16

Ceci n'est pas Damas: Arabic Prose Topographies of Damascus

Dana Sajdi

AKPIA@MIT Post-Doctoral Fellow
Associate Professor, Boston College

Other Lecturers

April 27

Culture and Identity: The Architecture of Jewish Holy Spaces in Isfahan, Iran

Mohammad Gharipour

Associate Professor, Morgan State University, Baltimore

2014-2015 COURSES

FALL 2014

4.614
Architecture in the Islamic World

Nasser Rabbat

This course surveys the history of Islamic architecture from the beginning of Islam in 7th-century Arabia to the present. It covers fifteen centuries and three continents, Asia, Africa, and Europe in addition to recent developments in the US. The survey examines decisive moments in Islamic history, traces the global spread of Islam today, and introduces influential patrons, thinkers, and designers. It studies representative architectural examples beginning with the House of the Prophet in Medina and ending with current megaprojects in the Persian Gulf. The examples are situated within their broad historical context and their architectural, urban, and stylistic characteristics are analyzed in conjunction with their political, socioeconomic, and intellectual settings. Students are encouraged to raise questions and generate debates. The aim is to help them better understand Islamic architecture both as a full-fledged historical tradition and as a dynamic and interactive participant in world architectural history.

4.619
Historiography of Islamic Architecture

Nasser Rabbat

This course is required for all AKPIA SMarchS students. This seminar offers a critical review of scholarship on Islamic architecture through close reading of scholarly texts, museum exhibitions, and architectural projects. It also tackles methodological and historiographical questions about the field's formation, genealogy, recent expansion, and its evolving historical and theoretical contours. First is how can we study a culturally defined architectural tradition like Islamic architecture without reducing it to essential and timeless categories? Second, how can we critique the dominant Western architectural paradigm without discarding the idea of paradigm or turning away from its comparative examples? Third, how can we rethink periodization in Islamic architectural history in a more internally representative way without cutting it off from a global historical framework? And fourth how can we reclaim the assumed temporal boundaries of Islamic architecture — Late Antiquity as a predecessor and Modernism as a successor — as constitutive forces in its evolution?

SPRING 2015

4.154
Granada Studio: Design with History

Nasser Rabbat

This studio is an exploration of the role history plays in design. This is not an inquiry into how typological, formal, or stylistic analysis use history. Rather the studio aims to uncover how design is embedded in history as much as it is informed and formed by it. Our site is Granada, the last Islamic capital in Iberia, which has reworked its past into its contemporary urban morphology and architectural image. The studio seeks to understand that layered architectural history (or what is left of it) and to examine the interplay of tourism, archeology, heritage conservation, and urban intervention in the shaping of Albayzin, Granada's most historic neighborhood. The studio will travel to Granada during Spring break, 2015. The trip will enable the students to examine on site many of the topics that we will study in studio. The trip will allow the students to choose one of the sites being developed or are slated for touristic development in Albayzin where they will design their own project. During the trip, the studio will learn from renowned architects and historians of Granada, some of whom will be invited to MIT for lectures and reviews.

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4.625J / 11.378J

Water Planning, Policy and Design — Woven Waters: Islam and The Bay of Bengal

Elizabeth Hermann, Visiting Professor

Picture the Bay of Bengal as an expanse of tropical water: still and blue in the calm of the January winter, or raging and turbid with silt at the peak of the summer rains. Picture it in two dimensions on a map, overlaid with a web of shipping channels and telegraph cables and inscribed with lines of distance. Now imagine the sea as a mental map: as a family tree of cousins, uncles, sisters, sons, connected by letters and journeys and stories. Think of it as a sea of debt, bound by advances and loans and obligations. Picture the Bay...even where it is absent... Today one in four of the world's people lives in a country that borders the Bay of Bengal. More than half a billion people live directly on the coastal rim that surrounds it. This is a region that has long been central to the history of globalization: shaped by migration, as culturally mixed as any place on earth, and at the forefront of the commodification of nature... The coastal frontiers of the Bay are among the most vulnerable in the world to climate change; they are densely populated, ecologically fragile, and at the fault lines of new dreams of empire.

— Sunil S. Amrith *Crossing the Bay of Bengal* (2013)

This seminar situates the Bay of Bengal, within the larger body of the Indian Ocean, as a center of globalization dating from ancient times to today. This eastern half of what has been referred to as “an Islamic Sea” is the meeting point of South Asian cultures and China, two regional superpowers of the past posed to

regain their global supremacy going forward.

The seminar will create a visual and written record — an atlas of sorts — of the web of cultures, languages, religions, migrations, resources, trade, architectures, and power structures that have bound this bay together over human history. It will examine this within regional environmental conditions, both seasonal and long-term change, and local through international policies and agreements that have framed the trajectories of occupation and land use. Throughout, the seminar will highlight the role that Islam has played it forming the unique character of what today, once again, is being seen as a center of dialogue, exchange and identity, rather than as a dividing line between distinct peoples, nations and regions.

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Faculty



Nasser Rabbat

Nasser is the Aga Khan Professor and the Director of the Aga Khan Program for Islamic Architecture at MIT. His scholarly interests include the history and historiography of Islamic architecture, urban history, modern Arab history, contemporary Arab art, and post-colonial criticism.

In 2014, Nasser published several scholarly articles in *Artforum*, *JIA*, and *Threshold* and in 4 edited books. He continued to contribute opinion pieces on current political and cultural issues to *al-Hayat* and *al-Arabi al-Jadid*. He also published *al-Naqd Iltizaman: Nazarat fi-l Tarikh wal 'Ururba wal Thawra (Criticism as Commitment: Viewpoints on History, Arabism, and Revolution)*, a book that deals with the roots and consequences of the "Arab Spring." He is currently working on a second edition of his book on the "Dead Cities" in light of the massive looting and destruction of heritage sites in Syria and Iraq.

In 2014, Nasser gave keynote talks at the Freer Gallery of Art, Yale University, Columbia University, and in Kavala, Greece. He also lectured at Harvard University, MIT, the Art Institute in Chicago, the Dallas Museum of Art, and the University of California, Berkeley. He graduated one PhD student, Christian Hedrick, and four SMArchS students.



James Wescoat

Jim is an Aga Khan Professor with research and teaching interest in Indo-Islamic gardens and water systems. While on sabbatical in 2014-15, he continued research on rural waterscape design in Gujarat, India through the MIT-TATA Center for Technology and Design. He also served as an advisor on Mughal riverfront gardens in Agra. Jim conducted research in Lahore, Pakistan initiating new studies of regional water management in Punjab province in collaboration with the Lahore University of Management Sciences' School of Science and Engineering and MIT. He traveled to China to deliver a comparative paper at the Beijing Forum on early urban water systems in China, India, and North America, and to visit mosques in the Muslim Quarter of Xi'an. His other comparative research includes a study of Blue-Green Infrastructure in High Density cities led by Zeppelin University that includes case studies in the U.S., Europe, and Asia.



Elizabeth Dean Hermann

Elizabeth is a Professor at the Rhode Island School of Design where she teaches urban design, international development, and design and social justice. She is Founder/Co-Director of RISD's DESINE Lab, which works with partners in South Asia, Africa, Latin America and the US to develop and implement strategic, integrated and interdisciplinary multi-scalar social and economic empowerment strategies for under-resourced, post-conflict, and post-disaster societies. The Lab's work covers health, education, capacity building, livelihood development, and the built environment and technology.

Elizabeth received her PhD from Harvard University where her work focused on the medieval Muslim world and urban responses to prolonged periods of pandemic disease and political upheaval. She has been visiting faculty at Harvard's Graduate School of Design and in the Aga Khan Program for Islamic Architecture at MIT. She was a SPURS Fellow in Urban Studies and Planning at MIT, and is a Fellow of the American Academy in Rome.

Elizabeth is a contributing author to the *Encyclopedia on Women in Muslim Cultures (EWIC)* and author of the in-progress books *Cities of Silt and Sand: Urbanization, Environment*

2014-2015 Post-Doctoral Fellows



Sumayah Al-Solaiman

Sumayah is the Ibn Khaldoun Post-Doctoral Fellow in the Aga Khan Program for Islamic Architecture at MIT. She is also Assistant Professor at the University of Dammam. She has both a PhD (Newcastle University, UK, 2010) and MS in Architecture (King Faisal University, 2002) and a BS in Interior Architecture (King Faisal University, 2000).

Her research interests include areas of intersection between architecture and politics such as the mediation of power in space and place; ideologies and nation-building in architectural practice; and regionalism within modernism. She has some peer-reviewed publications and participated in conferences and symposia. She was also editor-in-chief of *Forum: International Journal of Postgraduate Studies in Architecture, Planning and Landscape*. Sumayah is currently writing a book about the history of contemporary architecture in the Gulf.



Farhan Karim

Farhan is an assistant professor in the School of Architecture, Design, and Planning (SADP) at the University of Kansas. He received a PhD in the history of architecture from the University of Sydney, Australia. His first book, *Modernism of Austerity: Formation and Display of Ideal Home in India, 1920-1960* is scheduled for publication in 2017 from the University of Pittsburg Press. He is now coediting a volume entitled "Routledge Companion to Architecture and Social Engagement." His current research focuses on the involvement of Euro-American architects in the development of modern architecture in postcolonial Pakistan (1947-71). His articles have appeared in *Fabrication, Planning Perspectives, Journal of Cultural studies of Asia, International Journal of Islamic Studies, and Journal of European Architectural Historian's Network*. His research has been supported by the Graham Foundation Grant, Australian Leadership Award, and various research funds from the University of Kansas.

and Cultural Identity in the Bengal Delta, and Designing Justice: Topographies of Choice and Cooperation. She has been adjunct research faculty at the Watson Institute for International Studies at Brown University, and Social Innovator-in-Residence and a Visiting Scholar in Babson College's Social Innovation Lab and Entrepreneurship Program.

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Dana Sajdi

Dana is Associate Professor of Middle Eastern History at Boston College. She has written *Barber of Damascus: Nouveau Literacy in the 18th-Century Ottoman Levant* (Stanford University Press, 2013, forthcoming in Turkish from Koç University Press); edited *Ottoman Tulips, Ottoman Coffee: Leisure and Lifestyle in the 18th Century* (IB Tauris, 2008, Turkish translation by Aylin Onacak from Koç University Press); and co-edited with Marle Hammond, *“Transforming Loss into Beauty”: Essays in Arabic Literature and Culture in Memory of Magda Al-Nowaihi* (American University in Cairo Press, 2008). Dana enjoys exploring texts and always wonders about the circumstances that impel people to produce texts and the physical manifestations thereof. The history of an 18th-century barber led Dana to discover a continuous tradition of Arabic descriptions of Damascus between the 12th-20th centuries. She is now plunged in this tradition and came to the AKPIA to learn about landscape and buildings in and beyond texts.



Anas Soufan

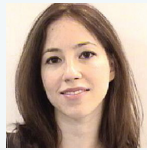
Anas is a Syrian artist and architect, and is founder of the Center of the History of Arab Modernity's Studies in Paris. He holds a bachelor and MA from the Faculty of Architecture in the University of Damascus, a DEA in History from *Université Paris I – Pantheon – Sorbonne*, and a PhD in Art History from *Ecole pratique des Hautes Etudes – Sorbonne*. Since 2013, he has held a postdoctoral position at the University of Geneva.

His scholarly interests include the history and historiography of architecture of Modernity in Syria during the 19th century until 1963, the Ottoman *tanzimat* and colonial and post-colonial criticism. In addition to several articles in Arabic, English, French, and Spanish, Anas' first manuscript, a critic study related to the Ottoman and French administrative and legislative influences on the architectural mutations in Syria, will be published in Paris in the end of 2015. Among the lectures Anas gave in 2014 are “Istanbul – Damascus: transcultural memory and architecture of Modernity prototyping,” Istanbul 29 Mayıs University, May, 2014; “Post-conflict urban and architectural reconstruction process: 1910-1950s Syrian Style as experimented historic case,” University of Southern Denmark, Odense, May, 2014; “Arab Nationalism in the emergence of the 1910-1950s Syrian Style,” University of Basel, Switzerland, September 2014.

Anas is also attempting to link his academic studies to professional skills through international missions and programs; for instance, his is an expert with UNESCO's program concerning the preservation of the architecture of Modernity and its heritage in the Arab world, as well as UNESCO's project for the post-war reconstruction of Aleppo.

As a recipient of the AKPIA-MIT, Anas will draw on his expertise on Middle East/North Africa architectural changes to investigate the mutations of forms of appropriation of Islamic Art through the literature of Syrian reformists, politicians, religious and less famous intellectuals of the studied period. He will focus on one side, on the definition, predictability, time and span of Islamic Art renewal and on the other side, its place in the building of national artistic identity.

2014-2015 PhD Students



Sara Berger

Sara is a third-year PhD student with a strong interest in aesthetic philosophy in cross-cultural contexts. Her current work focuses on France and the Arab world in the nineteenth and early twentieth centuries, considering questions of time as it relates to diverse media ranging from poetry to film and the decorative arts. She is the recent recipient of a MISTI research grant to pursue archival work at the Musée des Arts Décoratifs and the Institut du Monde Arabe in Paris.

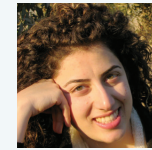
Sara holds an AM in Middle Eastern Studies from Harvard University, where she concentrated on Arabic literature and poetics. Prior to that, she received a BA in Political Science and Middle Eastern Studies from Boston College. She has also previously worked as a language teacher and translator.



Azra Dawood

Azra is a fourth-year PhD student with research interests in architectural patronage, American philanthropy, and the history of collecting. Her dissertation project is titled “Beginning the World Again: John D. Rockefeller, Jr. and the Architecture of Protestant Internationalism (1919-1946).” In it, she uses the critical lens of patronage—and its political and ideological motivations—to conceptualize the eclectic buildings and landscapes of Rockefeller’s philanthropy into a coherent architectural oeuvre, thus arguing for an understanding of the patron as an ideological author and architectural form-giver. She focuses specifically on Rockefeller’s projects in the U.S., France, and the Near East.

Previously, Azra received an SMArchS degree from MIT and a Bachelor of Architecture from the University of Texas at Austin. In between her Masters and PhD studies, she was the SOM Foundation’s 2010 Travel/Research Fellow. Azra is also an architect, and has practiced in New York City, Austin, and Karachi.



Chantal El Hayek

Chantal is a second-year SMArchS student. She will be joining the PhD program at MIT in Fall 2015. Her research interests concentrate on the intersection between trade and the production of space with an emphasis on connections between France and the Eastern Mediterranean world in the nineteenth century through WWII. She applies political and economic concerns to studying urban development and planning and architectural history. Her thesis examined the marketplaces of Beirut in the late Ottoman and French Colonial periods and their transformation as they become hitched to a new international economic network.

Chantal holds a post-professional Masters in Architecture from Princeton University and a Bachelor in Architecture from the Lebanese American University. Before joining MIT, she was a tutor at the Lebanese American University in Beirut. She has taught architectural design and theory and conducted workshops on Mediterranean cities in the Levant and in Europe with the Mies van der Rohe Foundation. Chantal has also worked as an architect in Lebanon and the United States.



Iheb Guermazi

Iheb is a PhD student, His research interests include the place of postmodern architectural theory in postcolonial contexts, modern and contemporary narratives of regionalism and questions of identity and representation in architecture. In his Master's thesis "Archeology of Postmodern Architecture," he tried to understand the emergence of Postmodernism and its relationship to late-Modernism while examining the discursive dimension of the two movements. As a Fulbright Scholar, Iheb completed a Masters in History and Theory at the University of Washington. He also holds a Bachelor and a Masters in Architecture from the University of Carthage in Tunisia. He has worked at various architectural practices in France and China where he was involved in the design of cultural projects, social housings and high-rise buildings. Aside from English, Iheb speaks Arabic and French, along with some Spanish.



Huma Gupta

Huma is a second year PhD student in the Aga Khan Program for Islamic Architecture. She previously graduated from MIT's Department of Urban Studies with a Master's in City Planning in 2011 and has a BA in Middle Eastern History from the University of Cincinnati. Her research interests lie in twentieth century urban planning practices and development discourses in the Middle East and Central Asia, specifically Baghdad, Damascus and Kabul. From 2011 to 2013, Huma worked in Afghanistan for Integrity Watch Afghanistan on training communities in seven provinces to monitor small infrastructure projects. Huma worked in Damascus for the Syrian Ministry of Local Administration & Environment in 2008. Her publications include *Home Sweet Home: Housing Practices and Tools that Support Durable Solutions for Urban IDPs* www.internal-displacement.org (2015), *Community-Based Monitoring Toolkit* www.communitymonitoring.org (2013), and "*Sex and Age Matter: Improving Humanitarian Response in Emergencies*" (2011).

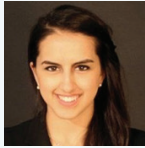


Yavuz Sezer

Yavuz was born in Istanbul in 1979. He graduated from the History Department of Boğaziçi University in Istanbul in 2002. He received his MA from the same department with a thesis on the perceptions of traditional residential architecture as a category of historic heritage in the early twentieth century in 2005. He began his PhD study at MIT-AKPIA in 2008. He is currently writing his dissertation, entitled "Architecture of Bibliophilia: Eighteenth-Century Ottoman Libraries," under the supervision of Nasser Rabbat.

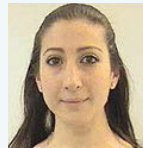
He presented a version of one of his chapters with the title "Pilgrimage to the Library: The Baytul Mamur Analogy in Eighteenth-Century Ottoman Libraries" in the workshop "Ottoman Manuscript Cultures" held at Deutsche Orient Institut in Istanbul in May 2014, and a section of another chapter with the title "Fatih I. Mahmut Kütüphanesi" (The Mahmut I Library at Fatih) in the conference "I. Mahmut ve Dönemi" (Mahmut I and His Period) organized at Mimar Sinan University in Istanbul in September 2014.

2014-2015 SMArchS Students



Muneerah Alrabe

Muneerah is a SMArchS candidate in the Aga Khan Program for Islamic Architecture. She holds a Bachelor of Architecture from Syracuse University and has professional experience in the field of architecture and design in Kuwait and Germany. Her interests lie in studying the intersection of politics, sociology, economics and design in the Arab World. As a student of AKPIA, she intends to investigate the current and past political decision making processes to understand their impact on urban form and urban life within the Arabian Gulf. She is particularly interested in the effect of political collaborations on the urban form of Kuwait City and similar neighboring cities in the region.



Tanya Ismail

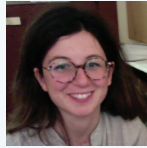
Tanya is a graduate student in the SMArchS program at MIT. Her primary research explores sustainable strategies for improving the thermal comfort and resource efficiency of architecture and urbanism in hyper arid regions. She will be spending the summer as a research assistant with the Sustainable Design Lab producing an urban building energy model for Abu Dhabi. Tanya holds a Bachelor of Architecture from the University of Nottingham and a Masters of Science in Construction Economics and Management from University College London. Prior to joining MIT in Fall 2014 she worked for several years in Doha and London.



Allison James

Allison is a second year student in the AKPIA SmarchS program. Allison received an MLA from Cornell University in 2012 and holds a BFA in sculpture from the Kansas City Art Institute. After completing an internship with the Aga Khan Trust for Culture in Hyderabad, India, Allison is working to finalize her thesis on the visual and physical connections between the Qutb Shahi Necropolis and the sultanate Kingdom of Golconda. Allison's research interests include sultanate gardens and Islamic garden conservation.

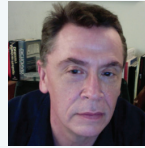
Administration



Francesca Liuni

Francesca is currently a Graduate student at MIT and she is conducting interdisciplinary research between Astronomy, Geometry, Mathematics and Architecture on medieval Islamic astronomy, which focuses on theories, instruments and buildings. The goal of her research is to create an interactive Lab/Museum on Islamic historical astronomy, where visitors can understand theories, play with reconstructed instruments and view models of buildings.

She graduated in Architecture in Polytechnic University of Bari, Italy, and she started her professional career working on the archaeological reconstruction of the Hellenistic city of Kos, Greece. She also co-designed the interior renewal outfitting of the Archaeological Museum of Durazzo in Albania, and collaborated with the National Ministry for Cultural Heritage on landscape and architectural preservation.



José Luis Argüello

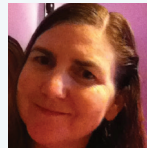
José Luis is responsible for all administrative and graphics-related tasks for the AKPIA Program. This year's major project was the launch of the new AKPIA@MIT website, which is the best source for information and the history of AKPIA@MIT. Regarding his piano efforts, a new 1893 piano has made all the difference, as well as the discovery of late 20th century Estonian music.

Aga Khan Documentation Center



Sharon C. Smith

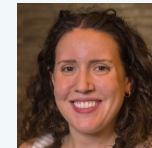
Sharon earned her PhD in Art History from Binghamton University (SUNY) in 2009. Her areas of specialization include the history of art and architecture of the Middle East and of Early Modern Italy. Currently, she serves as the Program Head for the Aga Khan Documentation Center at MIT where she is responsible for creating, developing, and leading a full array of services and programs in support of faculty, students, and researchers of the Aga Khan Program for Islamic Architecture and the larger community. Sharon also serves as Co-Director of Archnet, a globally-accessible, intellectual resource focused on architecture, urbanism, environmental and landscape design, visual culture, and conservation issues related to the Muslim world. Sharon has lectured widely on issues of documentation, digitization, and the dissemination of knowledge, as well as on art historical topics primarily focused on visual and material culture in the Early Modern Mediterranean.



Betsy Baldwin

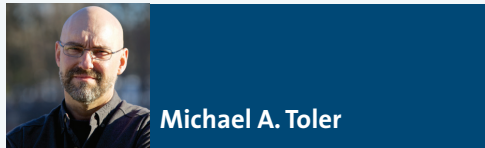
Betsy was appointed Project Archivist at the Aga Khan Documentation Center at MIT for a 1-year term beginning in December 2014. Prior to this, Betsy has worked at MIT Libraries in varying capacities since 2008, including a part-time role as Project Archivist for AKDC@MIT. Now working full-time for AKDC, Betsy is processing the Mohamed Makiya Archive, work she began in her part-time role when the archive arrived in August 2012. Betsy assists faculty, students, and researchers from AKPIA MIT and Harvard, as well as the larger community, working with the vast materials found in the Mohamed Makiya Archive. Further, in conjunction with users' requests, she selects items for digitization and catalogues materials from the archive for digital access.

Betsy holds a BA in studio art from Hampshire College and received her MLIS from Simmons College in 2010. She earned her archivist certification through the Academy of Certified Archivists in 2012. Prior to her work at MIT Libraries, Betsy served as an archivist at the Metropolitan Museum of Art, New York, NY. She has a strong personal interest in the preservation of architectural records and history.



Andrea Schuler

Andrea is the Visual Resources Librarian for Islamic Architecture in the Aga Khan Documentation Center (AKDC) at MIT. In that role she manages the creation, cataloging, uploading and storage of digital assets from the AKDC's vast collections. She provides access to the Documentation Center's visual collections for the MIT community and for a worldwide community of users, and contributes content to Archnet as part of the AKDC team. She also administers the Aga Khan Visual Archive, a rich resource of nearly 120,000 images of the Islamic world. The collection spans over thirty years and documents significant changes in the cultural and political landscape of many regions and documents many monuments, sites, and cities that one cannot find in published works or that have deteriorated or been destroyed. 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>). Andrea has a BA in history from Boston College and a MLIS from Simmons College.



Michael A. Toler

Michael works in the Aga Khan Documentation Center at MIT (AKDC@MIT) as the Content Manager for Archnet, responsible for developing the collection and managing the processing of materials in consultation with Archnet's Co-Directors. He also develops instructional material to assist visitors with using the site.

Michael was instrumental in arranging a multiparty agreement between AKDC@MIT, Wellesley College, and the Tangier American Legation Institute of Moroccan Studies (TALIM) to make special collections from TALIM's research library available to the public through Archnet. He went to Tangier in the summer of 2014 and will return this summer to train the Wellesley College interns, conduct research, review and select materials, and manage workflows and production quality. Part of the first major collection—historic glass negatives depicting various locations through Morocco and the western Mediterranean around the start of the twentieth century—are already available in Archnet.

The second major component of the collections is the recordings of folk music recorded throughout Morocco by the composer and writer Paul Bowles between

1959 and 1962. These recordings, digitized by the Library of Congress, will be made available in a multimedia collection that situates them within the built environment in which they were recorded. Additional materials for this collection have been provided by the Fine Arts Library at Harvard University.

Michael has lectured on the role of music in the "Arab Spring" as part of MIT's January Independent activities period, and as a guest lecturer in the course "Popular Music of the World." He has also presented papers on the impact of digital resources in the field of Middle East Studies at the 2014 Annual Meeting of the Middle East Studies Association, the 2015 conference of the Visual Resources Association (with Andrea Schuler), and the Renaissance Studies Association (with Sharon Smith).

Michael holds a PhD in Comparative Literature and Translation Studies from Binghamton University, and an MA and BA in English from New York University and Virginia Commonwealth University.

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

2014-2015 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 Building, Harvard University, 485 Broadway. Lectures are free and open to the public. For additional information, please visit <http://agakhan.fas.harvard.edu/>.

September 25
 “Drawing on the Persian Cosmopolis: Persianate Manuscript Traditions in a South Asian Sultanate”
Laura Weinstein
 Ananda Coomaraswamy Curator of South Asian and Islamic Art, Museum of Fine Arts, Boston

October 9
 “Reading Timurid Architecture: Recent Epigraphic Restorations in Samarkand”
Elena Paskaleva
 Harvard AKPIA Associate; Leiden Institute for Area Studies, Leiden University

November 20
 “Transmutations: Architecture and the German Construction of the Ottoman Railway Network”
Peter Christensen
 Assistant Professor, Department of Art and Art History, University of Rochester

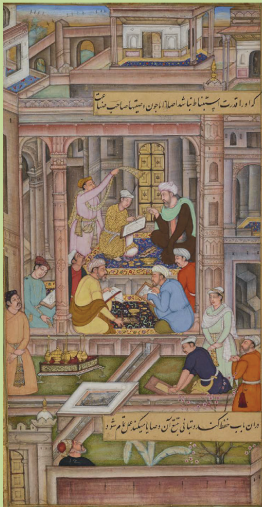
February 5
 “Apostates in the Garden: Parks and Recreation in the Nineteenth-Century Ottoman Capital”
Deniz Türker
 PhD Candidate and Dumbarton Oaks William R. Tyler Fellow, CMES and HAA, Harvard University

March 5
 “Constructing Legitimacy: Ibn Mardanish’s Quest for Power in Sharq al-Andalus”
Abigail Balbale
 Assistant Professor, Department of History, University of Massachusetts, Boston

March 26 CANCELED
 “The Decorative Arts of Islamic Architecture in Xinjiang”
Li Gu
 Harvard AKPIA Associate; Associate Professor and Master Instructor, Jiangsu Normal University

April 2
 “Tangled Layers: History and Sacred Topography in Tarsus”
Oya Pancaroğlu
 Associate Professor, Department of History, Boğaziçi University, Istanbul

April 16
 “Illustrating Ethics: The Depiction of Ethical Concepts in Persian Mirrors for Princes”
Maria Subtelny
 Professor of Persian and Islamic Studies, Department of Near and Middle Eastern Civilizations, University of Toronto



**2014 – 2015 AKPIA LECTURE SERIES
 A FORUM FOR ISLAMIC ART & ARCHITECTURE**

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**THE AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE
 AT HARVARD UNIVERSITY**

Lectures are free and open to the public. They are held Thursdays, 5:30 – 6:30 p.m., at the Arthur M. Sackler Museum, Room 318, Harvard University, 485 Broadway, Cambridge MA 02138. For further information, call 617-495-2355 or email agakhan@fas.harvard.edu.

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

2014-2015 ACTIVITIES AND EVENTS

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*.

Historians of Islamic Art Association, Fourth Biennial Symposium

October 16-18, 2014

The Aga Khan Program for Islamic Architecture was pleased to send five students to the Fourth Biennial Symposium of the Historians of Islamic Art. The event was held at the Aga Khan Museum in Toronto from October 16-18, 2014. The HIAA Symposium is the biennial forum for the presentation and discussion of diverse aspects of Islamic art history. The overarching theme of the Fourth Biennial Symposium was “Forms of Knowledge and Cultures of Learning in Islamic Art.” Professor Gülru Necipoğlu, Director of the Aga Khan Program for Islamic Architecture, chaired a panel titled “Knowledge and the Building Traditions.”

Symposia Iranica

Wed April 8-9, 2015

Graduate students Mira Xenia Schwerda and Melis Taner presented at the Second Biennial Graduate Conference on Iranian Studies, hosted

by the University of Cambridge at Downing College in April, 2015. Mira Xenia Schwerda’s panel was titled: “Picturing Revolution: The Role of the Postcard in the Constitutional Period.” Melis Taner co-convended “Illustrating the Divan: The Divan of Baki (Harvard Art Museums).”

AKPIA Library Acquisition Events

March 26 and April 28, 2015

András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library, hosted two “Show and Tell” gatherings to discuss recent additions to the library’s collections, including: rare books on a variety of subjects; 19th-century photographs of Samarkand, Tashkent, Kabul and Kandahar, among other locales; and recent ultra-high resolution color photographs of monuments in Anatolia and Central Asia. Students used an Educa stereoscopic viewer, featuring century-old 3-D views of France and its colonial empire. These were informal gatherings for students, faculty and other members of the AKPIA community.



András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library, will host an informal gathering to discuss a selection of recent and cool additions to the library’s collections, including (but not limited to):

- books, many of them new, some old and rare, on a wide range of subjects
- 19th-century photographs of Golconda and other locales
- Facsimiles of medieval manuscripts
- Rare journals & resources
- Useful reference works
- an informal gathering for students, faculty and other members of the AKPIA community

Come join us for “Show and Tell” Recent Library Acquisitions Tuesday April 28, 5:00 – 6:00pm

Digital Images & Slides Collection of the Fine Arts Library
Sackler Building basement (to the left of the auditorium)
485 Broadway, Cambridge

Contact:
András Riedlmayer, AKPIA Bibliographer
617-495-3372
riedlmay@fas.harvard.edu



AKPIA Seminar: “Magic, Books on Magic, and Mysticism in the Pre-modern Persianate World” April 9, 2015

Maria Subtelny, Professor of Persian and Islamic Studies, Department of Near and Middle Eastern Civilizations, University of Toronto conducted a seminar entitled “Magic, Books on Magic, and Mysticism in the Pre-modern Persianate World.”

Magic, Books on Magic, and Mysticism in the Pre-modern Persianate World

Maria Subtelny

Professor of Persian and Islamic Studies,
Department of Near and Middle Eastern Civilizations,
University of Toronto



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Seminar

April 9, 2015
5:30pm

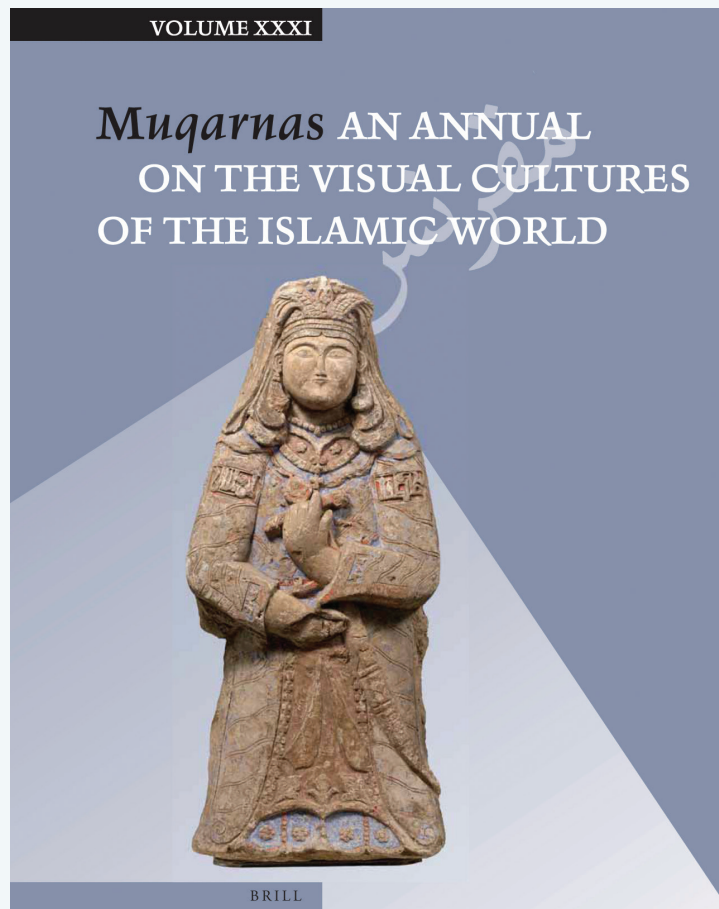
Sackler Building, Room 318
Harvard University, 485 Broadway, Cambridge, MA 02138

Presented by the Aga Khan Program for Islamic Architecture at Harvard University
For further information, please contact agkhar@fas.harvard.edu or 617-495-2355

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



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The Aga Khan Program for Islamic Architecture at Harvard University is pleased to announce the publication of *Muqarnas* 31 (2014). This volume is now available for purchase through Brill Publishers: www.brill.nl.

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2014–2015 RESEARCH AND TRAVEL GRANTS

Veronika Poier, HAA doctoral student
19th Annual Intensive Ottoman and Turkish Summer School
Program sponsored by Koç University, Istanbul and the Turkish Cultural Foundation
Cunda Island, Turkey

Mira Xenia Schwerda, HAA doctoral student
Archive of Modern Conflict, Victoria and Albert Museum, British Library, British Museum and the National Archives
London, UK
Bodleian Library
Oxford, UK

Meredyth Winter, HAA doctoral student
The Abegg-Stiftung Museum
Riggisberg, Switzerland
Cleveland Museum of Art
Cleveland, OH

2014-2015 COURSES

FALL 2014

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 224k: Islamic Art Historiography: Concepts and Controversies

Gülru Necipoğlu-Kafadar

A critical examination of controversial concepts that have shaped the Islamic field since its 19th-century construction to the present. Topics include orientalism, late antiquity and the Islamic city, archaeology and museums, ornamentality and abstraction, the arabesque and calligraphy, non-perspectival visuality, collectors and exhibitions.

History of Art and Architecture 310a: Methods and Theory of Art History

David J. Roxburgh

Designed specifically for students entering the PhD program in the History of Art and Architecture, the seminar provides an introduction to a wide range of art-historical methods, both established and more recent, that are likely to be encountered in the course of graduate study and doctoral research. Participating faculty members selected the topics and readings and will lead weekly discussions. Topics include social history of art, semiotics, reception theory, ethnography, psychoanalysis, gender and sexual difference, with sessions also devoted to the seminal work of art historians and cross-cultural study.

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SPRING 2015

History of Art and Architecture 100r: Sophomore Excursion Course

Gülru Necipoğlu-Kafadar, Ioli Kalavrezou and Alina A. Payne

This course introduces sophomore concentrators to on-site study of art and architecture through the case study of a particular geographic and cultural area. This year: Sicily. Culminating in a 10-day excursion in Sicily, the course taught by Professors Necipoğlu-Kafadar, Kalavrezou and Payne with contributions by Prof. Hamburger, will focus on major monuments and cities of Sicily from the ancient to the early modern periods. Particular emphasis will be placed on medieval Byzantine, Arabo-Norman, Renaissance and Baroque monuments ranging from palaces to temples, churches and mosques. Portable objects and the arts of luxury will complement the focus on monuments, including multi-media architectural ornament, illustrated manuscripts, textiles, metalwork, ceramics and ivory.

History of Art and Architecture 120n Pro-Seminar: Art of the Timurids in Greater Iran and Central Asia

David J. Roxburgh

The course examines the art and architecture sponsored by Timur (Tamerlane) and his successors in Greater Iran and Central Asia in the years between Timur's campaigns and the demise of the dynasty's political power in 1507. Modeling himself after Genghis Khan, Timur and his armies traversed Iran, Central Asia, Afghanistan, India, the Middle East, Anatolia and the Caucasus to create the last great nomadic empire. Timur's strategies and achievements were modeled after and mediated through the Mongol Ilkhanid dynasty established by Hulegu in 1256; in the cultural realm the Timurids adopted the model of patronage fostered by several dynasties that grew up alongside the Ilkhanids and in the power vacuum left by its demise in 1353. Timur's imperial order perpetuated the relationship between nomadic groups and sedentary societies, an ongoing symbiosis of "steppe" and "sown" that increased after his death in 1405. To bolster their claim to rule, Timur and his successors exploited the knowledge of indigenous bureaucrats and craftsmen to execute their cultural program. Regional artistic traditions were manipulated and transformed into new hybrids that could demonstrate the ruler's might and beneficence to the nomadic elite as well as to the multi-cultural urban populations under their control. As complex embodiments, these works reveal an evolving political structure and social order.

History of Art and Architecture 127s Pro-Seminar: An Album of Sketches, Designs, and Drawings from Nineteenth-Century Qajar Iran

David J. Roxburgh

In 1960 the Harvard Art Museums acquired an album composed of sketches, designs, finished drawings, paintings, and miscellaneous materials (no. 1960.161). The 57 album folios preserve these valuable resources, with the artworks arranged singly or in groups on each page. The principal corpus constitutes the *materia technica* used by artists to make objects in different media, chiefly lacquered objects (e.g. pen boxes and mirror cases), which were purchased from the bazaar by members of Qajar society and Europeans who visited Iran between the early 1800s and 1900s. The album has not yet been the subject of close and detailed study, despite the fact that it is the richest resource of its kind known today. As a collection of artworks, the album opens a window onto the nature of artistic conception and production during a historical period of momentous cultural, technological, societal, and political change.

HAA 310B: Works of Art: Materials, Forms, Histories

David J. Roxburgh

A series of team-taught workshops designed to sharpen skills in the observation, analysis, and historical interpretation of works of art and architecture.

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

Faculty



Gülru Necipoğlu

Gülru 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*.

She recently offered the following courses: "Islamic Art Historiography: Concepts and Controversies"; "Monuments of Islamic Architecture," a General Education course (Aesthetic and Interpretive Understanding) co-taught with David Roxburgh; and "History of Art and Architecture Sophomore Excursion Course (Sicily)" co-taught with Ioli Kalavrezou and Alina A. Payne.

Gülru's book, *Sinan Çağı: Osmanlı İmparatorluğu'nda Mimari Kültür* (Bilgi University Press, Istanbul, 2013) won the Necip Fazıl Book Award. She was selected as one of the 91 most influential "symbol women" in the entire history of the Turkish Republic as part of its 91st anniversary celebration.

Gülru organized the Aga Khan Program lecture series, led the post-doctoral fellows program, and edited volume 31 of *Muqarnas*. She co-organized with Cemal Kafadar and Cornell Fleischer "The Ottoman Palace Library Inventory of 1502-3 Workshop," held at Harvard University and

sponsored by the Aga Khan Program for Islamic Architecture, April 4-6, 2014.

She was Visiting Faculty Fellow in June 2014 at the Kunsthistorisches Institut in Florenz, where she delivered the evening lecture "Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires." She participated in the Getty-Harvard Workshop "From Riverbed to Seashore: Art on the Move in Eastern Europe and the Mediterranean in the Early Modern Period," a two-week study trip, as faculty advisor of 20 post-doctoral fellows (May 24-June 8, 2014) along the Adriatic coast with a stop in Corfu.

She was invited to give the opening lecture at the NYU Institute of Fine Arts annual series, titled "Persianate Images Between Europe and China: The 'Frankish Manner' in the Diez and Topkapı Albums, ca. 1350-1450" (October 2, 2014); directed a panel at the Historians of Islamic Art Association Conference at the Aga Khan Museum in Toronto (October 17, 2014); lectured at a symposium in the Aga Khan Museum in Toronto, "Connoisseurial Attributive Inscriptions in the Saray Albums" (Nov. 2, 2014); and delivered the closing lecture at the Ayverdi Memorial Conference in the Istanbul Technical University, titled "Mimar Sinan and the Concept of Decorum in Ottoman Architectural Culture" (Oct. 23, 2014).

Gülru published the article "Connectivity, Mobility and 'Portable Archaeology': Pashas from the Dalmatian Hinterland as Cultural

Mediators," in *Dalmatia and the Mediterranean. Portable Archaeology and the Poetics of Influence*, ed. Alina Payne (Leiden and Boston: Brill, 2014), 313-81. She completed several articles that are currently in press: "The Scrutinizing Gaze in the Aesthetics of Islamic Visual Cultures: Sight, Insight and Desire," *Muqarnas* 32 (2015); "Architectural Dialogues across the Eastern Mediterranean: Domed Sanctuaries in the Ottoman Empire and Renaissance Italy," in *The Blackwell Companion to the History of Architecture: Renaissance and Baroque*, ed. Alina Payne; "Persianate Images Between Europe and China: The 'Frankish Manner' in the Diez and Topkapı Albums, ca. 1350-1450," in the *Proceedings of the Conference: The Diez Albums at the Berlin State Library – Current State of Research and New Perspectives*, eds. Christoph Rauch and Julia Gonella.



at the University of Wisconsin, Madison, and the University of Michigan, Ann Arbor, and delivered the keynote lecture at the annual graduate symposium of the Indiana University Art History Association in Bloomington.

David offered one new course this academic year, about a nineteenth-century album assembled from artists' sketches and drawings made in Qajar Iran. The results of the seminar will be published as a monograph co-authored by the students taking the course. David is looking forward to trips to Iran and Spain in the early summer and to writing up the Yarshater Lectures as a book.

After his sabbatical leave in 2013-14, David returned to teaching and advising and the new role of Director of Graduate Studies in the History of Art and Architecture Department. He attended the Fourth Biennial Symposium of the History of Islamic Art Association at the Aga Khan Museum in Toronto in October where he participated in the conference events and formally presented *Envisioning Islamic Art and Architecture: Essays in Honor of Renata Holod*, ed. David J. Roxburgh (Leiden: Brill, 2104) to its dedicatee. During the winter David presented several lectures. The first—"My love for writing went beyond everything': The Life and Times of Sultan Ali Mashhadi"—was held in December at the Freer|Sackler, Smithsonian Institution, Washington, D.C., as an event programmed in conjunction with Simon Rettig's exhibition on the history of *nasta liq* calligraphy. David also prepared the Yarshater Lecture Series, which he delivered at the School of Oriental and African Studies, University of London, in January 2015. Titled "'In the rays of light of imperial favor': The Visual Arts of Early Fifteenth Century Herat," the four lectures focused on Herat as a setting for art and literature, cultural exchange between the Timurid and Ming dynasties, the workings of the *kitabkhana*, and the formation of the book as a luxury object under the patronage of Timurid prince Baysunghur. He also presented lectures

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2014-2015 Post-Doctoral Associate



Li Gu

Li is an Associate Professor at Jiangsu Normal University in Xuzhou, Jiangsu Province, China. She has taught on the subject of Advertising at the Media and Television Institute. She received her PhD in the Department of Art History at Soochow University in 2011 and was a Post-Doctoral Fellow at the College of the Arts, Southeast University, China. She supervised Master's Theses on Decoration Design and Art Design History for graduate students and she taught professional design courses for undergraduates.

Li has completed various projects in arts and design. She is the author of five teaching material books and over thirteen papers about art design. For the 2014-15 academic year she was a visiting scholar at the Aga Khan Program for Islamic Architecture in the Department of History of Art and Architecture at Harvard University. Her area of interest is Asian architectural decoration art. She is currently conducting research on Islamic architectural decoration in China's Xinjiang region.



Elaheh Kheirandish

Elaheh is a historian of science, with a PhD from Harvard University's Department of the History of Science. She has served as a lecturer at various departments at Harvard University, curated exhibits at Harvard and Brown Universities, and offered courses and workshops internationally. Her work focuses on the history of mathematical and physical sciences such as optics and mechanics, and her projects range from the Arabic and Persian scientific traditions to the applications of advanced technologies to historical studies. She has published books, starting with a two-volume dissertation, as well as several articles, and major chapters in edited volumes. Her productions include short documentary films, historical plays, interactive maps, and other multimedia work. Among her most recent activities were short courses offered during Harvard University's winter session, and the International Summer School held at Istanbul's Museum of History of Science and Technology in Islam. Her most recent affiliation has been as a fellow at the Aga Khan Program for Islamic Architecture at Harvard University's Department of History of Art and Architecture, with a few major forthcoming publications including a chapter in an upcoming *Supplement to Muqarnas* titled "An Early Tradition in Practical Geometry: The 'Telling Lines' of Unique Arabic and Persian Sources."



Elena Paskaleva

Elena studied architecture at Bauhaus University Weimar and art history at Friedrich-Schiller University Jena. In 2004 she obtained her MA in architecture and in 2010 her PhD in Islamic architecture from Leiden University. During a post-doctoral fellowship at the International Institute for Asian Studies, Elena finalized her monograph *The Architecture of the Kosh* (forthcoming Clavis Publicaties Utrecht). In 2014 she explored the visual collections and the archive of Professor Vladimir Minorsky at Cambridge University. She is now a post-doctoral researcher on Central Asia at the Leiden Institute for Area Studies. Her research focuses on the history and epigraphy of Timurid monuments in present-day Uzbekistan. Elena has published several articles on Timurid architecture and urban regeneration practices in Central Asia. While at the Aga Khan Program she studied the visual collections at Harvard and MIT, and gave a lecture entitled "Reading Timurid Architecture: Recent Epigraphic Restorations in Samarkand." During the AKPIA Associateship she completed an article on "The Politics of Timurid Cultural Heritage" for a forthcoming volume on Persian art and an article on the "Conservation of Historical Monuments in Samarkand" for a special issue on social and economic development in Central Asia. Elena is currently working on an architectural survey of the Timurid dynastic mausoleum of Gur-i Amir.

2014-2015 Graduate Students



Gwendolyn Collaço

Gwendolyn is a second-year PhD student in History and Middle Eastern Studies specializing in Ottoman social history and material culture. She received her MA from the University of Chicago in Middle Eastern Studies and her BA from Vassar College in Classics and Medieval/Renaissance Studies. She spent the summer honing her paleographical skills at the Ottoman and Turkish Summer School in Cunda, and later engaged in some pre-dissertation research in Istanbul. During the fall, she also participated in a stimulating workshop entitled, "Global Trade of Textiles and Clothing in the Early Modern Period" at the University of Warwick. Her paper examined the compilations of two seventeenth-century Ottoman costume albums to investigate how their European patrons influenced their artistic program and vision of Istanbul. Gwendolyn is looking forward to learning Italian this summer and exploring the rare book collections at Houghton.



Merih Danalı Cantarella

Merih is a PhD candidate in the Department of Art and Architectural History at Harvard. She received her BA in economics at the Boğaziçi University in Istanbul, and MA in history of art at the Pennsylvania State University. Her research focuses on the visual and cultural encounters between Byzantium and the Islamic world, the modes of exchange and the processes of cultural translation and appropriation (ca.1300-1453). Merih spent the 2014-15 academic year as a residential junior fellow at Dumbarton Oaks in Washington DC, completing her dissertation. She also worked at the Image Collections and Fieldwork Archives (ICFA) at Dumbarton Oaks as part of her fellowship requirement establishing the scope, content, and copyright status of the collection of photographs by three Byzantinists: Ihor Ševčenko, Cyril Mango, and Slobodan Ćurčić.



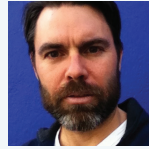
Farshid Emami

Farshid is a PhD candidate in the Department of History of Art and Architecture at Harvard University. Having been awarded the Sheldon Traveling Fellowship for the 2014-15 academic year, he is spending his fourth year travelling, conducting research at archives in the UK, France, and Iran. Using photographic documents and literary sources, his dissertation explores the relations between the built environment and material culture in Safavid Iran (1501-1722). In London, he studied the Engelbert Kaempfer materials at the British Library. In Tehran, he dedicated his time to researching primary literary sources at the Central Library of the University of Tehran, the Malek Library, and the Library of the Majles. He will also present a paper on the shared architectural practices of the Mughals and Safavids at the annual conference of the Society of Architectural Historians in April, 2015.



Bronwen Gulkis

Bronwen graduated from the University of Vermont in 2011 with a dual BA in History and Art History, before joining the History of Art and Architecture Department at Harvard University as a PhD student in 2013. Bronwen has spent her first two years in the program learning Persian, and expanding the geographic and conceptual scope of her work to examine the Mughal Empire's role in global art. Her scholarly interests include the arts of the book, South Asian painting traditions, and the material culture of the Mughal court, and she presented research on the materiality of Shahjahani stone inlay at the 2015 College Art Association conference in New York. She is the recipient of two Aga Khan Graduate Fellowships in Islamic Art (2013-15), and was awarded an AKPIA summer grant in 2014 to travel to Samarqand, Uzbekistan.



Jesse Howell

A PhD candidate at the Center for Middle Eastern Studies and the Department of History, Jesse is in the process of completing his dissertation on the caravan road between Istanbul and Ragusa (Dubrovnik, Croatia). In "The Ragusa Road: Mobility and Encounter in the Ottoman Balkans (1430-1700)," he examines the strategies used by the Ottomans to control patterns of mobility across the Balkan Peninsula while also looking at practices of cross-cultural interaction at the ground level in the unique environment of long-distance overland travel.

Jesse spent the summer of 2014 in Istanbul working as coordinator for the new summer program "History and Human Rights" co-organized by Harvard and Sabancı University. In March 2015 he will present a paper at the Renaissance Society of America's annual meeting as a part of a panel on "Territories and Networks in Early Modern Cities."



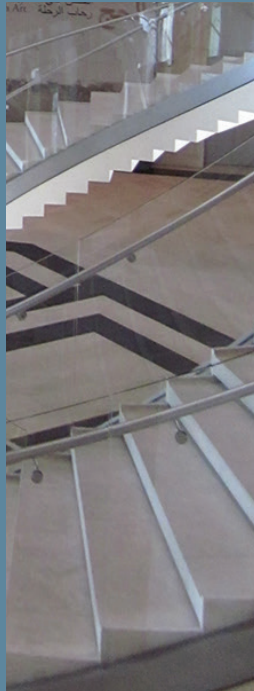
Veronika Poier

Veronika is a first-year graduate student in the History of Art and Architecture Department at Harvard University. Before joining the program she completed a Mag. Phil. in Art History and Architecture and a Mag. Phil. in Romance languages at Vienna University, as well as a MA in History with a focus on Ottoman History at Bilgi University in Istanbul. Veronika also studied Middle Eastern studies at Leiden and interned at the National Gallery of Art in Washington, DC. Prior to coming to Harvard University, Veronika was an intern in the Islamic Art Museum in the Pergamon Museum in Berlin, where she assisted Julia Gonnella in curating the exhibition *Love for Pleasure. Wine, Tobacco and Drugs in Indian Paintings*. Veronika is thrilled to be part of the program, and looks forward to many fruitful years of learning.

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Mira Xenia Schwerda

Mira is a student in Harvard University's dual PhD program in Middle Eastern Studies and History of Art and Architecture. Her dissertation focuses on photographic depictions of political power in Qajar Iran. Her main adviser is Professor David Roxburgh. Currently, Mira is working with Mary McWilliams, the Curator of Islamic Art at the Harvard Art Museums, to prepare for a 2017 exhibition and catalogue on Qajar Iran.

Before coming to Harvard, Mira earned two MA degrees, from Princeton University in Islamic Art History, and from the University of Tübingen in Modern History, Iranian Studies, and Middle Eastern Studies.

Mira has given several conference presentations in the last few years. For the 2014 MESA conference, she co-organized a panel on photography and print, titled "Visualizing Modernity." In February 2015 Mira's article "Death on Display: Mirza Reza Kirmani, Prison Portraiture and the Depiction of Public Executions in Qajar Iran" was published in the *Middle East Journal of Culture and Communication* (Brill).



Abbey Stockstill

Abbey is a fourth-year PhD student with a focus on ethnic and imperial identity in 12th-century Almohad architecture. She has spent this year engaged in fieldwork in Morocco, working closely with the Ministry of Culture and the École National d'Architecture to explore and document Almohad imperial sites. In her research, she intends to examine the relationship between the dynasty's Berber heritage and their unique visual idiom through a nuanced discussion of imperial architecture and urban development. She will be discussing her methodology for addressing ethnic identity in medieval Morocco in her paper titled "Looking for the Local: Ethnic Identity in Almohad Architecture," to be presented at an interdisciplinary conference on ethnicity, identity and nationalism in April 2015 at Oxford University.



Melis Taner

After two years of traveling for research, Melis spent the 2014-15 academic year in Cambridge. She worked as a teaching assistant for Professors Necipoğlu and Roxburgh in their co-taught course on Islamic architecture in the fall term. She is currently teaching a sophomore tutorial on Ottoman, Safavid and Mughal painting in the early modern era, also taking advantage of the recently re-opened Harvard Art Museums. She is also writing her dissertation, which is on the production of illustrated manuscripts in Baghdad in the late 16th and early 17th centuries.



Deniz Türker

Deniz is in the sixth year of her PhD studies. She is currently writing her dissertation on the Yıldız Palace, supported by the Dumbarton Oaks William R. Tyler Fellowship. Her first article, on the late-nineteenth century Ottoman art collector Hakky-Bey, was published in the most recent *Muqarnas* volume. In November 2014, she presented a part of her work on the European prefabricated kiosks that were used in the gardens of the Yıldız palace complex as well as the expansive gardens of the nineteenth-century Ottoman bureaucrats at an international symposium commemorating the life and work of architectural historian Ekrem Hakkı Ayverdi. In February 2015, she was able to share her findings on the cosmopolitan group of gardeners that made an impact on the late-imperial gardens of Istanbul in the Harvard AKPIA Lecture Series. A version of this talk will appear as an article in the *International Journal of Islamic Architecture's* special issue, "Expertise in the Architecture of the Islamic World since 1800," due in summer, 2015.



Meredyth Winter

Meredyth is a second-year PhD student in Middle Eastern Studies and History of Art and Architecture. She holds a BA from the College of the Holy Cross, Worcester, and an MA from the Bard Graduate Center, New York. Her work has for a long time focused on Islamic textiles from the tenth to fourteenth centuries, and her recent research and coursework has led her to examine the structural motivations behind luxury silk production, with considerations such as workshop organization and changing legal jurisdictions driving her work. Her qualifying paper explores these questions in Norman embroidery from Sicily.

This summer she will be preparing the material she will turn into her dissertation prospectus in the fall. This will entail visits to American and European museum collections housing medieval Islamic silks from Baghdad and Greater Syria. In addition, she plans to study Russian, which she hopes to use in future research.

Staff



Karen A. Leal

Karen is the Managing Editor for *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. The fall of 2014 saw the publication of *Muqarnas* 31, which contains articles spanning the vast parameters (both geographic and disciplinary) of the field of Islamic art and architecture, from Iberia to Central Europe to the Subcontinent, from the Madinat al-Zahra' in Cordoba to Ottoman textiles and costumes to Mughal painting. The volume also contains essays on lusterware produced in Seville in the Taifa period; gardens in the fourteenth-century text *Bāgh-i Samanzār-i Nūshāb*; the Elvan Çelebi complex in Anatolia; and Seljuq-era stucco sculptures from Iran. Karen is currently overseeing the production of *Muqarnas* 32, a special issue guest-edited by Olga Bush and Avinoam Shalem and subtitled "Gazing Otherwise: Modalities of Seeing In and Beyond the Lands of Islam." She is also editing the next volume in the Supplements to *Muqarnas* series.

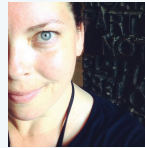
Karen received her AB *summa cum laude* in the Classics (Greek and Latin), as well as her AM and PhD in History and Middle Eastern Studies, from Harvard University. After finishing her dissertation on "The Ottoman State and the Greek Orthodox of Istanbul: Sovereignty and Identity at the Turn of the Eighteenth Century," she was an editor and translator for the

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Ottoman Court Records Project. She later taught in New York at St. John's University, where she was named a Vincentian Research Fellow and served as an adviser to the Permanent Observer Mission of the Holy See to the United Nations. She has held fellowships from the Library of Congress, the Fulbright Commission, the Packard Humanities Institute, and the Institute for Turkish Studies, among others. She is currently working on an article on "An Ottoman Egyptian Obelisk in New York: An Examination of Shifting Landscapes in the Gilded Age." However, 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. 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).



Cecily Pollard

Cecily is the Program Administrator for the Aga Khan Program for Islamic Architecture in the History of Art and Architecture Department at Harvard University. She received her BA, *summa cum laude*, from Northeastern University in Boston, majoring in Art with a concentration in Art History in 2002. Her field of interest is Italian Renaissance Art History, and she spent two undergraduate semesters in Florence before returning there in 2004 to work as a teaching assistant for a year. She has worked in the development departments of the School of the Museum of Fine Arts, Boston, the Peabody Essex Museum of Salem, and the Harvard Graduate School of Design. She is currently a candidate for a Master of Liberal Arts in Extension Studies, field of Museum Studies, at Harvard University Extension School, and expects to graduate in 2017. Cecily joined the AKPIA as Program Administrator for the Aga Khan Program for Islamic Architecture in November 2013.

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. What he enjoys most is assisting students, faculty, and visiting scholars with their research. In September 2014, András delivered the keynote address, "Manuscripts and Conflict," at the 10th annual conference of the Islamic Manuscript Association, held at Magdalene College, the University of Cambridge. In November, he was invited to present a lecture, "Erasure: The Fate of Crimean Tatar Cultural Heritage," at Colgate University. He also authored the introduction and contributed photographs and other documentation to a recent publication by Sabri Bajgora, *Destruction of Islamic Heritage in the Kosovo War, 1998-1999* (Pristina: Interfaith Kosovo; Ministry of Foreign Affairs of the Republic of Kosovo, 2014).

2014-2015 ACTIVITIES

2014-2015 AGA KHAN PROGRAM LECTURES



Architecture and the Territory: Models of Scholarship and Practice

**Diane Singerman, speaker
with response from Shahira Fahmy,
Loeb Fellow 2015
January 29, 2015**

Diane Singerman is an Associate Professor in the Department of Government, School of Public Affairs at American University and currently co-director of a project called “Tadamun: The Cairo Urban Solidarity Initiative” (www.tadamun.info). Professor Singerman spoke about Tadamun with a brief response by Shahira Fahmy, 2015 Loeb Fellow, and a discussion with the audience.

Tadamun is working to reform prevailing urban development practices and local governance in Egypt to be inclusive, transparent, and just, and to forge a direct link in the public consciousness between urban and environmental rights with democracy and citizenship. Through our field work and research, we are building knowledge of the informal settlements and community networks in Cairo, the interplay between formal and informal governance systems that often shape these areas, and community-driven initiatives to consolidate power in the post-Revolution environment and leverage government resources.

Diane Singerman received her BA, MA, and PhD from Princeton University and did graduate work at the American University in Cairo. Her research interests lie within comparative politics, gender and politics in Egypt and the Middle East, informal politics, political participation, urbanism, youth, globalization, and social movements.

2015 Loeb Fellow Shahira Fahmy is an architect from Cairo, Egypt, who has been hailed as one of the “architects building the Arab Future.” Her real goal is assisting the public to retake ownership and decision-making in the city, and she is especially intrigued by the mapping initiatives that have emerged to document a city in flux.



Persistence of Memory: Colonial/Postcolonial Intersections Symposium
**Zeynep Çelik, speaker,
with response by Natalia Escobar, PhD student
April 8, 2015**

Distinguished Professor of Architecture Zeynep Çelik presented “Persistence of Memory: Colonial/Postcolonial Intersections,” in which she deals with the history of Algiers in the aftermath of the French occupation and ends in NYC in the late 1990s. Its centerpiece is a charged colonial statue in a prominent square in Algiers and its curious travels as well as the disclosure of the multiple meanings it acquired over time. Her talk will address issues of identity formation, the evolution of meaning, and counter heritage within the multiplicity of historical narratives.

More broadly, the work of Professor Çelik has contributed to the development of an alternative discourse to the orientalist narratives of colonial and postcolonial cities in North African and Turkey. By establishing

dialogues and connections between east and the west Mediterranean cities, Professor Çelik demonstrates that the Eurocentric vision was a reductive and homogenizing one, that did nothing but to reassert the colonizer supremacy even after the process of decolonization, by imposing terms, definitions, histories, or projects foreign to local notions of architecture, urban form and more broadly, foreign to local lifestyles and culture. She is one of the few scholars able to engage in discussions bringing together Turkish, North African and European cities for comparison and enrichment.

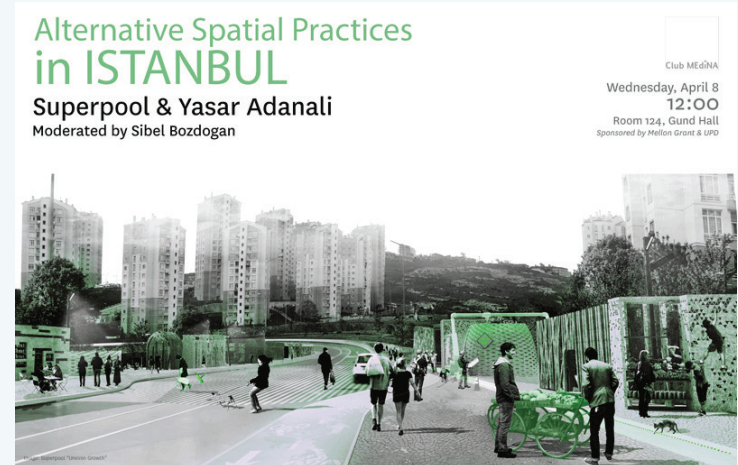
Professor Zeynep Çelik teaches architecture at the New Jersey Institute of Technology and Rutgers University. She works on late Ottoman and French colonial architectural and urban history, nineteenth- and twentieth-century visual culture, and cross-cultural relations. Her publications include *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century* (1986; winner of the Institute of Turkish Studies Book Award, 1987), *Displaying the Orient: Architecture of Islam at Nineteenth-Century World's Fairs* (1992), *Streets: Critical Perspectives on Public Space* (1993, co-editor), *Urban Forms and Colonial Confrontations: Algiers under French Rule* (1997), *Empire, Architecture, and the City: French-Ottoman Encounters, 1830-1914* (2008; winner of the Society of Architectural Historians Spiro Kostof Book Award, 2010), *Walls of Algiers: Narratives of the City through Text and Image* (2009, co-editor), and *Scramble for the Past: A Story of Archaeology in the Ottoman Empire,*

1753-1914 (2011, co-editor), as well as numerous articles. Her new book, *About Antiquities: Ottoman Claims, Cultural Confrontations*, will be published in 2016. She served as the editor of the *Journal of the Society of Architectural Historians* (2000-2003). Among the exhibitions she co-curated are: "Walls of Algiers," the Getty Research Institute (2009) and "Scramble for the Past," SALT, Istanbul (2011- 2012). Another exhibition, "Camera Ottomana: Photography and Ottoman Modernity," opened in April 2015 at the Research Center of Koç University in Istanbul, accompanied by a book of the same title. Professor Çelik has been the recipient of numerous fellowships and awards, including the John Simon Guggenheim Memorial Foundation Fellowship (2004), the American Council of Learned Societies Fellowship (1992, 2004, and 2011), the National Endowment for the Humanities Fellowship (2012), and the Vehbi Koç Award (2014).

2014-2015 SYMPOSIUM

Alternative Spatial Practices in Istanbul Symposium
Superpool & Yasar Adanali
Moderated by Sibel Bozdoğan
April 8, 2015

Istanbul is a city in transition. With half-forgotten traditions, borrowed experiences, cutting edge developments, fading and emerging practices—it is a mixture about to crystallize. With competing internal and external interests, Istanbul's potential for equitable social, technological, and urban change hangs in the balance. In an attempt to synchronize with the market pressure, the public authorities continue to plan and build large-scale infrastructure projects, urban renewal zones and new settlements in the peripheries. Istanbul, however, is essentially an unplanned city, both spatially and institutionally, a condition that provides



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room for alternative initiatives. It is also a city of resistance. Recently, we have seen one of the most exciting, hopeful and truly urban uprisings in the contemporary history of the world. This event will be a chance for international audience to see how urban practitioners document and understand the transformation of the city. They will discuss recent design, planning, and research projects that embody their engagement with Istanbul.

Selva Gürdoğan & Gregers Tang Thomsen
(*Superpool/Studio-X Istanbul*)

Founded in 2006, Superpool chose to open its office in Istanbul because of the complexity of issues that create a lack of clarity for the city's architectural future. The fast-growing city is being shaped by practical economic forces, which are fed by its desire to become the financial capital of Turkey, the Balkans, and the Middle East. As a young office operating in this environment, Superpool employs multiple tools of the profession to navigate and escape the stronghold of the commercial ambitions influencing the city. Against the backdrop of a city that grew too fast to maintain a clear vision for its expansion, but which simultaneously develops its own urban knowledge to deal with its ever-changing circumstances, Superpool works to untangle understand, and utilize the intertwined subsystems engraved into the layers of the city over decades. During 2012 Superpool was invited to participate in the Audi Urban Future Award (2012), to research mobility in Istanbul in 2030. The result was exhibited at the Spinning Factory, Istanbul, in October 2012. Most recently the office has been invited to contribute

to MoMA's "Uneven Growth, Tactical Urbanisms for Expanding Megacities" exhibition curated by Pedro Gadanho. The exhibition is currently on display. Superpool was commissioned to design several exhibitions: the UAE National Pavilion for the Venice Biennale (2011) and Becoming Istanbul (2011 SALT, Istanbul); Open City: Istanbul (2009 DePO, Istanbul); and Open Library (2007 Platform Garanti, Istanbul). Most recently Superpool has completed the TailorCrete project, a European Commission FP7 funded research project for incorporating robotics into concrete construction technology, and as of November 2013 the duo is directing Studio-X Istanbul, one of six urban laboratories established by Columbia University's Graduate School of Architecture, Planning and Preservation (GSAPP).

Yaşar Adanalı (*happycity, reclaimistanbul*)

Yaşar Adanalı worked on development planning, research and management in London, South America and Tanzania. He continues to work in Turkey and the Middle East. He has a BA in social and political sciences from Sabancı University and a master's degree in development and planning: social development practice from the Development Planning Unit, University College London (UCL), with specific focus on poverty reduction and social inclusion policies and practices at the urban level. His PhD research is on spatial democracy and urban governance. He worked as an urban development specialist with Red de Coordinación Urbano Popular (RED), the network of NGOs and CBOs working for social inclusion and poverty reduction in Santo Domingo, Dominican Republic. Working as the assistant coordinator to the project

on Innovative Social Inclusion Policies of the Local Authorities, organized by the UCL and the United Cities and Local Governments, he gathered and documented policy experiences around the world. Yaşar coordinated a research team and worked on the Istanbul Forced Eviction Map, which was first exhibited at the International Architectural Biennale Rotterdam and at the Open City Istanbul Exhibition. He also worked with Doğa Derneği (Nature Association of Turkey) and the people of Hasankeyf on developing alternative futures for the heritage town as opposed to the Dam Project. For two years Yaşar worked as a development specialist for Stuttgart University on UNRWA's projects on improvement of the Palestinian Refugee Camps. At the moment he teaches participatory planning courses at TU Darmstadt and Stuttgart University. He is a volunteer member of One Hope Association (Istanbul). He keeps two urban blogs: reclaimistanbul.com and mutlukent.wordpress.com (happycity).

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 Graduate School of Design, Harvard University (since 2000). She has also served as the Director of Liberal Studies at the Boston Architectural Center (2004-2006) and has taught at the Graduate Architecture Program of Istanbul Bilgi University (2006-2011). Starting in 2014-2015,

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AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &
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2014-2015 COURSES

FALL 2014

Extreme Urbanism III

Rahul Mehrotra

The South Asian city exemplifies contemporary challenges in planning, designing, and constructing the built environment with high population growth, over-stressed and poorly-managed ecosystems, splintered financial and infrastructural investment, dense bureaucracies, and layered cultural histories. Extreme Urbanism III explores possibilities for Agra, India at the intersection between critical conservation, and Urban Planning and Design.

The studio examines connections between the forces and contingencies that have transformed Agra as a Mughal, British colonial, and now Indian city and the imprint of the Taj Mahal on Agra's economy on account of the city's loss of industrial activity. The Yamuna River landscape within Agra has been a site and actor within histories of empire and state, fantasy and myth, livelihoods and crafts production, the performing arts, and experiences with water. The Yamuna River, and sites along Agra's riverfront, have served functional, cultural and religious needs for people living within its territory. We will investigate the city's Yamuna riverfront and the 45 Mughal gardens and monuments strung along a six-kilometer stretch of the river's economic, cultural and hydrologic field. By partnering with local, state and central government departments, non-governmental and academic communities, we will develop possibilities for productive economic and administrative synergies.

This studio investigates the potentials for more sustainable models for conservation of not only the Taj Mahal but several other monuments lining the Yamuna River by telescoping outwards from Agra's monuments and into larger scales of the river landscape and region. Students will investigate these questions and develop design propositions with strategies, interventions and sites for planning for conservation in Agra, India.

How might the Yamuna River be imagined as a historic landscape of networked monuments, of which the Taj Mahal is only one of many monuments? How might spatial, infrastructural, narrative interventions encourage and reinforce these connections? How might policies, programs and organizations re-connect the livelihoods of local communities of farmers, craftspeople and the urban poor with the Yamuna river and heritage monuments? Given Agra's current water crisis, and existing legislative and political constraints, how might ecologic restoration of the Yamuna River be achieved through productive or mitigative landscapes, temporal operations, and the management of hydrologic infrastructures between local and regional scales? And how might architecture and Urban Design intervention rejuvenate the city, its heritage core and life in Agra more generally. Partners include: Aga Khan Program for Islamic Architecture, Harvard University, Harvard University's South Asia Institute, World Monuments Fund, Agra Development Authority and Archaeological Survey of India, Agra Circle.

she has accepted a position to chair the new Architecture Department of Istanbul Kadir Has University. Her interests span cross-cultural histories of modern architecture and urbanism in Europe, America, Mediterranean and the Middle East, with a specialization in Turkey. In addition to numerous articles on these topics, her publications include a monograph on the Turkish architect Sedad Hakki Eldem (1987); an interdisciplinary volume, *Rethinking Modernity and National Identity in Turkey* (1997) co-edited with Reşat Kasaba; her seminal *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic* (University of Washington Press, 2001), which won the 2002 Alice Davis Hitchcock Award of the Society of Architectural Historians and the Köprülü Book Prize of the Turkish Studies Association; and most recently, *Turkey: Modern Architectures in History* (Reaktion Books, 2012) co-authored with Esra Akcan. In Fall 2010, she curated the 1930-1950 section of the collaborative "Istanbul 1910-2010: City, Built Environment and Architectural Culture Exhibition" at the Santral Museum, Istanbul Bilgi University. With her research interests refocused on Istanbul's urban history, especially on issues of public space, urban heritage and collective memory, she is currently coordinating the Istanbul portal of the Mellon-funded Harvard Urban Humanities Research project led by Eve Blau and Julie Buckler.

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Livelihoods and Urban Form: Mumbai in a Comparative Perspective

Rahul Mehrotra, Martha Chen

Small-scale manufacturing in workshops and homes, small-scale trading on street corners or makeshift markets, car guarding, waste collecting, among a myriad of informal activities, is what characterizes work and employment in most cities of the Global South. Statistics demonstrate that informal work, rather than being the exception, is one of the dominant modes of work in these cities. In India, 80% of the urban workforce is engaged in the informal economy and although individual incomes are low, cumulatively these activities contribute significantly to GDP.

Planners and designers can and have played a crucial role in both facilitating and hindering the livelihood activities of the working poor. Developing design imaginations for supporting these activities is an important contemporary challenge to local authorities, urban planners and designers across the globe. Much of the planning literature addresses the issue of 'informality' very broadly, referring not only to forms of income generation but also modes of settlement, housing and general modes of negotiating life in the city. This course will specifically examine the informal economy and more specifically the dominant modes of livelihoods and their relationship to urban form. Mumbai will be the focus of the course but in a comparative perspective. The size and significance of the informal economy, a critical analysis of its nature, the role it plays in

development, and how planning has and could potentially respond, will be the central themes of the course.

The course will examine cases in contemporary South Asia, South Africa and Latin America as references to structure a framework for analysis in Mumbai. Through the semester students will develop an understanding of how different informal sectors operate within regulatory frameworks of planning and design to structure their own urban form and networks, and use this to construct a spatial narrative of a particular sector of the informal economy in Mumbai. Through a semester-long research assignment, students will study an activity or sector in the informal economy of Mumbai and spatialize its networks throughout the city across the various scales at which these networks exist.

SPRING 2015

Istanbul: Urban History Research Seminar
Sibel Bozdoğan

Istanbul's aggressive neo-liberal urban transformations since the mid 1990's have lent urgency to studies of urban history and collective memory. Supported by the Mellon Initiative on Urbanism and the Humanities, this research seminar intends to contribute to ongoing efforts to better integrate humanities into urban studies and to use Istanbul's modern urban history as the research site to explore the emerging possibilities of new research methods and digital tools in re-conceptualizing

the urban. While still framed by the historical content of the previous GSD lecture course "Istanbul: from Imperial Capital to Global City", this seminar has a specific research agenda informed by a three-layered understanding of the city through: 1) representations (maps, photographs, literary texts, novels, films etc.); 2) transformations (rebuilding after fires, new projects, infrastructural interventions and master plans); and 3) experiences (how ordinary people use the city in their everyday lives: major events, spatial practices, public spaces and urban memory). Presentations by the instructor and by seminar guests will frame the field of research by outlining the major urban, architectural, cultural and political developments of the last two centuries in Istanbul and will introduce the range of existing studies, visual and textual sources, and archival, institutional, and digital resources that are available to seminar participants, who will be expected to contribute original research papers and/or projects, individually or in small teams. Experimentations with new digital techniques of mapping, text analysis, data mining and data visualization will be particularly welcome as ways of exploring the potentials of the collaborative, interactive and interdisciplinary agendas of "Digital Humanities" at large.

Requirements for seminar participation are strong commitment to urban history research and an interest in Istanbul as a unique city with complex historical, cultural, and geographical layers. Some prior knowledge of the city and/or the Turkish language is helpful but not absolutely essential.

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Faculty



Rahul Mehrotra

Rahul is Professor of Urban Design and Planning and Chair of the Department of Urban Planning and Design. He is a practicing architect, urban designer, and educator. His firm, RMA Architects, was founded in 1990 in Mumbai and has designed and executed projects for clients that include government and non-governmental agencies, corporate as well as private individuals and institutions.

RMA Architects has also initiated several unsolicited projects driven by the firm's commitment to advocacy in the city of Mumbai. The firm has designed a software campus for Hewlett Packard in Bangalore, a campus for Magic Bus (a NGO that works with poor children), the restoration of the Chowmahalla Palace in Hyderabad, and, with the Taj Mahal Conservation Collaborative, a conservation master plan for the Taj Mahal. The firm is currently working on a social housing project for 100 elephants and their caretakers in Jaipur, as well as a corporate office in Hyderabad and several single-family houses in different parts of India.

Rahul has written and lectured extensively on issues to do with architecture, conservation, and urban planning in Mumbai and India. His writings include coauthoring *Bombay—*

The Cities Within, which covers the city's urban history from the 1600s to the present; *Banganga—Sacred Tank*; *Public Places Bombay*; *Anchoring a City Line*, a history of the city's commuter railway; and *Bombay to Mumbai—Changing Perspectives*. He has also coauthored *Conserving an Image Center—The Fort Precinct in Bombay*. Based on this study and its recommendations, the historic Fort area in Mumbai was declared a conservation precinct in 1995—the first such designation in India.

His other publications include books on the Victoria Terminus Station, a world heritage site, in Mumbai; on the impact of conservation legislation there; and most recently, on that city's Art Deco buildings. In 2000, he edited a book for the UIA that earmarks the end of the century and is titled *The Architecture of the 20th Century in the South Asian Region*. Rahul has also edited the first of the three books that document the 2004 Michigan Debates on Urbanism, and in 2011 wrote *Architecture in India – Since 1990*, which is a reading of contemporary Architecture in India. (see list – http://RMAarchitects.com/content_type/book/).

He has long been actively involved in civic and urban affairs in Mumbai, having served on commissions for the conservation of historic buildings and environmental issues, with various neighborhood groups, and, from 1994 to 2004, as Executive Director of the Urban Design Research Institute. He studied at the School of Architecture, Ahmedabad (CEPT), and graduated

with a master's degree with distinction in Urban Design 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).

His current research involves looking at India's medium-size cities and the broader emergent patterns of urbanism in India. Rahul's ongoing research is focused on evolving a theoretical framework for designing in conditions of informal growth – what he refers to as the 'Kinetic City.' He has run several studios looking at various aspects of planning questions in the city of Mumbai, under the rubric of "Extreme Urbanism." Rahul is a member of the steering committee of the South Asia Initiative at Harvard, and curates their series on Urbanization. He currently is leading a university-wide research project with Professor Diana Eck, called "The Kumbh Mela – Mapping the Ephemeral City."



Sibel Bozdoğan

Sibel is the Lecturer in Architectural/Urban History, Department of Urban Planning and Design. She 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 Graduate School of Design, Harvard University (since 2000). She has also served as the Director of Liberal Studies at the Boston Architectural Center (2004-2006) and has taught at the Graduate Architecture Program of Istanbul Bilgi University (2006-2011). Starting in 2014-2015, she has accepted a position to chair the new Architecture Department of Istanbul Kadir Has University. Her interests span cross-cultural histories of modern architecture and urbanism in Europe, America, the Mediterranean and the Middle East, with a specialization in Turkey. In addition to numerous articles on these topics, her publications include a monograph on the Turkish architect Sedat Hakki Eldem (1987); an interdisciplinary volume, *Rethinking Modernity and National Identity in Turkey* (1997) co-edited with Reşat Kasaba; her seminal *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic* (University of Washington Press, 2001), which won the 2002 Alice Davis

Hitchcock Award of the Society of Architectural Historians and the Köprülü Book Prize of the Turkish Studies Association; and most recently, *Turkey: Modern Architectures in History* (Reaktion Books, 2012) co-authored with Esra Akcan. In Fall of 2010, she curated the 1930-1950 section of the collaborative “Istanbul 1910-2010: City, Built Environment and Architectural Culture Exhibition” at the Santral Museum, Istanbul Bilgi University. Currently she is working on the urban history of late Ottoman / early Republican Istanbul and coordinating the Istanbul portal of the Mellon funded Harvard Urban Humanities Research project led by Eve Blau and Julie Buckler.

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Hanif Kara

Hanif is a practicing Structural Engineer and Professor in Practice of Architectural Technology at the Graduate School of Design, Harvard. His work is recognized as being linked with the research and education areas of design. He co-tutored a Diploma Unit at the Architecture Association, London from 2000 to 2004 and was Visiting Professor of Architectural Technology at KTH Stockholm from 2007 to 2012. As Design Director and co-founder of AKTII (est. 1996), his particular 'design-led' approach and interest in innovative form, material uses, and complex analysis methods have allowed him to work on numerous award-winning, pioneering projects.

The practice has won over 250 design awards, including the RIBA Stirling Award for the Peckham Library, London in 2000 and for the Sainsbury Laboratory, Cambridge in 2012, as well as the RIBA Lubetkin Prize for the UK Pavilion at Shanghai Expo in 2010. Hanif's career extends beyond the structural engineering disciplines and led to him receiving the UK ACE Engineering Ambassador Award in 2011 and becoming the first Engineer to be a judge for the annual coveted RIBA Stirling Prize 2011. He is a fellow of the Royal Institute of British Architects, Institute of Civil Engineers, Royal Academy of Engineering, Institute of Structural Engineering, the Royal Society of Arts, and on the board of trustees of

the Architecture Foundation. Formerly he was a CABE Commissioner and served as a member of the Design for London Advisory Group to the Mayor of London. Hanif was on the Master Jury for the 2004 cycle of the Aga Khan Award for Architecture, and also served as a project reviewer in 2007 and 2010.

Hanif has also contributed to a number of widely published works including 'Design Engineering,' a retrospective of AKT's first decade (2008), and 'Interdisciplinary Design: New Lessons from Architecture and Engineering' (2012), co-published with Harvard. Most recently he edited 'deliverance of Design - making, mending and revitalizing structures,' a look at the works of AKT II from 1996 – 2016.

2014-2015 Students



Amin Alsaden

Amin is a PhD candidate whose work focuses on global exchanges of ideas and expertise across cultural boundaries. His research interests include modern architecture, especially in the Muslim and Arab worlds; governance and space in conflict zones; formal and cognitive attributes of interiors; sociopolitical and professional motives behind cultural institutions and districts; and questions of monumentality in contemporary art and architecture.

Amin's dissertation investigates a crucible moment in post-WWII Baghdad, when a host of global and regional factors produced an unprecedented architectural movement, later exported to a modernizing Middle East. The narrative's protagonists are taken to demonstrate the role of the creative class in shaping a grassroots cosmopolitan ethos manifested in intellectual output and built works.

Amin holds a Master of Arts from Harvard University, a Post-Professional Master in Architecture from Princeton University, and a Bachelor in Architecture and a Minor in Interior Design from the American University of Sharjah. He has practiced at various firms in Europe and the Middle East, most recently OMA and MVRDV in the Netherlands. For the 2014-2015 academic year, Amin will be developing his dissertation while teaching at the American University of Sharjah.



Tamer Elshayal

Tamer is an urbanist working at the intersection of urban theory, critical geography, environmental anthropology, and science and technology studies. His current research seeks to examine the shifting spatialities of mega-engineering in the Middle East through the study of spatial and cultural politics of large infrastructural projects. He is interested in how large engineering schemes reconfigure territories and landscapes as they take shape in discursive and material mediums and how they engender contested socio-spatial formations.

Tamer is an associate member of the Spatial Ethnography Lab, a research collaborative co-founded and led by anthropologist Vyjayanthi Rao. He is also a research member of Neil Brenner's Urban Theory Lab at Harvard's Graduate School of Design, in which he works on the spatial and political dimensions of extractive economies and large-scale water and energy infrastructure in the restructuring of North Africa. Tamer previously worked as a research assistant in the Zofnass Program for Sustainable Infrastructure, focusing on water and energy infrastructure in the US. Furthermore, reflecting his shared interests in critical geography and environmental anthropology, he was awarded the Penny White summer grant to conduct fieldwork in Egypt, investigating the

infrastructural landscapes of coastal engineering works in the Nile Delta.

Tamer holds a Master of Design Studies in urbanism, landscape and ecology at Harvard's Graduate School of Design (GSD), a Master of Landscape Architecture from FH Anhalt, Germany; a Post-professional Certificate in GIS and Environment from Salford University, UK; and a Bachelor of Architecture from the Faculty of Fine Arts, Egypt. Tamer has previously worked as a landscape architect in Germany and Egypt, and as an environmental researcher at the Center for the Documentation of Cultural and Natural Heritage, Bibliotheca Alexandrina.



Natalia Escobar

Natalia is a second-year PhD student, architect and conservation consultant. She holds an MArch from the University of Seville and an MDes in Critical Conservation (Distinction) from the GSD. Her current research focuses on modern and pre-modern urban conservation practices on historic cities and their repercussion on modern and contemporary architectural design. She has edited and published her previous work under the title *The Preservation Fallacy in the Mediterranean Medina*. She has presented her work at the Historic New England Conference in 2014 and will be presenting at the SAH Conference in Chicago in 2015. She has been also the coordinator of several conferences, among them the GSD Aga Khan Program on Conservation and development in 2014.

Natalia recently completed a stint at the UNESCO World Heritage Center in the Department of Historic Cities. She has lectured at the University of Seville, and served as a teaching fellow and critic at the Harvard GSAS and GSD. She has also practiced as a licensed architect at Alan Dunlop and Gordon Murray in Glasgow, at Omnireditas Arquitectos in Barcelona and as an urban designer at ARUP Shanghai. In addition she worked as a consultant for the rehabilitation project of the Philadelphia Academy of Arts.

Natalia, Fellow at the Andalucía Agency of Knowledge, the Real Colegio Complutense, and the Aga Khan Program, has been awarded several grants to pursue her training worldwide including the Spanish Ministry of Education Research grant for young researchers, and the prestigious TALENTIA grant to pursue her research project at Harvard.



Ali Fard

Ali is a doctoral student at the Harvard Graduate School of Design. His research interests include organizational capacities of regional infrastructures and their spatial products, socio-economic as well as political and environmental dynamics of networked urban conditions, and multiscale opportunities and agencies afforded to design practices for systematic intervention within this expanded field. Ali's doctoral research at the GSD will investigate the multifaceted spatial dynamics of global information and communication networks and their subsequent importation and translation in Middle Eastern, African, and South Asian contexts.

Ali holds a MArch from the University of Toronto and has worked with a number of design practices, most recently at Lateral Office in Toronto and Saucier + Perrotte Architects in Montreal. Ali's work and writing has been featured in *Domus*, *Azure*, *MONU*, and *MAS Context*, and he has been a visiting critic at the University of Waterloo and Harvard GSD.



Özlem Altinkaya Genel

She holds a Bachelor of Architecture degree from Mimar Sinan University of Fine arts. She graduated summa cum laude from Istanbul Bilgi University with a MArch degree in 2008.

In 2013, she organized “Gezi Park: The Politics of Public Space between Event and Memory Panel” as part of the “Current” series of Aga Khan Program at the GSD.

Özlem is a doctoral candidate at the Harvard Graduate School of Design. Her doctoral research focuses on the regional development around the Marmara Sea in Turkey and its interactions with the Mediterranean and the Black Sea worlds. By deciphering the historical development process around the Marmara Sea, she is hoping to develop a relational understanding of Istanbul’s urban development and thereby contribute to hybrid urbanization theories that transcend city-country dichotomy. Her work benefits from various disciplines including urban history, environmental history, historical geography, urban geography, geo-humanities, and critical cartography.

Özlem is also a Research Assistant at the Istanbul Research Portal of the Harvard Mellon Urban Studies Initiative, conducting the re-mapping project of the Pervititch Insurance maps of Istanbul with Professor Murat Güvenç from Kadir Has University. Her background in research includes “Istanbul 1910-2010: The City, Built Environment and Architectural Culture Exhibition” in 2010. She worked as an assistant curator and prepared the section “Urban Implosion: 1950 -1983.” Özlem has experience as a practitioner and has been awarded in architecture and urban design competitions.

