



# AKPIA AKTC

2016-2017

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

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# 13

issue

## 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.

2016–2017 STUDENT ACTIVITIES

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**Admitting One New PhD Student**

**Courtney Lesoon**

BA College of Holy Cross  
Graduation 2022

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**Admitting Three New SMArchS Students**

**Alexis LeFort**

MA University of Texas, San Antonio  
*Deferred 2016 Admission*

**Suheyla Takesh**

BID American University of Sharjah  
Graduation 2018

**Sera Tolgay**

BA Yale University  
Graduation 2019

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**Graduating Two SMArchS Students**

**Ali Khodr**

Thesis: *Planning a Sectarian Topography: Revisiting Michael Ecohard's Master Plans for Beirut 1941-1964*

**Rio Fischer**

Thesis: *Aesthetics of the Qur'anic Epigraphy on the Taj Mahal*

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**Student Travel Grant Awards**

**Yusef Audeh, Master of Science in Art, Culture and Technology**

*Pure Light*  
Düsseldorf, Germany and Tunisia

**Max Budovitch, MCP & Kelly Main, MCP**

*Differential Impact of Refugee Housing Programs on Beneficiaries and Urban Development in Lebanon*  
Lebanon

**Sera Tolgay, AKPIA@MIT SMArchS**

*Planning for Scarcity: Community-Based Water Management in the Jordan River Valley*  
Jordan

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**Post-Doctoral Fellows**

**Angela Andersen**

The Ohio State University  
In MIT residence 09/16-01/17  
Topic: *Cem Evleri: An Examination of the Historical Roots and Contemporary Meanings of Alevi Architecture and Iconography*

**Burak Erdim**

North Carolina State University  
In MIT residence 02/17-05/17  
Topic: *The Valley and the State: Situating Planning Cultures in the Cold War Middle East*

**Julia Gonnella**

Eberhard-Karl Universität Tübingen, Germany  
In MIT residence 04/17-5/17  
Topic: *Friedrich Sarre, the Berlin Museum of Islamic Art and Oriental Taste in Berlin*

**El Hadi Jazairy**

The University of Michigan  
In MIT residence 09/16-05/17  
Topic: *Urbanism and Energy Systems*

**Eisa Esfanjary Kenari**

Isfahan University of Art, Iran  
In MIT residence 01/17-06/17  
Topic: *The Medieval Houses of Yazd*

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2016-2017 LECTURES & ACTIVITIES

FALL 2016 LECTURE SERIES:  
CULTURES OF UPHEAVAL



September 12

In cooperation with the MIT HTC Forum  
*The Surface of Things: A History of Photography  
from the Swahili Coast*

**Sandy Prita Meier**

Assistant Professor of African Art History,  
University of Illinois at Urbana-Champaign

October 3

*After Daraa: Syrian Art Today*

**Maymanah Farhat**

Writer and Art Historian

November 7

*Digital Colonialism?: Thoughts on the Ethics  
of Digital Recreations of Threatened Cultural  
Heritage Sites in the Middle East*

**Erin Thompson**

Assistant Professor of Art Law and Art Crime,  
John Jay College of Criminal Justice (CUNY)

November 14

*Artfare: How Art Makes Sense of Cultural  
Upheaval*

**Kirsten Scheid**

Associate Professor, Department of Sociology,  
Anthropology and Media Studies, American  
University of Beirut

December 5

*The Role and Meaning of the Alevi Cemevi: Islamic  
Congregational Architecture Outside the Mosque  
Paradigm*

**Angela Andersen**

AKPIA@MIT Post-Doctoral Fellow

FALL 2017 LECTURE SERIES



February 27

*Portraits of Oil Urbanism*

**El Hadi Jazairi**

AKPIA@MIT Post-Doctoral Fellow; Research  
Scientist, Center for Advanced Urbanism, MIT

March 20

*Toward a Methodology of Decolonizing  
Photography*

**Stephen Sheehi**

Professor of Arabic Studies, College of William  
& Mary

April 3

*Graveyard of the Clerics: Islamic Activism in Saudi  
Suburbia*

**Pascalé Ménoiret**

Professor in Modern Middle East Studies,  
Brandeis University

April 24

*No Direction Home: The Life and Legacy of Frantz  
Fanon*

**Adam Shatz**

New York Based Author and Contributing Editor  
to the London Review of Books

May 1

*The Mosque and the Arcade: Academy and  
Nationhood in the Cold War Middle East*

**Burak Erdim**

AKPIA@MIT Post-Doctoral Fellow; North Carolina  
State University

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2016-2017 SYMPOSIUM

**Symposium: Syria's Art and Architecture:  
A Multicultural History**  
Aga Khan Museum, Toronto  
October 29-30, 2016



Syria has been home to some of the great world civilizations over many millennia. The art and architecture of Syria reveal the richness of its multicultural heritage and the diversity of its artistic production. Dr. Ruba Kana'an (Aga Khan Museum) and Professor Nasser Rabbat (MIT) lead a weekend of exciting talks that travel on a journey through the most iconic arts and monuments of Syria. Ten international experts give illustrated presentations on their recent research covering Syria's long history from ancient times to the classical and Islamic periods.

**October 29**

**Plenary Talk**

*Syria: Where Cultures Met*  
**Professor Nasser Rabbat**  
MIT

**Session 1: Ancient Syria**

*The Temple of the Storm-God of Aleppo*  
**Kay Kohlmeyer**  
Hochschule für Technik und Wirtschaft, Berlin

*Palmyra*

**Manar Hamad**  
Université de la Sorbonne Nouvelle, Paris

*Living the "Jerash Way"*

**Alan Walmsley**  
University of Copenhagen

**Session 2: Islamic Syria**

*Writing in Gold*  
**Marcus Milwright**  
University of Victoria

*Contested Pieties*

**Yasser Tabbaa**  
Independent Scholar

*Building a Reputation*

**Ellen Kenny**  
The American University in Cairo

**Exhibition Visit: Syria: A Living History**

**Performance: Arias and Maqams with performer  
Lubana al Quntar**

**October 30**

**Session 3: Modern Syria**  
*Depicting Damascus' Hinterland*  
**Dana Sajdi**  
Boston College

*The Drama of Damascus*  
**Christa Salamandra**  
City University of New York

*A Worldly Icon?*

**Annika Lenssen**  
University of California, Berkeley

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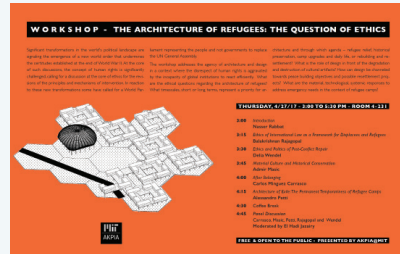
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2016-2017 WORKSHOP

**Workshop: The Architecture of Refugees:  
The Question of Ethics**  
April 27, 2017



Significant transformations in the world's political landscape are signaling the emergence of a new world order that undermines the certitudes established at the end of World War II. At the core of such discussions, the concept of human rights is significantly challenged, calling for a discussion at the core of ethics for the revisions of the principles and mechanisms of intervention. In reaction to these new transformations, some have called for a World Parliament representing the people and not governments to replace the UN General Assembly.

The workshop addresses the agency of architecture and design in a context where the disrespect of human rights is aggravated by the incapacity of global institutions to react efficiently. What are the ethical questions regarding the architecture of refugees? What timescales, short or long terms, represent a priority for architecture and through which agenda—refugee relief, historical preservation, camp upgrades and daily life, or rebuilding and resettlement? What is the role of design in front of the degradation and destruction of cultural artifacts? How can design be channeled towards peace building objectives and possible resettlement projects? What are the material, technological, systemic responses to address emergency needs in the context of refugee camps?

Introduction  
**Nasser Rabbat**

*Ethics of International Law as a Framework for Displaced and Refugees*  
**Balakrishnan Rajagopal**

*Ethics and Politics of Post-Conflict Repair*  
**Delia Wendel**

*Material Culture and Historical Conservation*  
**Admir Masic**

*After Belonging*  
**Carlos Minguez Carrasco**

*Architecture of Exile: The Permanent Temporariness of Refugee Camps*  
**Alessandro Petti**

**Panel Discussion**  
Carrasco, Masic, Petti, Rajagopal and Wendel  
**Moderated by El Hadi Zajairy**

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2016-2017 ROUNDTABLE SYMPOSIUM

Roundtable Symposium

Co-Sponsored by AKPIA@MIT: Stan Anderson and HTC

May 5-6, 2017



Professor Anderson's legacy at MIT stretched from his scholarship and teaching to program building. This symposium will be an opportunity to reflect on his efforts by means of three roundtables chaired by HTC alumni and his former students. Presented by the Aga Khan Program for Islamic Architecture (AKPIA@MIT); History, Theory and Criticism (HTC); and the School of Architecture and Planning at the Massachusetts Institute of Technology (MIT).

May 5

Introduction

Mark Jarzombek  
HTC PhD, 1986

Round Table 1: Research and Epistemology

Carol Rusche Bentel, HTC PhD, 2017

Robert Cowherd, HTC PhD, 2002

Mark Jarzombek, HTC PhD, 1986

Adnan Z. Morshed, HTC PhD, 2002

Nancy Stieber, HTC PhD, 1986.

May 6

Round Table 2: Architecture and Education

Edward Eigen, HTC PhD, 2000

Mina Marefat, HTC PhD, 1988

Juliana Maxim, HTC PhD, 2006

Brian L. McLaren, HTC PhD, 2001

Ikem Okoye, HTC PhD, 1995

Shundana Yusaf, HTC SMArchS, 2001

Round Table 3: Stan Anderson and HTC

Libero Andreotti, HTC PhD, 1989

Paul Bentel, HTC PhD, 1993

Irene Fatsea, HTC PhD, 2000

Gail Fenske, PhD 1988

Nasser Rabbat, HTC PhD, 1991

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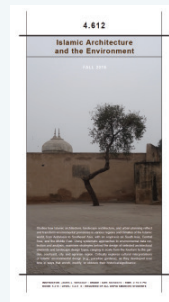
2016-2017 COURSES

FALL 2016

4.612

Islamic Architecture and the Environment

James Wescoat



This course studies how Islamic architecture, landscape architecture, and urban planning reflect and transform environmental processes in various regions and climates of the Islamic world, from Andalusia to Southeast Asia, with an emphasis on South Asia, Central Asia, and the Middle East. Using systematic approaches to environmental data collection and analysis, the course examines strategies behind the design of selected architectural elements and landscape design types, ranging in scale from the fountain to the garden, courtyard, city, and agrarian region. The class will critically explore cultural interpretations of Islamic environmental design (e.g., paradise gardens), as they developed over time in ways that enrich, modify, or obscure their historical significance.

4.614

Architecture in the Islamic World

Nasser Rabbat



A selective survey of Islamic architecture from the beginning of Islam in 7th-century Arabia to the present, this course covers fifteen centuries and three continents, Asia, Africa, and Europe, in addition to recent developments in the US. The course examines decisive moments in Islamic history and traces the global spread of Islam through architecture. 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. 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 seminar offers a critical review of scholarship on Islamic art and architecture through close reading of scholarly texts, museum exhibitions, and architectural projects. It addresses methodological and historiographical questions about the field's formation, genealogy, recent expansion, and its evolving historical and theoretical contours. One paramount methodological issue is how can we study a culturally defined tradition, like Islamic art and architecture, without reducing it to an essential and timeless category? Another corollary issue is how can we critique the dominant Western architectural paradigm without discarding the idea of paradigm or turning away from its comparative potential? Two historiographical questions will also frame our discussions: how can we rethink periodization in Islamic art/architectural history in a more reflective way without cutting it off from the global historical framework? And how can we recover the presumed temporal

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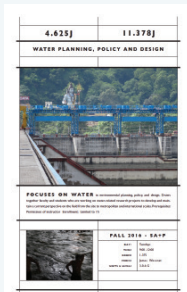


boundaries of Islamic art/architecture—Late Antiquity before and Modernism as a separate after—as constitutive stages?

**4.625j 11.378J**

**Water Planning, Policy and Design**

James Wescoat



Focusing on water in environmental planning, policy, and design, this course draws together faculty and students who are working on water-related research projects to develop and maintain a current perspective on the field from the site to metropolitan and international scales.

**SPRING 2017**

**4.S24**

**SMArchS Urbanism Pre-Thesis Preparation**

James Wescoat



This course explores initial thesis ideas and bases for choosing among multiple interests. The assessment of design research strengths and weaknesses is discussed, and an overview of conceptual frameworks and research methods is reviewed. Participants work on preparation for summer field research and proposal development.

**4.617**

**The City in Medieval Islamic Thinking**

Nasser Rabbat



This seminar focuses on the writing on the city at an especially critical historical juncture: when the dominant polity in most regions of the Islamic world depended primarily on legitimization through power (sultan). The class primarily revolves around a close reading of the Muqaddima (Introduction or Prolegomena) of 'Abd al-Rahman Ibn Khaldun (1332-1406), in which he develops a new science that he calls 'ilm al-'Umran (the Science of Civilization), which conceives of the city as the focus of civilization and politics. Most pertinent are Ibn Khaldun's views on history, geography, historiography, urbanity, and civilization, on the nomadic/settled dichotomy as an engine of state formation, on the characteristics and conditions of urban life, and on the rise and fall of cities as a function of the rise and fall of states. Further primary sources of the same period, such as al-Muqaddasi, al-Maqrizi, Ibn Tulun al-Salihi, and others, will be introduced to further elucidate the understanding of the city in the context of the social and political structures and the epistemology of the age. The course is open to

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qualified undergraduates. Students are required to participate in the discussion, to report in writing on the weekly readings, and to develop a research paper to be presented in class and submitted at the end of the term.

**4.622-4.623**

**Islamic Gardens and Geographies**

James Wescoat



## Faculty



**Nasser Rabbat**

Nasser is the Aga Khan Professor and the Director of the Aga Khan Program for Islamic Architecture at MIT. His most recent book is *The Destruction of Cultural Heritage: From Napoléon to ISIS*, an online book co-edited with our own alumna Pamela Karimi and published in December 2016, <http://we-aggregate.org/project/the-destruction-of-cultural-heritage-from-napoleon-to-isis>. He is still intermittently working on his expanding intellectual biography of the 15th century historian al-Maqrizi.

In the last year, Nasser published several essays on the plight of the refugees, on immigration, and on reconstruction and the damages to the Syrian heritage in *Artforum*, *The MIT Faculty Newsletter*, *The London Review of Books*, *The International Journal of Islamic Architecture*, *Qantara*, *The Globe and Mail*, *al-Hayat* and *al-Arabi al-Jadid* newspapers. He has co-curated the exhibition, “Syria: A Living History,” at the Aga Khan Museum in Toronto between October 2016 and March 2017. He co-founded Syrians for Heritage (SIMAT) a professional association concerned with the preservation of the threatened Syrian cultural heritage. At MIT, he formed a collaborative research project on the topic, named “Ethics of Intervention,” which strives to frame the debates on the preservation of heritage and in the planning for reconstruction in countries devastated by civil wars within ethical, civil, and humanistic

frameworks. He also continued directing the research group on the Arab City, which is now moving in new directions and adding new partners.



**James Wescoat**

Jim is an Aga Khan Professor with research and teaching interests in historical and contemporary water systems in South Asia and the U.S. In 2016-17, he contributed an essay on urban stream restoration in a special issue of *Marg*, called *Water Design: Environment and Histories*, a leading Indian art and culture journal based on work with the Aga Khan Trust for Culture’s Nizamuddin Urban Renewal Initiative in New Delhi, India. Other articles and chapters on urban and peri-urban water planning in India were based on collaboration with the Aga Khan Planning and Building Services, India, which is now part of the new Aga Khan Agency for Habitat (AKAH).

Jim has two current water research projects underway through MIT’s Tata Center for Technology and Design. One is a collaboration between the Government of Maharashtra and World Bank on district drinking water planning Maharashtra, India. Drought preparedness and peri-urban water planning are specific research challenges in that project. A second study focuses on canal modernization with hydrokinetic and canal-top solar energy generation in South Asia. In the U.S. he was appointed to a National Research Council committed charged with the study of Urban Flooding, sponsored by the Federal Emergency Management Agency (FEMA). Jim is also working

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## 2016-2017 Post-Doctoral Fellows



Angela Andersen

with the new Centre for Water Informatics and Technology (WIT) at the Lahore University of Management Sciences (LUMS) in Pakistan, which held a conference on the Indus River Basin, titled *Past and Future* in January 2017. Jim is producing a documentary titled “The Indus River as a Garden,” set in Shalamar Bagh, Lahore.

Finally, Jim became a co-director of MIT’s School of Architecture and Planning’s Center for Advanced Urbanism (CAU), together with Prof Alan Berger of the Department of Urban Studies and Planning. The Center focuses on complex issues of urban and regional planning worldwide, with an emphasis on environmental, spatial, and cultural processes. AKPIA and CAU hosted Dr. Firoz Verjee of the Aga Khan Agency for Habitat during his visit to MIT in 2017.

Angela examines the inter- and intra-religious interactions that take place via the built environment, including agency and visibility as embodied in the architecture of minority Muslim groups in the Islamic world. She has recently worked with Alevi Muslim communities in Turkey and in the European diaspora to study the development and use of their ceremonial sites, known as *cemevis*, in both their historic and contemporary contexts.

Professional experience working with oral histories led Angela to utilize interviews with use-communities as a means to understanding art and architecture. This resulted in her dissertation work at The Ohio State University, for which she spoke to Turkish-speaking Alevi regarding their architectural memories, experiences, and observations, along with conducting site studies of extant architecture. Her published and forthcoming works examine issues of the relationship between human rights and architecture, diversity in Islam, and the use of often overlooked sources such as poetry in the study of architectural history. While at AKPIA@MIT, Angela developed the manuscript for her project *Cemevleri: An Examination of the Historical Roots and Contemporary Meanings of Alevi Architecture and Iconography*. She concurrently began work on an edited volume addressing places of worship in the Islamic world outside the mosque paradigm,

and chaired a panel for the Universities Art Association of Canada on the theme. She also continued her outreach efforts, speaking to Cambridge, MA schoolchildren about architecture. Angela’s interview for the Ottoman History Podcast can be found here: <http://www.ottomanhistoricalpodcast.com/2017/02/alevi-architecture.html>

Angela is the recipient of the Hamad bin Khalifa Fellowship in Islamic Art, and fellowships from the Social Sciences and Humanities Research Council of Canada, the Turkish Cultural Foundation, the Centre for Studies in Religion and Society at the University of Victoria, and other scholarly bodies. She was awarded the 2016 Margaret B. Ševčenko Prize in Islamic Art and Culture by the Historians of Islamic Art Association.

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## 2016-2017 PhD Students



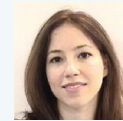
Burak Erdim

Burak is an Assistant Professor of Architectural History at North Carolina State University where he teaches lecture and seminar courses on the history of modern architecture and urbanism exploring space production in relation to the economic and political processes of colonialism, decolonization, nationalism, neo-colonialism, and globalization. His research examines the operations of transnational planning cultures during the post World War II period and the reconceptualization of the disciplines of architecture and community planning as one of the central components of social and economic reconstruction projects during the Cold War. His current work focuses on the establishment and planning of the Middle East Technical University (METU), which was initially founded as a School of Architecture and Community Planning in Ankara, Turkey, in 1956. METU's conceptualization as an academic institution and a land development model stands out among its contemporaries as the product of a full range of agents and agencies operating during this period. Erdim contributes regularly to publications and symposia on transnational modernisms. One of his recent essays on METU was featured in *Mid-Century Modernism in Turkey: Architecture across Cultures in the 1950s and 1960s*, edited by Meltem Ö. Gürel (Routledge, 2015). He received his PhD in December 2012 in the History of Art and Architecture from the University of Virginia where he also completed his Master's degree in Architecture.



El Hadi Jazairy

El Hadi is an Assistant Professor of Architecture at the University of Michigan and founding partner of DESIGN EARTH ([www.design-earth.org](http://www.design-earth.org)). His work has been widely recognized with several awards, including an Architectural League Prize for Young Architects, two Faculty Design Awards from the Association of Collegiate Schools of Architecture, a Jacques Rougerie Foundation's First Prize, a European 6 Award, and a Regle d'Or de l'Urbanisme. He is co-author of *Geographies of Trash* (Actar, 2015) and *Two Cosmograms* (MIT SAP, 2016) as well as editor-in-chief of *New Geographies 4: Scales of the Earth* (Harvard GSD, 2010). His recent writings are published in *Harvard Design Magazine*, *Pidgin*, *Volume*, *Journal of Architectural Education*, *Journal of Cultural Geography*, *San Rocco*, *MONU*, *Avery Review* and *Topos*. El Hadi holds a DDes from Harvard Graduate School of Design, an MArch from Cornell University, and a BArch from La Cambre in Brussels.



Sara Berger

Sara is a 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.

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Alexandra Courcoula

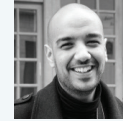
Alexandra is a PhD Candidate in the Aga Khan Program for Islamic Architecture at MIT. She is currently conducting research in Greece, Turkey, and Egypt towards her dissertation project on the Benaki collection of Islamic art, which was formed in Alexandria, Egypt in the early twentieth century and eventually housed in the Benaki Museum in Athens, Greece. Through her study of the collection Alexandra seeks to understand the politics of art and historiography in interwar Greece. Before joining the program, Alexandra received an MA in the History of Art and Archaeology at the Institute of Fine Arts, NYU and a BA in Art History from Wellesley College. She also worked at a number of museums including the Museum of Modern Art in New York and the Canadian Centre for Architecture in Montreal.



Azra Dawood

Azra is a PhD candidate studying American philanthropy, postcolonial architecture and urbanism, and the politics and aesthetics of religion. Her dissertation, "John D. Rockefeller, Jr. and the Architecture of Protestant Internationalism (1919-1945)," investigates Rockefeller's architectural patronage between the two World Wars, with a special emphasis on the construction of International Student Houses in the U.S. and France, and museums and dig-houses for the University of Chicago's Oriental Institute in the Middle East. By focusing on their patron's theological ideology, Azra conceptualizes these eclectic and wide-ranging projects into a coherent oeuvre.

Azra has worked as an architect in Karachi, Austin, and New York. She received a BArch from the University of Texas at Austin (2001) and an SMArchS from MIT (2010). Her work has been presented at MIT, Columbia University, and other venues, and her research has been supported by the SOM Foundation, the Rockefeller Archive Center, and other institutions.



Iheb Guerrazi

Iheb is a PhD candidate in the History, Theory and Criticism of Architecture and Art (HTC) at MIT. He is affiliated with the Aga Khan program for Islamic Architecture. He holds a Bachelor and a Masters of Architecture (MArch 2009) from the University of Carthage in Tunisia. As a Fulbright Scholar, Iheb completed a Masters in History and Theory of Architecture at the University of Washington (MsArch 2014). His dissertation, provisionally entitled "The Esoteric Interpretations of Islamic Art: From Ivan Aguely to Seyyed Hossein Nasr," examines the metaphysical hermeneutics of art that were developed in the twentieth century by Western Sufi converts.

Iheb's research interests also include the question of sin and morality in the Islamic city, the place of postmodern architectural theory in postcolonial contexts, and issues of identity and representation in architecture. Iheb has worked at various architectural practices in France and China and is currently architect and partner at S3, an architecture office based in Tunis.



Huma Gupta

Huma is a PhD candidate in the Aga Khan Program for Islamic Architecture. Her dissertation is tentatively titled "Informal Settlements and the Formation of Modern Iraq." 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](http://www.internal-displacement.org) (2015), "Community-Based Monitoring Toolkit," [www.communitymonitoring.org](http://www.communitymonitoring.org) (2013), and "Sex and Age Matter: Improving Humanitarian Response in Emergencies" (2011).



Chantal El Hayek

Chantal is a PhD candidate whose work concentrates on modern architectural and urban history, with an emphasis on French urbanism in Mediterranean cities. She is generally interested in urban historiography (especially of colonial cities) and connections between modern urban planning. Chantal holds a Master of Science in Architectural History and Theory from MIT, a post-professional Master in Architecture from Princeton University, and a Bachelor in Architecture from the Lebanese American University. Before joining MIT, she was a teacher of architectural theory and design studios, and a practicing architect.



Courtney Lesoon

Courtney is a second year PhD student in the Aga Khan Program for Islamic Architecture, in the History, Theory & Criticism section of the Department of Architecture at MIT. She earned her BA from College of the Holy Cross (History of Art) and her MA from the University of Michigan (Modern Middle Eastern & North African Studies). Courtney was a 2012-2013 U.S. Student Fulbright Grantee to the United Arab Emirates where her research concerned contemporary art production in the UAE. Before arriving at MIT, Courtney worked as a Research Assistant in the Art of the Middle East Department at the Los Angeles County Museum of Art (LACMA). Her dissertation research at MIT concerns urbanism and centers of learning in the medieval Levant and North Africa. Other research interests include contemporary mosque architecture outside of the traditionally Islamic world, Damascene interiors, and the medieval Mediterranean more generally.

## 2016-2017 SMArchS Students



Sarah Rifky

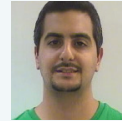
Sarah studies modern and contemporary art, with an interest in its function as agent provocateur in late capitalism and in accounts of global history. She studied art at the American University in Cairo, and received her MFA in Critical Studies from the Malmö Art Academy, Lund University.

Sarah is co-founder of *Beirut*, an art initiative and exhibition space in Cairo (2012-2015); she was co-curator of Jogjakarta Biennale XII (2013); curator of Townhouse (2009-2011) and curatorial agent for dOCUMENTA(13). She serves on the board of MASS Alexandria, an artist-run school for young artists, in Egypt. She is co-editor of *Positionen: Zeitgenössische Künstler aus der Arabischen Welt* (2013) and of the forthcoming “Vol. 47: Repeat!” of *Thresholds*, a peer-reviewed journal of art and architecture. She is a regular contributor to art publications including *Art in America*, *Art Agenda*, *Four Columns*, amongst others. Sarah is a doctoral student of History, Theory, Criticism and the Aga Khan Program for Islamic Architecture at MIT. Most recently, she has been appointed as Artistic Director of ArteEast.



Rio Fischer

Rio is a SMArchS 2017 graduate from MIT in the Aga Khan Program for Islamic Architecture. He holds a Bachelor's Degree in Philosophy and Middle Eastern Studies from Claremont McKenna College in California, and his undergraduate thesis examined the works of Syrian novelist Hana Minah. At MIT, Rio's research interests focus on intersecting spaces of theology, politics, and aesthetics. He continues to work with Professor James Wescoat. Their paper on Kalcutta's changing waterscape tracked land use and land reclamation in Bengal during Mughal rule.



Ali Khodr

Ali is a SMArchS 2017 graduate from MIT in the Aga Khan Program for Islamic Architecture. He received his Bachelor in Architecture from the American University of Beirut in 2015, where his thesis examined the creation of a museum of civilization to target the fragmentation of identity in the Levantine basin. His current research aims to tackle notions of nationalism and identity in the successive reconstructions of Beirut, his home city.



Suheyyla Takesh

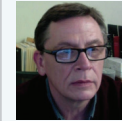
Suheyyla is a second year Master's student in the Aga Khan Program for Islamic Architecture at MIT. She received her Bachelor's Degree in Interior Design from the American University of Sharjah in 2012. Prior to enrolling at MIT, she spent three years working as a curator at the Barjeel Art Foundation in the United Arab Emirates. Under the umbrella of the Foundation, she curated exhibitions in Sharjah, Abu Dhabi, Kuwait City, Toronto, and most recently in Amman.

At MIT, Suheyyla's research addresses cultural exchanges between the Soviet Union and the Arab World in the mid-twentieth century, with a particular focus on the work of Mahmoud Sabri, an Iraqi modernist who began his career in Baghdad in the 1950s and went on to pursue a graduate degree at the Surikov Art Institute in Moscow in the 1960s.



Sera Tolgay

Sera is a dual degree candidate in the Master of City Planning and Master of Science in Architecture Studies (Aga Khan Program for Islamic Architecture). She is originally from Istanbul, Turkey. Her research is at the intersection of landscape ecology, heritage conservation and community development, particularly in the Eastern Mediterranean. Prior to MIT, she worked on various environmental planning and urban development projects at UNDP, EMBARQ and Studio-X Istanbul. Sera has a background in environmental science and policy and received her BA from Yale University.



José Luis Argüello

José Luis is responsible for all administrative, financial and graphics/web-related tasks for the AKPIA Program. A retrospective exhibition of his posters was mounted at the MIT libraries at the end of 2016. In music, he worked on pieces by Rorem, Barber, Grieg, Mompou. The summer was very French, as he broke into Ravel's Valses nobles et sentimentales and Debussy's Images I, along with revisiting the latter's Images II and the second book of preludes. The yearly Liszt challenge was met by the transcription of Verdi's Miserere and the 2 late czardas, composed in 1884.

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## Aga Khan Documentation Center at MIT

2016 marked the five-year anniversary of the Aga Khan Documentation Center at MIT Libraries (AKDC@MIT). Formally re-envisioned and restructured with the hiring of the Program Head in August 2011, AKDC@MIT was quickly recognized as a center of excellence for research and study of the built environment, as well as material and visual culture, in Muslim societies. The Center celebrated the occasion by hosting an open house for MIT Libraries' staff and AKPIA@MIT affiliates with a sample showing of our collections.

AKDC@MIT remains at the forefront of digital scholarship/humanities and, this year, data visualization with the development of LayerCake. LayerCake is a 3-axis mapping tool that enables users to build maps layering narrative, time, and space simultaneously. Envisioned by AKDC Program Head and project PI, Sharon C. Smith, the tool became a reality thanks to the programming expertise of James Yamada (Master's in Design Studies, Harvard GSD). A prototype of the tool was fully realized with the assistance of Ali Asgar Alibhai (PhD candidate, Harvard NEIC) who provided the content for the pilot project by analyzing textual sources of Ibn Jubayr's 12th-century pilgrimage from Spain to Mecca. The prototype ([archnetmaps.herokuapp.com](http://archnetmaps.herokuapp.com)) was released in February 2017. The resulting map documents Ibn Jubayr's travels temporally, geographically, and with accompanying descriptions of the cities and sites he visited. Images and information about those cities and sites links to Archnet to provide more context for the users. AKDC continues to develop LayerCake, refining the interface, as we

plan for the release of an open access version for the larger community. AKDC@MIT's status within this realm is further evidenced by the public acknowledgement Archnet, our co-directed (AKDC and Aga Khan Trust for Culture) globally accessible digital platform, has received over the past two years. Last year, Archnet was noted in the *NMC Horizon Report* for leadership in "Increasing Accessibility of Research Content," and in January 2017 Archnet was named one of the Top 20 Architecture websites of 2016 by the Global Grid.

Once again, AKDC was the recipient of several major gifts from noted scholars and practitioners in the field of Islamic art and architecture as well as those documenting visual culture in Muslim societies. Of particular significance, the Center received the photographic archive of Kamil and Rifat Chadirji. Kamil Chadirji (1897-1968) was a politician and leader of the National Democratic Party in Iraq. His son, Rifat Chadirji (b. 1926) is a distinguished international architect, author, and photographer who donated his architectural archive to AKDC last year. The esteemed archive, consisting of ca. 100,000 negatives and images, documents many cultures and aspects of social life, as well as the built environment, in the Arab world from ca. 1930-1990. In addition, the thought-lost microfilm copies of the early working papers from Rifat Chadirji's Baghdad architectural practice were found and donated to AKDC for inclusion in the *Rifat Chadirji Archive*, the paper copies long since destroyed. Other notable gifts this year include the archive of Ali Tayar (architect, 1959-2016); the teaching

collection of Caroline and John Williams; and a born-digital collection of images from throughout the Muslim world from Daniel C. Waugh, Professor Emeritus at the University of Washington, Seattle.

This year saw the end of a highly successful three-year collaborative project between TALIM (The Tangier American Legation Institute for Moroccan Studies), Wellesley College and AKDC@MIT. Highlighting the collaboration, Michael Toler curated an exhibition of selected prints from the glass negatives collection of TALIM and organized annual meeting of the Board and Fellows of the Tangier American Legation Institute for Moroccan Studies (TALIM), sponsored by AKDC@MIT.

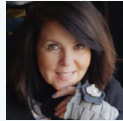
AKDC collaborated with R & Company Gallery, New York, in preparing a retrospective exhibition on the works of Ali Tayar. For the exhibition, entitled *Ali Tayar: Systems & One-Offs*, AKDC loaned several of Mr. Tayar's sketchbooks. The virtual exhibition is available on Archnet. AKDC also worked with AKPIA@MIT to host *José Luis Argüello: AKPIA Posters (2001-2016)*, a retrospective exhibition of poster art created for the Program. As with all AKDC sponsored exhibitions, this too will become a digital exhibition on Archnet.

AKDC staff have lectured widely this year on all aspects of our Center, topics concerning documenting cultural heritage, and in the field of art and architecture in Muslim societies. Further, they regularly participate in associations and organizations related to our fields of study and research.

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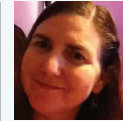
Sharon C. Smith

Since 2011, Sharon has been responsible for overseeing the creation, development, and leadership of a full array of services and programs in support of faculty, students, and researchers of AKPIA 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 and PI for LayerCake, a 3-axis mapping tool that enables users to build maps layering narrative, time, and space simultaneously. Sharon is active in UNESCO's Safeguarding Cultural Heritage in Syria initiative in the role of a Participating Expert.

Sharon continues to lecture 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. This year, Sharon spoke in the capacity of invited lecturer, panel chair, and presenter at conferences and campuses including, but not limited to: BRISMES, RSA, MIT, Aga Khan University, San Jose State University, Western University (Canada), and UCL-Qatar. Sharon, current president of Middle East Librarians Association (MELA), served as vice president and program chair for the 2016 annual

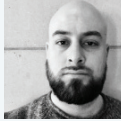
meeting. This meeting was held at MIT with the assistance of AKDC staff, and the 2½ day event was the most highly attended meeting in the 44-year history of the organization.

Sharon holds a PhD in History and Theory of Art and Architecture History from Binghamton University. Her areas of specialization include the art and architecture of Muslim cultures and Early Modern Italy.



Betsy Baldwin

Betsy has worked at MIT Libraries since 2008, at the Aga Khan Documentation Center since 2012, and became Collections Archivist for the Center in late 2016. Betsy continues to process and describe our archival collections, among them those of Rifat Chadirji, Ali Tayar, and the Kamil and Rifat Chadirji Photographic Archives. She is implementing use of a new collection management system (ArchivesSpace), which will enable us to provide better access to our material. Betsy assists faculty, students and researchers from AKPIA MIT, Harvard and elsewhere; she also selects items for digitization, preservation, and for off-site storage. Betsy earned her BA at Hampshire College focusing on fine art, ceramics, and photography. She earned her MLIS in archival management from Simmons; and she is certified by the Academy of Certified Archivists. Prior to working at MIT, Betsy worked in the archives of the Metropolitan Museum of Art for 13 years. Betsy is active with the Society of American Archivists.



**Matt Saba**

Matt is the Visual Resources Librarian for Islamic Architecture at the Aga Khan Documentation Center at MIT. Before joining the AKDC, Matt was a postdoctoral fellow in the Islamic Art Department at the Metropolitan Museum of Art. Matt's research interests include palace architecture in late antique and early Islamic Syria and Mesopotamia, and the history of scholarship on Islamic art. He is also interested in research on methods for cataloging and preserving cultural heritage, and the use of images as evidence in art historical scholarship.

Matt holds a BA in Near Eastern Languages and Civilizations and a PhD in Art History from the University of Chicago.



**Michael A. Toler**

Michael holds a PhD in Comparative Literature from Binghamton University (SUNY). He works in the Aga Khan Documentation Center at MIT (AKDC@MIT) as the Content Manager for Archnet. In consultation with Archnet's co-directors, he is responsible for enhancing the collection, managing the processing of materials, and coordinating development of the site. He also handles user support and creation of instructional materials including user guides and demonstration videos.

In 2016 Michael became Secretary for the Board of the Tangier American Legation Institute of Moroccan Studies (TALIM). His article on the TALIM, AKDC@MIT, and Wellesley College collaboration, "From Tangier's Old Medina to the World: Efforts to Make the Visual Resources in the Collection of the Tangier American Legation Institute for Moroccan Studies More Widely Available," appeared in the 2016 issue of *MELA Notes* (<https://archnet.org/collections/921/collections/1217>).

With Sharon Smith, Michael organized two panels on digital preservation of cultural heritage for the 2017 meeting of the British Society for Middle Eastern Studies, during which he presented a collection of Moroccan music recorded in 1959, digitized by the Library of Congress and TALIM, and now being made available on Archnet.

**2016-2017 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/>.

**October 6**

“The Nature of Almohad Architectural Ornament”

**Jessica Streit**

Assistant Professor of Art and Architectural History, The College of Charleston  
*Co-Sponsored with the Committee on Medieval Studies*

**November 3**

“Sensing the City: Public Spaces and Urban Experience in Safavid Isfahan”

**Farshid Emami**

PhD Candidate, Department of History of Art and Architecture, Harvard University

**December 1**

“Imperial Ceremonies and Istanbul Suburbs: Üsküdar and Davutpaşa at the Turn of the Seventeenth Century”

**Satoshi Kawamoto**

Research Fellow, Japan Society for the Promotion of Science; Harvard AKPIA Associate

**February 23**

“Sustaining Tradition or Embracing Change? Prisse d’Avennes and the Strategies of Visualizing Islamic Architecture of Cairo in French Books (1860-80)”

**Paulina Banas**

Harvard AKPIA Associate

**March 23**

“The Making of Marrakesh: ‘Abd al-Mu’ min and the Almohad Legacy”

**Abbey Stockstill**

PhD Candidate, Department of History of Art & Architecture, Harvard University; William R. Tyler Fellow in Garden & Landscape Studies, Dumbarton Oaks

**April 6**

“The Madrasa in Iran and Baghdad under the Saljuqs”

**Maryam Kamali**


Harvard AKPIA Associate

**April 20**

“Aesthetics and the Cenotaphic in Medieval Iberian Culture”

**Enass Khansa**

Mellon Postdoctoral Fellow at Harvard University; The Santiago Cathedral Project (Spain); Harvard AKPIA Associate



**2016 – 2017 AKPIA Lecture Series  
A Forum for Islamic Art & Architecture**

**Thursday, October 6, 2016**  
“The Nature of Almohad Architectural Ornament”  
**Jessica Streit**, Assistant Professor of Art and Architectural History, The College of Charleston  
*Co-sponsored with the Committee on Medieval Studies*

*The location for the October 6 lecture will be at The Barker Center (Humanities Center) Thompson Room (110), The Barker Center & bordered by Prescott, Harvard, and Quincy Streets in Harvard Square.*

**Thursday, November 3**  
“Sensing the City: Public Spaces and Urban Experience in Safavid Isfahan”  
**Farshid Emami**, Ph.D. Candidate, Department of History of Art and Architecture, Harvard University

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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 Building, Room 318, Harvard University, 485 Broadway, Cambridge MA 02138 (unless otherwise noted). For further information, call 617-495-2355 or email [agakhan@fas.harvard.edu](mailto:agakhan@fas.harvard.edu).

Image of the minaret in Kairouan, Tunisia, courtesy of Abbey Stockstill

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**2016-2017 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 Associateship Program, the AKPIA Lecture Series, and the publication of *Muqarnas: An Annual on the Visual Cultures of the Islamic World*.

**AKPIA Library Acquisition Events  
November 2, 2016 and April 12, 2017**

Andrés Riedlmayer (Bibliographer in Islamic Art and Architecture in the Fine Arts Library) and Gwendolyn Collaço (Visual Resources Librarian for Islamic Art and Architecture) hosted two “Show and Tell” events to discuss recent additions to the library’s collections. These were informal social gatherings for students, faculty, associates and other members of the AKPIA community.

Andrés Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library, and Gwendolyn Collaço, Visual Resources Librarian for Islamic Art and Architecture host an informal gathering to discuss a selection of recent additions to the library’s collections.

Come join us for  
**“Show and Tell” Recent Library Acquisitions**  
Wednesday November 2, 2016  
5:00 – 6:00 p.m.



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

Andrés Riedlmayer Bibliographer, Islamic Art and Architecture 617-495-3372 ari@fas.harvard.edu	Gwendolyn Collaço Visual Resources Librarian, Islamic Art and Architecture 617-495-3376 gcolla@fas.harvard.edu
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Wednesday April 12, 2017  
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**Digital Images & Slides Collection of the Fine Arts Library  
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Andrés Riedlmayer Bibliographer, Islamic Art and Architecture 617-495-3372 ari@fas.harvard.edu	Gwendolyn Collaço Visual Resources Librarian, Islamic Art and Architecture 617-495-3376 gcolla@fas.harvard.edu
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**Supporting Student Travel to Conferences**

The Aga Khan Program for Islamic Architecture was pleased to provide either full or partial support for the following students attending conferences during the 2016-17 year:

Graduate student **Ezgi Dikici** attended the Annual Meeting of the Middle East Studies Association (MESA) in Boston, held on November 17-20, 2016. Since 1967, MESA has held an annual meeting in the fall for members to gather to share research; this was MESA’s 50th anniversary meeting, offering 312 sessions on a variety of topics related to Middle East studies, and attracting more than 2,000 attendees.

Graduate student **Ozge Yildiz** traveled to Washington D.C. with Professor David Roxburgh to view the exhibition “The Art of the Qur’an: Treasures from the Museum of Turkish and Islamic Art,” at the Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian Institution’s museums of Asian art.

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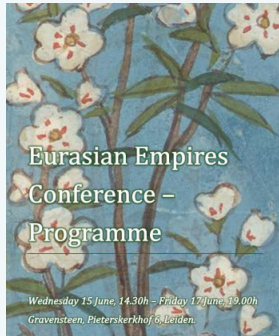
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**Guest lecture at the Association of Research on Architectural Culture and Heritage, Istanbul Technical University, Turkey  
May 17, 2016**

Gülru Necipoğlu was invited by the Association of Research on Architectural Culture and Heritage (Mimarlık Kültürü ve Mirası Araştırmaları Derneği) to give a lecture titled "Architectural Culture and the Concept of Decorum in the Age of Sinan: Observations on Today's Misinterpretations and Contradictory Architectural Practices" at Istanbul Technical University.

**Keynote speaker at the Eurasian Empires Conference, Gravensteen, Leiden University, the Netherlands  
June 15-17, 2016**



Gülru Necipoğlu traveled to the Netherlands to deliver the keynote lecture "Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires" at the interdisciplinary *Eurasian Empires* conference at the University of Leiden.

**Workshop, *Language in the Arts II: Art and Writing in the Arab Countries, Iran and North Africa*, Fondation Hartung Bergman, Antibes, France  
July 29-31, 2016**

David Roxburgh participated in a workshop hosted by the Fondation Hartung Bergman, Antibes, on Language in the Arts. This group was comprised of art historians, artists, curators, and critics. This was the second part of the seminar dedicated to the subject of "language in the arts". The first round of this symposium, held in 2014, focused on the "language," in the sense of written and spoken text, its meaning, understanding and expression in Western, as well as Far Eastern, contemporary art. This year, the symposium draws a parallel between the contemporary creation in the Western world and in the Arab countries, Iran and North Africa.

**Guest lecture at *Szigetvár, 1566: Commemorative Conference on the Siege of Szigetvár and Süleyman the Magnificent's and Miklós Zrínyi's Death*, University of Pécs, Hungary  
September 6-9, 2016**

Gülru Necipoğlu traveled to Hungary to deliver a lecture titled "The Aesthetics of Empire: Arts, Politics, and Commerce in the Construction of Sultan Süleyman's Magnificence," at the conference titled *Szigetvár 1566: Commemorative Conference on the Siege of Szigetvár and Süleyman the Magnificent's and Miklós Zrínyi's Death*, organized by the Research Center for the Humanities of the Hungarian Academy of Sciences and the University of Pécs.



**Plenary speaker, SUNY Binghamton's Center for Medieval and Renaissance Studies, Binghamton, New York  
October 21-22, 2016**

David Roxburgh delivered a plenary lecture at SUNY Binghamton's Center for Medieval and Renaissance Studies during a two-day conference addressing all aspects of the study of the pre-modern book as artifact. Celebrating the fiftieth anniversary of the founding of the Center for Medieval and Renaissance Studies (CEMERS) at Binghamton University, the center hosted the conference on the materiality and visuality of the pre-modern book (from late antiquity until 1600).

**Aga Khan Award for Architecture**  
Dubai, United Arab Emirates  
November 5-7, 2016



Gülru Necipoğlu shakes the hand of His Highness the Aga Khan, while Director of the Aga Khan Award for Architecture Farrokh Derakhshani looks on, at the Aga Khan Award for Architecture Ceremony dinner and reception in Dubai. The recipients of the 2016 Aga Khan Award for Architecture represent diverse projects in Bangladesh, China, Denmark, Iran, and Lebanon, offering creative responses to contemporary issues such as climate change, connectivity between people, and the challenge of adapting to new contexts. His Highness the

**Guest lecture at the Arts & Culture of Mughal India Conference, K.R. Cama Oriental Institute, Mumbai, India**

**January 8-9, 2017**

Gülru Necipoğlu was invited to Mumbai to deliver the lecture “Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires” at a conference titled *The Arts & Culture of Mughal India*, held at the K.R. Cama Oriental Institute in Mumbai. The event kicked off three weeks of research-related travel for Gülru Necipoğlu in the Deccan: Belgaum, Bijapur, Gulbarga, Bidar, Hyderabad, Aurangabad, Daulatabad, and Jaipur.



Aga Khan established the Award in 1977 to identify and encourage building concepts that successfully address the needs and aspirations of the communities in which Muslims have a significant presence. Gülru Necipoğlu is a current member of the Steering Committee.



**Guest lecture, Zentralinstitut für Kunstgeschichte, Ludwig-Maximilians Universität, Munich, Germany**  
**January 18, 2017**

David Roxburgh delivered a lecture titled “Magic-Making Sorcerers’: Timurid Views on Chinese Art, Herat, c.1413-1447” at the Zentralinstitut für Kunstgeschichte, Ludwig-Maximilians Universität, Munich. A wide variety of textual sources and artworks reflect the complex nature of Timurid reception of Chinese art which was not only seen firsthand but also mediated through portable objects. The lecture examines Timurid attitudes and responses to a wide range of Chinese objects.

**Guest lecture, Sabanci University, Istanbul, Turkey**  
**March 6, 2017**

Gülru Necipoğlu was invited by Sabanci University to deliver a lecture titled “Transregional Connections: Architecture and the Construction of Three Early Modern Islamic Empires: Ottomans, Safavids and the Mughals.”

**Symposium, Visual Turn and Global History during the Early Modern Period, Collège de France, Paris**  
**March 10, 2017**

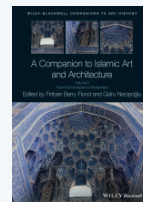
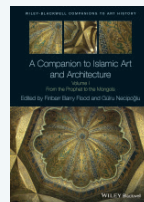
David Roxburgh was invited to speak at the Collège de France, Paris, in the symposium on the *Visual Turn and Global History during the Early Modern Period*. His lecture titled “A Proliferation of Duplicates? New Technologies of the Image in 19th-Century Iran” discussed the topic of art made during the reign of the Qajar dynasty in 19th-Century Iran, in

which Qajar artists freely embraced new technologies of the mass-produced image. While having been disparaged in most art historical scholarship, more recent attempts to assess it have become embroiled in problematic and limited notions of modernity. The lecture examined the complex processes of inter-medium exchange and the fluidity and mobility of images in an era before the development of the concept of medium specificity and as ideas about the distinction between art and craft were still forming.

**Guest lecture, Seattle University, Washington**  
**March 25, 2017**

David Roxburgh was invited as a guest speaker at Seattle University’s “Saturday University Islam Across Asia: Art Practices/ Cultural Politics” Lecture Series. This lecture series featured guest scholars and artists, and covered aspects of Islam’s central role and presence in Asian art and culture. David’s lecture was titled “Master Calligrapher Sultan ‘Ali Mashhadi: The Art and Culture of Herat in the late 15th Century.”

**A Companion to Islamic Art and Architecture**  
**Edited by Gülru Necipoğlu and Finbarr Barry Flood**  
**Wiley-Blackwell Companions to Art History series, 2017**



*A Companion to Islamic Art and Architecture*, edited by Finbarr Barry Flood and Gülru Necipoğlu, was published by Wiley-Blackwell in their *Blackwell Companions to Art History* series. The two-volume set contains over fifty especially commissioned essays, many written collaboratively, by seventy authors. These volumes survey the field in all its grandeur, whilst encouraging original approaches to canonical subjects and offering new scholarship on previously neglected topics. The essays bridge the gap between the summary treatment of the traditional survey and the specialized monograph. They are organized according to a new chronological-geographical paradigm that remaps the unprecedented expansion of the field in recent years and reflects the nuances of major artistic and political developments during a 1400-year span from early Islam to the modern and contemporary art scene. The first volume begins with a general introduction co-authored by the editors, which outlines relevant concepts, approaches, and historiographies, providing a framework within which to understand the structure and contents of both volumes. Within the volumes, the editors introduce each period by a short essay outlining the major cultural and political developments during the period covered by the associated articles. Authors include Finbarr B. Flood, Gülru Necipoğlu, David J. Roxburgh and Thomas F.B. Cummins.

**Technologies of the Image: Art in 19th Century Iran**

Edited by David J. Roxburgh and Mary McWilliams

Harvard Art Museums, 2017



With a few notable exceptions, scholars have historically understudied and often underappreciated the art of Iran in the Qajar era (c.1779–1925). This catalogue presents a fresh take on the art of the period, setting aside the value judgments that shaped early responses to instead examine the effects and results of new technologies of representation across a variety of mediums. The book foregrounds the inherent relationship and movement among mediums and images, both traditional and new, while deflecting primary attention from royal patronage to more public and widely accessible forms of image-making. In bringing together four principal art forms—lacquer, painting and drawing on paper, lithography, and photography—the authors explore the separate and intertwined histories of these mediums, their contexts of production, and their means of dissemination across sectors of society ranging from the courtly elite to the citizenry at large. The book

considers how the breadth of mediums and subject matters evidenced by these objects could be matched only by the diverse formats through which images were embodied and circulated in the world. Indeed, unlike their European contemporaries, Qajar artists and patrons were not concerned about systems of image duplication and translation—a key aspect this book takes up in its effort to approach Qajar art on its own terms. This catalogue accompanies the exhibition “Technologies of the Image: Art in 19th-Century Iran,” which was on view at the Harvard Art Museums from August 26, 2017 through January 7, 2018.

**An Album of Artists’ Drawings from Qajar Iran**  
Edited by David J. Roxburgh

Harvard Art Museums, 2017

Winner, 2018 First Place (Exhibition Catalogues),  
New England Museum Association



Harvard’s Qajar Album—57 folios, with nearly 150 drawings, paintings, prints, and embossed works—is a remarkably wide-ranging collection of human, animal, and floral studies; narrative compositions inspired by Persian classic literature and historical subjects; religious themes; and portraits of rulers and

heroes. Because these types of works were originally created as technical materials for artists to use in their daily work, most have been lost over time as a result of repeated use and subsequent damage or disposal. This publication offers a rare opportunity not only to appreciate the ingenuity of the individual works, but also to gain a better understanding of the entire system of artistic production and exchange in 19th-century Iran. The book unites 12 essays with a beautiful full-size facsimile of the complete album. From the necessarily global story of how the album came to be housed at the Harvard Art Museums—spanning Iran, Germany, England, and the United States—to the in-depth examination of individual themes and techniques, the publication exposes a rich network of artistic influence, exchange, and innovation. In doing so, it calls on us to question what has been left out of the dominant histories of art and to consider possible alternative definitions of what can be thought of as “modern.” The related exhibition, “Technologies of the Image: Art in 19th-Century Iran,” was on view at the Harvard Art Museums from August 26, 2017 through January 7, 2018.

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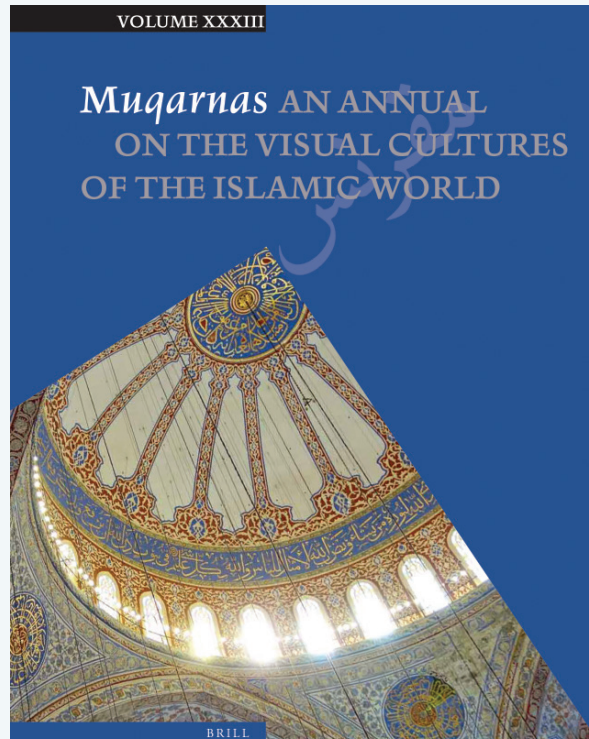
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MUQARNAS: AN ANNUAL ON THE VISUAL CULTURES OF THE ISLAMIC WORLD



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The Aga Khan Program for Islamic Architecture at Harvard University is pleased to announce the publication of *Muqarnas* 33 (2016). This volume is now available for purchase through Brill Publishers:

<https://brill.com>.

**2016–2017 RESEARCH AND TRAVEL GRANTS**

**Gwendolyn Collaço**, HAA/CMES doctoral student  
*Bodleian Library*  
 Oxford, UK  
*The Bibliothèque nationale de France*  
 Paris, France

**Hannah Hyden**, HAA doctoral student  
*Summer Arabic intensive course through the Center for Arab and Middle Eastern Middle Studies (CAMES) at the American University Beirut*  
 Beirut, Lebanon

**Mira Schwerda**, HAA/CMES doctoral student  
*Research in Tehran and Tabriz museums and archives*  
 Tehran and Tabriz, Iran

**Meredyth Winter**, HAA/CMES doctoral student  
*Weaving Knowledge Summer Workshop on Lanna Weaving and Dyeing, co-sponsored by Columbia University, the University of Leiden, and Chiang Mai University*  
 Chiang Mai, Thailand

**2016–2017 COURSES**

**FALL 2016**

**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.

**SPRING 2017**

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

The course offers an introduction to eleven iconic monuments and sites of the Islamic

world from the formative era of Islam up to the early modern period. It covers various types of building—e.g. mosques, palaces, shrines, multifunctional complexes—and city types as well as the factors that shaped them, whether artistic, patronal, socio-political, religio-cultural, or economic. Each case study is divided into two lectures. The first lecture presents the monument or site by "walking" through it. The second lecture is devoted to particular themes elicited from the case study, developed in light of comparative monuments and sites and/or written sources, and to problems of patronage, production, audience, and meaning as they pertain to Islamic architectural history in broad terms.

**History of Art and Architecture 228X  
 Islamic Epigraphy and Calligraphy: Spiritual Geometries and Bodily Instruments**  
 David J. Roxburgh

This course examines the use of writing on art and architecture from the Islamic lands with an emphasis on the period between ca. 600 and 1500. The course will introduce key methodologies in the study of writing and the full range of scripts, orthographic conventions, and textual content. Aesthetic, cultural and sociopolitical questions will be treated as well as pressing critical issues about the use of writing in Islam. A working knowledge of Arabic, Ottoman Turkish, or Persian is recommended.

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## Faculty



**Gülru Necipoğlu**

Gülru Necipoğlu is the Aga Khan Professor of Islamic Art and the Director of the Aga Khan Program for Islamic Architecture at Harvard University. Gülru was on sabbatical leave, based in Istanbul, during the academic year 2016-17. She worked on research and publication projects, while traveling extensively for fieldwork, conferences, and meetings. She continued editing *Muqarnas* and its *Supplements*, working long-distance with the new Managing Editor, Dr. Maria Metzler.

In June 2016, Gülru's travels began with board meetings of the Palladio Architectural History Institute in Vicenza, and of the Steering Committee of the Aga Khan Architecture Award in Geneva, followed in November by the Aga Khan Awards for Architecture Ceremony in Dubai.

In May 2016 Gülru was invited by the Association of Research on Architectural Culture and Heritage to deliver an evening lecture at Istanbul Technical University, titled "Architectural Culture and the Concept of Decorum in the Age of Sinan: Observations on Today's Misinterpretations and Contradictory Architectural Practices." Gülru was also invited to deliver in June 2016 the opening keynote lecture in the interdisciplinary "Eurasian Empires" conference at the University of Leiden. The lectures she delivered in two other international conferences will be published in

their proceedings: "The Aesthetics of Empire: Arts, Politics, and Commerce in the Construction of Sultan Süleyman's Magnificence" (*Szigetvár 1566: Commemorative Conference on the Siege of Szigetvár and Süleyman the Magnificent's and Miklós Zrínyi's Death*, Hungarian Academy of Sciences and the University of Pécs, September 2016); and "Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires" (*The Arts & Culture of Mughal India Conference* in Mumbai, India, K. R. Cama Oriental Institute, January 2017).

After the Mumbai conference, Gülru traveled for three weeks in the Deccan in preparation for her book project on the connected architectural and urban histories of the early modern Islamic empires (Ottoman, Safavid and Mughal), with close attention to their neighbors. During this intensive private study trip, she and her husband (Prof. Cemal Kafadar, Harvard University History Department) documented sites and landscapes in Belgaum, Bijapur, Gulbarga, Bidar, Hyderabad, Aurangabad, Daulatabad, and Jaipur. The trip was the most memorable highlight of her sabbatical.

The rest of the sabbatical was spent with completing three long-term book projects that evolved over the past five years. One of these books grew from an AKPIA conference held at Harvard in 2012, which Gülru co-edited with Alina Payne: *Histories of Ornament: From Global to Local* (Princeton, 2016). The second book is a monumental two-volume collection of over fifty commissioned essays, which she co-edited with Finbarr Barry Flood: *A Companion to Islamic Art*

*and Architecture* ("Wiley-Blackwell Companions to Art History" series, September 2017). The third multi-author publication edited by Gülru is titled *The Arts of Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures* (Brill, Supplements to *Muqarnas*, September 2017).

In addition to her essays in these books, two articles by Gülru also appeared in press: "Persianate Images between Europe and China: The 'Frankish Manner' in the Diez and Topkapı Albums, c. 1350-1450," in *The Diez Albums: Contexts and Contents*, eds. J. Gonella, F. Weis, C. Rauch (Brill, 2016); and "Architectural Dialogues Across the Eastern Mediterranean: Monumental Domed Sanctuaries in the Ottoman Empire and Renaissance Italy," in Alina Payne ed., *The Companion to the History of Architecture, Volume I, Renaissance and Baroque Architecture* (Wiley-Blackwell, 2017).

Gülru is very much looking forward to return to teaching and resuming her AKPIA activities at the Harvard History of Art and Architecture Department after her rewarding year abroad.

## 2016-2017 Post-Doctoral Associates



David J. Roxburgh

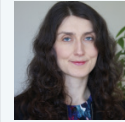
In the academic year 2015-16, David Roxburgh began his tenure as Chair of the Department of History of Art and Architecture. It was an exciting year of new challenges and opportunities for the Department. He offered his popular seminar on Timurid Art and Architecture in the Fall semester; in the Spring, he co-taught the Sophomore Excursion Tutorial with Felipe Pereda and Benjamin Buchloh (to Spain), a graduate seminar on Islamic calligraphy and epigraphy, and the lecture course *Monuments of Islamic Architecture*. In the late summer, he participated in a workshop hosted by the Fondation Hartung Bergman, Antibes, on *Language in the Arts*—focusing on MENA—comprising a small group of art historians, artists, curators, and critics.

In the Fall/Winter, David delivered a plenary lecture at SUNY Binghamton's Center for Medieval and Renaissance Studies and another at the Zentralinstitut für Kunstgeschichte, Ludwig-Maximilians Universität, Munich. In the Spring, he was invited to speak at the Collège de France, Paris, in the symposium on the "Visual Turn and Global History during the Early Modern Period," and at the Seattle Art Museum in their Asian Art series.

Throughout the academic year, David worked on two exhibition related publications as contributor and editor. Both will be in print in fall 2017, coinciding with the exhibition *Technologies*

*of the Image: Art in 19th Century Iran* (Harvard Art Museums, Cambridge, Mass.). The exhibition catalogue, jointly edited with Mary McWilliams, consists of essays on lithography, photography, lacquer and painting, and assesses their various complex interactions; the second publication is a monographic study of an album of Qajar artists' materials with contributions by colleagues at the Harvard Art Museums and ten graduate students. Both volumes will be published by Harvard Art Museums and distributed by Yale University Press.

Other studies that appeared in 2016-17 include: "Akram Zaatar: Against Photography—An Annotated History of the Arab Image Foundation," *Art Forum* 55, 5 (January 2017): 104; "Sayyid Yusuf's 1433 Pilgrimage Scroll (*Ziyārātnāma*) in the Collection of the Museum of Islamic Art, Doha," with Mounia Chekhab-Abudaya and Amélie Couvrat Desvergnès, *Muqarnas* 33 (2016): 345–407; and "*Memorabilia of Asia: Diez's Albums Revisited*," in *The Diez Albums: Contexts and Contents*, ed. Julia Gonnella, Christoph Rauch, Friederike Weis, and Julia Gonnella (Leiden: Brill, 2016), 52–73. During his sabbatical leave from teaching in 2017-18, David will complete his book on art and literature in early Timurid Herat from the Yarshater Lectures which he delivered at SOAS in 2015.



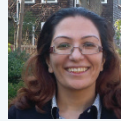
Paulina Banas

Paulina earned her BA and MA in art history from the Université Paris IV-Sorbonne, and PhD from the State University of New York (SUNY) at Binghamton. Her research focuses on orientalist visual culture and the material exchanges between Safavid Persia and Eastern Europe from the seventeenth through the nineteenth century. She has taught a variety of undergraduate courses on western and non-western art at SUNY Binghamton, New York University, and Westfield State University.

At the AKPIA, Paulina worked on a book-length monograph that examines the process of production of nineteenth-century French and British illustrated books featuring Islamic Cairo, with the key example of the French Egyptologist Émile Prisse d'Avennes (1807-79), and his two publications, namely *Oriental album* (1848) and *L'art arabe* (1877). However, Paulina's interests deal not only with printed albums and visual culture more generally, but also with decorative arts, as represented in her first article on this topic, "Iranian textiles and the politics of identity in Eastern Europe" (*Consortium: A Journal of Crossdisciplinary Inquiry*, 2011). She was also invited to contribute an essay to the catalogue of the major exhibition "The Fascination of Persia: Persian European Dialogue in Seventeenth-Century Art and Contemporary Art of Teheran," organized by the Rietberg Museum



in Switzerland (Axel Langer, ed., Scheidegger and Spiess, Zurich, 2013). This article deals with the issues that Paulina will continue exploring in the future, such as cultural appropriation and identity in the context of the Eastern-European encounter with the Middle East.



**Maryam Kamali**

Maryam is an AKPIA Research Associate at Harvard University. Her research focuses on the social history and historiography of the Medieval Middle East. She defended her PhD dissertation at Tehran University, with “Social Changes in Iran during the Abbasid Caliphate: The Perspective of Persian Historiography,” now a forthcoming monograph from the Western Michigan University Press.

Maryam has written and translated several articles about the history of Iran in medieval times. She contributes to scientific journals of universities and the *Encyclopedia Iranica*. To foster communication among interested scholars studying Medieval Middle Eastern and Central Asian history, Maryam has established the interdisciplinary Iranian Medieval History website [www.Iranianmedievalhistory.com](http://www.Iranianmedievalhistory.com), in both English and Persian. The site includes photos, maps and texts from reliable sources. She presented her talk on The Madrasa in Iran and Baghdad under the Saljuqs with the Aga Khan Program in April 2017. She has taught courses on Women in the Middle East at Tufts University and Amherst College and the course on the History of Modern Middle East at Boston University.



**Satoshi Kawamoto**

Satoshi is a post-doctoral research fellow for the Japan Society for the Promotion of Science. His research focuses on the architectural and urban history of the Ottoman dynasty in the early modern period. In 2013, he received his PhD degree from the University of Tokyo with his dissertation entitled “A Study on the Formation of the Early Ottoman Palaces,” which was published from the University of Tokyo Press, in Japanese, in 2016. The book primarily discusses spatial development of the Ottoman palatial architecture and transition of the court ceremonial in the fifteenth century, before and after the conquest of Constantinople and construction of Topkapi Palace.

Before coming to Cambridge, Satoshi was a post-doctoral researcher at Tokyo University of Foreign Studies and taught at several universities. He is now interested in property ownership in early modern Ottoman cities and is attempting to publish his previous works in English.

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## 2016-2017 Graduate Students



Enass Khansa

Enass is a 2016-2017 AKPIA Associate at Harvard University. She is the recipient of the Andrew W. Mellon Postdoctoral Fellowship (2015-2016) from Harvard University's Real Colegio Complutense (RCC), through which she joined the multidisciplinary conservation project of The Santiago Cathedral World Heritage Monument (Spain). She has accepted a tenure-track position, as an Assistant Professor in the Department of Arabic and Near-Eastern Languages at the American University of Beirut.

Enass holds a PhD in Arabic and Islamic Studies from Georgetown University (2015). In her dissertation, titled "The Necklace and the Rhetoric of Restoration," Enass presents a monograph of *The Necklace*, a twenty-five volume encyclopedic adab compilation, from 10th century Córdoba. She examines material cultural, and political and literary forms of restoration in al-Andalus under the Umayyad caliphate. Her academic interests include rhetoric, adab, encyclopedic knowledge, readership, historiography, conceptions of legitimacy, intercultural exchange and Islamic art.

With her academic work, Enass held a post as a diplomat in Damascus, Syria and Washington, D.C. (2003-2011), as a special adviser to the president, at the Atlantic Media (2013-2015), and as the cultural editor of the Arabic publication *Raseef22* (2017).



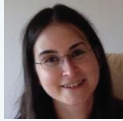
Elaheh Kheirandish

Elaheh is a historian of science (PhD, Harvard, '91), with a specialty in sciences in Islamic lands. Her publications include a two-volume dissertation (*The Arabic Version of Euclid's Optics*, Springer-Verlag), as well as articles, chapters, and forthcoming books. Her projects range from Arabic and Persian traditions of ancient Greek sciences to the applications of advancing technologies to historical studies. She has offered courses at several departments at Harvard University, curated exhibits at Harvard and Brown Universities, produced documentary films and multi-media projects, and has lectured internationally. Elaheh's latest affiliations have been with Harvard University: The Department of History of Art and Architecture, The Aga Khan Program for Islamic Architecture, and The Davis Center for Russian and Eurasian studies; she is also affiliated with Cambridge University's Department of History and Philosophy of Science. Her upcoming book is titled *Baghdad and Isfahan: A Dialogue of Two Cities in an Age of Science*, I.B. Tauris.



Gwendolyn Collaço

Gwendolyn has completed her fourth year of her PhD in the Joint Program for History of Art and Architecture and Middle Eastern Studies. In May 2017 at the Middle Eastern History and Theory Conference at the University of Chicago, she will present her paper on "Crafting Time through Dress," based on the illustrations in an "Album of Artists' Drawings from Qajar Iran" at Harvard Art Museums. This paper is a shortened version of the essay to be published in the monograph on this album, edited by David Roxburgh. During the academic year, Gwendolyn served as a Teaching Fellow for Gen. Ed. courses and conducted a session on Visual Resources for Islamic Studies in a workshop on Advanced Research Methods in Islamic Studies. Gwendolyn was awarded the Sheldon Fellowship and will spend the next year traveling across the EU and Turkey conducting dissertation research on sub-royal Ottoman painting and costume albums.



**Ezgi Dikici**

Ezgi is a student in the joint PhD program in Middle Eastern Studies and History of Art and Architecture. After receiving her BA from Sabancı University in Istanbul, she earned MA degrees from Sabancı, CEU (Budapest), and Koç University. From court dwarfs and mutes to architectural patronage, her studies have generally revolved around the sixteenth-century Ottoman elite culture.

In the past few years, Ezgi has been researching Ottoman court eunuchs and their patronage of art and architecture for her dissertation. She published some of her findings in an article titled “The Making of Ottoman Court Eunuchs: Origins, Recruitment Paths, Family Ties, and ‘Domestic Production’” in the journal *Archivum Ottomanicum* in 2013, and more recently in a Turkish article titled “Decorum and Context: The Architectural Patronage of Ottoman Court Eunuchs in Early Modern Istanbul” (revised version of a 2014 symposium paper) in *Ekrem Hakkı Ayverdi’nin Hâtırasına Osmanlı Mimarlık Kültürü* (Istanbul, 2016).



**Farshid Emami**

Farshid is in the sixth year of the PhD program in the History of Art and Architecture at Harvard University. He has recently completed his dissertation titled, “The New Isfahan: Architecture, Urbanism, and City Experience in Safavid Iran, 1590-1722.” In December 2016, his article, “Coffeehouses, Urban Spaces, and the Formation of a Public Sphere in Safavid Isfahan” was published in *Muqarnas* 33 (2016): 177-220.

During the 2016-17 academic year, Farshid presented his research at several venues and conferences. On November 3, 2016, he delivered a lecture titled “Sensing the City: Public Spaces and Urban Experience in Safavid Isfahan,” as part of AKPIA Lecture Series at Harvard University. On November 17, 2016, he presented a paper titled “The *Kitab-khana*: Royal Libraries of Safavid Isfahan,” at the Majlis gathering held by Historians of Islamic Art Association (HIAA) in conjunction with the 50th Annual Meeting of Middle East Studies Association (MESA) in Boston. At the MESA conference, he also presented a paper titled “The City and its Dual Friday Mosques: Sacred and Urban Spaces in Safavid Isfahan.” The paper is now being revised and will appear as a chapter in *Liminal Spaces from Sacred to Urban: The Friday Mosque and the City*. Finally, on February 18, 2017, he presented a paper entitled “Hypostyle Palaces of Safavid Isfahan (1629-66): Genealogy and Meaning,”

at the 105th Annual Conference of College Art Association (CAA) in New York.

Farshid has also completed a module of lectures offering a global architectural history of coffeehouses and teahouses (prepared jointly with Hessam Khorasani Zade), a project supported by GAHTC (Global Architectural History Teaching Collaborative). He has also written an essay titled “The Lithographic Image and its Audiences,” which will be published in the exhibition catalogue, *Technologies of the Image: Art in 19th-Century Iran*.

Beginning in 2017-18 academic year, Farshid will join Oberlin College, where he will be teaching as Assistant Professor of Islamic Art and Architecture.

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**Bronwen Gulkis**

Bronwen is a PhD candidate in the History of Art and Architecture, with a focus on the painting of Mughal India. She spent the 2016-2017 academic year abroad at museums and libraries across Europe and India. Her dissertation examines the role of the album format in circulating knowledge and negotiating identity at the 17th century Mughal court. Her broader interests include the reception of foreign images in South Asia, and the material culture of the Mughal court. She has worked with Mary McWilliams at the Harvard Art Museum on the upcoming exhibition “Technologies of the Image: Art in 19th century Iran,” and also works at the Harvard Fine Arts Library on the Stuart Cary Welch slide collection.

Bronwen is the recipient of three Aga Khan Graduate Fellowships in Islamic Art, and was awarded an AKPIA summer grant in 2014 to travel to Samarkand, Uzbekistan. Before coming to Harvard, Bronwen received a BA in History and Art History from the University of Vermont, and interned at the Smithsonian Institution’s Freer-Sackler galleries, and Metropolitan Museum of Art.



**Jesse Howell**

Jesse is a PhD candidate at Harvard’s Center for Middle Eastern Studies and Department of History. His dissertation, “The Ragusa Road: Mobility and Encounter in the Ottoman Balkans (1430-1700),” examines the strategies used by the Ottomans to control patterns of movement within their borders and beyond. It also investigates the unique cross-cultural dynamics found in the complex, heterogeneous groups that crossed the mountains of Ottoman Rumelia by caravan. This past year Jesse presented a paper at the “Rethinking the Adriatic” conference at the University of Minnesota. He also returned to Princeton’s Institute for Advanced Study to take part in the “Digital Ottoman Platform” annual workshop. During the winter break he led a group of Harvard undergraduates on a CMES-sponsored study excursion to Istanbul and Turkey’s Aegean coast.



**Hannah Hyden**

Hannah is a first-year graduate student in the History of Art and Architecture Department at Harvard University. She focuses on sixteenth and seventeenth century Persian arts of the book with an interest in minority culture in early modern Iran. She recently completed her MA in History of Art from the Courtauld Institute of Art in the Special Option of Persian Painting and Transcultural Visuality. During her time at the Courtauld, she served as an Iran Heritage Foundation Research Assistant and Courtauld Scholar, and a library assistant in the Witt & Conway Image Libraries. Hannah received her MA in Islamic and Middle Eastern Studies from the Hebrew University, Jerusalem and her BA in Liberal Studies and Spanish from Sonoma State University.

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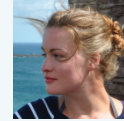
**Damla Ozakay**

Damla is a first-year graduate student in Harvard University's dual degree program in Middle Eastern Studies and History of Art and Architecture. She holds a BA from the History Department of Boğaziçi University in İstanbul. She received her MA in 2015 from the same department with a thesis on the representation of calligraphers and the practice of calligraphy in the early modern Ottoman biographical dictionaries of calligraphers. Her thesis addresses early modern Ottoman reading and writing practices and book culture. During her PhD studies, she wants to broaden her scholarly interests and examine the various social and political dimensions of Ottoman and Safavid cultures of writing in a comparative perspective.



**Veronika Poier**

Veronika is a third-year graduate student of History of Art and Architecture at Harvard University. Before joining the program, she completed a MagPhil in Art History and Architecture and a MagPhil in Romance languages at Vienna University, as well as a MA in History with a focus on Ottoman History at Bilgi University in İstanbul. Veronika also studied Middle Eastern studies at Leiden and interned at the National Gallery of Art in Washington. Prior to coming to Harvard, Veronika was an intern in the Islamic Art Museum in the Pergamonmuseum in Berlin, where she assisted Julia Gonnella in curating the exhibition "Love for Pleasure: Wine, Tobacco and Drugs in Indian paintings."



**Mira Xenia Schwerda**

Mira is a third-year student in Harvard University's dual PhD program in Middle Eastern Studies and History of Art and Architecture. Her dissertation focuses on imagery of the Iranian Constitutional Revolution and the question of how photography changed politics in the late 19th century. Her main adviser is Professor David J. Roxburgh. This year Mira first pursued archival research for her dissertation in Tehran, Tabriz, and Paris. Then she worked as a graduate intern with Mary McWilliams, the Curator of Islamic Art at the Harvard Art Museums, on the exhibition "Technologies of the Image. Art in 19th Century Iran." Mira has organized two panels on photography and printing history and has given several conference presentations in the last few years. In 2015 she wrote the article "Death on Display: Mirza Reza Kirmani, Prison Portraiture and the Depiction of Public Executions in Qajar Iran," published in the *Middle East Journal of Culture and Communication* (Brill). This year, two of her articles (one focusing on non- and sub-royal photography in the 19th century, the other on depictions of permitted and prohibited love in Qajar Iran) will be published in fall 2017.

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.



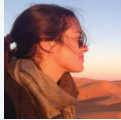


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Abbey Stockstill

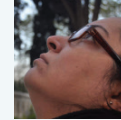
Abbey is a sixth-year PhD candidate in the Department of the History of Art & Architecture at Harvard. Her work is broadly concerned with the late medieval Maghrib as a bridge between the spheres of Sub-Saharan Africa and the Mediterranean, and how the anthropological dynamics of this bridge influenced urban development in the region. Her dissertation traces the development of Marrakesh under the Almohad dynasty in the twelfth century, examining the dynasty's manipulation of the local landscape in its expansion and reorganization of the city.

Abbey has spent the 2016-2017 year as a William R. Tyler Fellow in Garden and Landscape Studies at Dumbarton Oaks in Washington, DC. She presented papers at the Historians of Islamic Art Association Biennial Conference and at the Middle East Studies Association Annual Meeting and gave a lecture as part of the AKPIA Lecture Series. Abbey also received the Margaret B. Ševčenko Prize for her essay entitled "A Tale of Two Mosques: Marrakesh's *Masjid al-jami al-Kutubiyya*," which will be published in a forthcoming issue of *Muqarnas*. She will spend the upcoming academic year completing her dissertation in Paris.



Meredyth Winter

Meredyth has just completed her fourth year of the doctoral program at Harvard at the Center for Middle Eastern Studies and History of Art and Architecture. Traveling under a Frederick Sheldon Fellowship, she visited the many museum collections with holdings from Rayy and related materials. She was able to consult with experts from Barcelona to St. Petersburg and conduct advanced research on her dissertation. In the upcoming year Meredyth will continue her research under a Loeb Fellowship in Fall 2017, before returning to Cambridge in the Spring where she will be interning at the Harvard Art Museums.



Özge Yıldız

Özge has completed her second year in the PhD program in History of Art and Architecture at Harvard. She holds two BA degrees, from the Department of History of Art at Istanbul University, and following a brief professional career in arts management, from the Department of Archaeology and History of Art at Koç University. She received her MA degree from the Department of Archaeology and History of Art at Koç University. She has given several conference presentations in the last few years, one of which was at a graduate workshop in Ottoman studies at University of Oxford.

Özge has spent her first two years in the program improving her reading proficiency in Arabic, Ottoman Turkish, and Italian. She is interested in architecture and urbanism in the early modern Muslim and European empires, with a focus on Ottoman architecture in Istanbul and Edirne in the seventeenth century. During summer 2017, she will engage in some pre-dissertation research and language studies in Istanbul.



## Staff



**Maria Metzler**

Since June 2016, Maria has served as Managing Editor for *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. She is currently overseeing the production of *Muqarnas* 34 and editing the next volume of the Supplements to *Muqarnas* series, *Treasures of Knowledge: An Inventory of the Ottoman Palace Library Commissioned by Sultan Bayezid II from His Librarian 'Atufi*.

As an undergraduate, Maria studied art and English literature. She earned a Masters degree in Biblical Studies from the University of Chicago Divinity School and a PhD in Ancient Near Eastern Studies from Harvard University. In 2016, she defended her dissertation, "The Ark of the Covenant and Divine Rage in the Hebrew Bible," which was awarded a distinction. In her research, Maria often takes a comparative approach, considering biblical literature in light of Mesopotamian mythology and ancient Greek tragedy as well as more contemporary texts. Her most recent article analyzes the prophetic visions of fantastic creatures in Ezekiel 1 and 10 alongside an encounter between a Brazilian sculptress and a cockroach as described in Clarice Lispector's *The Passion According to G.H.*

In spring 2017, Maria taught a course on dream interpretation in the Hebrew Bible and ancient Near East at Harvard University. Previously, she

worked as an editor for *Harvard Theological Review*, the University of Chicago Press, and Stackpole Books.



**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. Cecily 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 University 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 in November 2013.

## Documentation Center



András Riedlmayer

András has directed AKPIA's Documentation Center at Harvard's Fine Arts Library since 1985. As bibliographer in Islamic art and architecture, 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 the summer of 2016, András was elected to the Board of Directors of the Islamic Manuscript Association. He also contributed an essay, photographs and other content to a new, interactive internet resource: "Targeting History and Memory" <http://heritage.sense-agency.com>; the project went live in the fall of 2016 and was funded in part by The European Commission. In February 2017, András was invited by Columbia University's Harriman Institute to present a lecture about the fate of cultural heritage in the Balkan wars of the 1990s. In March, he was interviewed for an episode of Ottoman History Podcast, hosted by Shireen Hamza and Gwendolyn Collaço, about the history of Ottoman-era Islamic endowments in the Balkans. András also took part in panel discussions at screenings of the award-winning documentary film *The Destruction of Memory* at the Harvard Art Museums, at the Armenian Museum of America, and at a workshop on

Large-Scale Violence and Its Aftermaths, held at Kean University. In April, András and Gwendolyn co-curated an exhibition, "Art and War: The Endangered Heritage of Afghanistan," on display through the end of the academic year at the Fine Arts Library.

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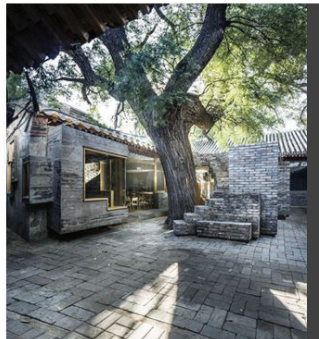
2016-2017 ACTIVITIES

2016-2017 AGA KHAN PROGRAM LECTURES

Harvard University  
Graduate School of Design

**Aga Khan Lecture: Zhang Ke**

November 14, 2016  
6:30 p.m.  
Piper Auditorium  
Gund Hall, 48 Quincy St  
Cambridge, MA



**November 14**  
“Rethinking Basics: From Tibet to Beijing and Beyond”  
**Zhang Ke**

**February 14**  
“Lore”  
**Bijoy Jain**

Harvard Graduate  
School of Design  
**Aga Khan**  
Lecture Series Spring 2017

**03/08**  
**Anooradha Siddiqi**  
“Learning from Dadaab: An Architectural History of Forced Migration”  
6pm Gund Hall Room 112

**March 8**  
“Learning from Dadaab: An Architectural History of Forced Migration”  
**Anooradha Siddiqi**

**March 21**  
“Current Work”  
**Marina Tabassum**

Harvard Graduate  
School of Design  
**Aga Khan**  
Lecture Series Spring 2017

**04/03**  
**Sibel Bozdogan**  
“An Urban Atlas for Istanbul 1922-1950: Sources, Methods and New Historiographies”  
1pm Gund Hall Room 518

**April 3**  
“An Urban Atlas for Istanbul 1922-1950: Sources, Methods and New Historiographies”  
**Sibel Bozdogan**

2016-2017 CONFERENCE

**After Dark: Nocturnal Landscapes and Public Spaces in the Arabian Peninsula**  
Center for Middle Eastern Studies  
Harvard Graduate School of Design  
**April 7-8, 2017**

In the Arabian Peninsula, public spaces are often most used after darkness falls and the temperatures with it. This symposium explores

typologies of nocturnal landscapes common in the Peninsula, and similar hot climates. During this interdisciplinary event, we will ask who uses night-time landscapes and public spaces, what activities are peculiar to the night and ultimately, how to design for life after dark? This event was organized by Gareth Doherty, Assistant Professor of Landscape Architecture and William Granara, Director of the Harvard University Center for Middle Eastern Studies.



**Program**  
**Friday, April 7**

Center for Government & International Studies (CGIS), South Building, Rm 020, Lower Level, 1730 Cambridge St, Cambridge  
Welcome address: William Granara (CMES)  
Introduction: *Nocturnal Landscapes*, Gareth Doherty (GSD)  
**Panel I: Nocturnal Activities in Public Spaces**  
Moderator: Ahmed Kanna (University of the Pacific)  
*This is Not What I Thought: The Pitfalls and Potentials of Kuwait's Segregated Nocturnal*

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*Landscape*, Farah Al-Nakib (American University of Kuwait)

*Mapping Nightscapes: Scenes from Dubai and Abu Dhabi*, Yasser Elsheshtawy (UAE University, Al Ain)

*Riyadh Night Drive*, Pascal Menoret (Brandeis University)

Discussion

#### **Saturday, April 8**

Piper Auditorium, Gund Hall, Harvard Graduate School of Design, 48 Quincy St, Cambridge

Welcome: Anita Berrizbeitia (GSD)

Introduction: Gareth Doherty (GSD)

#### **Panel II: Designing for Darkness**

Moderator: Belinda Tato (GSD)

*Dark Societies*, Nasser Abulhasan, Joaquin Perez-Goicoechea (AGi Architects, Kuwait and Madrid)

*Electric Schemes*, Todd Reisz (Yale University)

*Light Nights*, Anna Grichting (Qatar University, Doha)

*Changing Nocturnal Landscapes in the United Arab Emirates: The Case of Al Jahili Park in Al Ain*, Maha al-Dhaheiri (Urban Planning Council, Abu Dhabi)

Discussion

#### **Panel III: Narratives of the Night**

Moderator: Nasser Rabbat (MIT)

*Sights, Narratives, and Sounds of the Night*,

Wilmot Kidd (photographer and filmmaker, New York)

*Makkah: Time, Light and Religion*, Hussam Dakkak (Studio Bound, London, Kuwait, Riyadh)

*Space[Less] City: Stories from Sharjah's Instant*

*Modernity*, Cristiano Luchetti (American University of Sharjah)

Discussion

#### **Panel IV: New Nocturnal Landscapes**

Moderator: Silvia Benedito (GSD)

*Dissociative Identities and Nocturnal Landscapes in the Gulf*, Steven Velegrinis (Perkins+Will, Dubai)

*Mundane Manarachs: Desert Camps and*

*Neon Lights*, Abdulatif Al-Mishari (Associated Architects Partnership)

*The Veils of Night*, Ahmed Al-Ali, Farid Esmail (X Architects, Dubai)

Discussion, and concluding remarks: Mohsen Mostafavi (GSD)

*Sponsors: The Aga Khan Program at the Harvard Graduate School of Design, CMES Arabian Peninsula Studies Series*

#### **GSD Publications**

**New Geographies series:** *New Geographies* is the journal of Design, Agency, Territory; founded, edited, and produced by doctoral candidates in the New Geographies Lab at the Harvard University Graduate School of Design. It is supported by the Graham Foundation for Advanced Studies in the Fine Arts and the Aga Khan Program.

Recent volumes include:

**New Geographies 08: Island**, edited by Daniel Daou and Pablo Pérez-Ramos; **November 2016**

*New Geographies 08* explores the geophilosophic notion of boundaries, and, in so doing, proposes new limits for the island master metaphor, bolsters the agency of design in an entangled world, and suggests the basis for a reinvigorated universalism.





2016-2017 COURSES

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FALL 2016

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**Hutong Metabolism, Beijing**

Zhang Ke

Hutongs in Beijing, the traditional courtyard-and-alley system of urban dwelling that is the most essential part of the city, have recently been captured at the center of the battleground between development, conservation and revitalization. This studio investigated the system and its uses. A week-long site visit to Beijing, China, in September 2016 was supported by the Aga Khan Program.

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SPRING 2017

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**Building Industries in African Water Cities**

Kunlé Adeyemi

This studio explored the city of Durban to examine the challenges and opportunities presented by the impacts of urbanization in the social, physical, and environmental context of the African continent. The studio visited Durban in the early phase of the research. Throughout the research and design phases, it engaged advisors in various disciplines to guide the DESIMER research and establish relationships with local organizations, student groups, institutions and partners in South Africa. A week-long site visit to Durban, South Africa, in February 2017 was supported by the Aga Khan Program.

**In the Middle of the Streams: Beyond Landscape Architecture Design & Flows**

Catherine Mosbach

In 2015 Qatar Museums launched an international competition for the rehabilitation of the city's flour mill complex—a monumental facility located in the Doha harbor—into a major cultural center. This studio reimagined a public landscape to transform this part of Doha Harbor to reflect new uses while at the same time drawing inspiration from Islamic culture to form the basis of a new paradigm for public space for Doha. A week-long site visit to Doha, Qatar, in March 2017 was supported by the Aga Khan Program.

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## Faculty



Rahul Mehrotra

Rahul is Professor of Urban Design and Planning and former chair of the Department of Urban Planning and Design at the GSD. He is also a member of the steering committee of Harvard's South Asia Initiative, as well as a practicing architect in Mumbai. His practice, RMA Architects ([www.RMAarchitects.com](http://www.RMAarchitects.com)), founded in 1990, has executed a range of projects, from the recycling of urban land and the master planning for parts of Mumbai to the design of art spaces, homes, social institutes, and work places across India. These diverse projects have engaged many issues, multiple constituencies and varying scales, from interior design and architecture to urban design, conservation, and planning. The firm's work has been published in *Abitare*, *Archiworld*, *Architectural Review*, *Domus*, *Architectural Design*, *A+U* and *Arquitectura Viva*, as well as other prominent Indian and international journals and books on architecture and design. Rahul has written and lectured extensively on architecture, conservation, and urban planning. He has written, coauthored, and edited a vast repertoire of books on Mumbai, its urban history, its historic buildings, and public spaces and planning processes. The most significant of these was *Conserving an Image Centre: The Fort Precinct in Bombay*; based on this study and its recommendations, the historic Fort area was declared a conservation precinct in 1995 by the state government. He has also edited a volume entitled *The Architecture of*

*the 20th Century in the South Asian Region* and the first of the three books that document the 2004 Michigan Debates on Urbanism. His most recent book, *Architecture in India since 1990*, was published in August 2011. As trustee of the Urban Design Research Institute (UDRI) and Partners for Urban Knowledge Action and Research (PUKAR), both based in Mumbai, Rahul continues to be engaged as an activist in the civic and urban affairs of the city. He has been a jury member for the Aga Khan Awards for Architecture, the Berkeley Prize, the James Stirling Memorial Lectures on the City, the Urban Age Awards, and the Audi Urban Futures Award (2010).



Sibel Bozdogan

Sibel is Lecturer in Urban Planning and Design and holds a professional degree in architecture from Middle East Technical University, Ankara, Turkey (1976) and a PhD from the University of Pennsylvania (1983). She has taught architectural history and theory courses at Rensselaer Polytechnic Institute (1986–1991), MIT (1991–1999) and the GSD, Harvard University (part-time since 2000). She has also served as the Director of Liberal Studies at the Boston Architectural Center (2004–2006) and currently teaches in the new Graduate Architecture Program of Bilgi University during spring semesters. She works on transnational histories of modern architecture and urbanism in Europe, the U.S., Mediterranean, and the Middle East, with a specific focus on Turkey. She has published articles internationally, has coauthored a monograph on the Turkish architect Sedad Hakki Eldem (1987), and coedited an interdisciplinary volume, *Rethinking Modernity and National Identity in Turkey* (1997). Her *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic* (University of Washington Press, 2001) has won the 2002 Alice Davis Hitchcock Award of the Society of Architectural Historians and the Koprulu Book Prize of the Turkish Studies Association. She was one of the curators of the "Istanbul 1910–2010: City, Built Environment and Architectural Culture" exhibition in Istanbul Bilgi University in fall 2010 and has recently completed *Turkey: Modern*

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*Architectures in History*, coauthored by Esra Akcan for Reaktion Books (2012).



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, sustainable construction and complex analysis methods have allowed him to work on pioneering projects such as Phaeno Science Centre, Peckham Library and MIST at Masdar City. 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 on the board or trustees of the Architecture Foundation and was awarded an Honorary Fellowship of the Royal Institute of British Architects in 2007. From 2008 to 2011 he served as a commissioner for CABE (Commission for Architecture and the Built Environment); the first

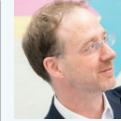
engineer to hold this post for the government watchdog that monitored the quality of design throughout the United Kingdom. He also served as one of 15 members of the Design for London Advisory Group to the Mayor of London (2007-2008). Hanif was on the Master Jury for the 2004 cycle of the Aga Khan Award for Architecture and served as a project reviewer in 2007 and 2010.



Kunlé Adeyemi

Kunlé is Aga Khan Design Critic in Architecture; he is an architect, designer and urban researcher. His notable work includes 'Makoko Floating School', an innovative prototype floating structure located on the lagoon heart of Lagos, Nigeria. This acclaimed project is part of an extensive research project – 'African Water Cities' – being developed by NLÉ, an architecture, design and urbanism practice founded by Kunlé in 2010, focusing on developing cities and communities. NLÉ recently launched MFS II – a new, improved iteration of Makoko Floating School at this year's la Biennale di Venezia, for which it was awarded the Silver Lion. Other projects include Chicoco Radio Media Center – an amphibious community building in Port Harcourt, Nigeria, the Museum of Aids in Africa, ROCK – Lakefront Kiosk in Chicago, USA, CDL Microfinance Bank in Lagos, Nigeria and Serpentine Summer House at the Royal Kensington Gardens in London, UK. Before founding NLÉ, Kunlé worked for OMA, where he led the design, development and execution of high-profile projects such as the Shenzhen Stock Exchange tower in China, the Qatar National Library, and Prada Transformer in Seoul. Alongside his professional practice, Kunlé is an international speaker and thought leader serving as a juror for the 2014 AIA award and 2016 RIBA international Prize. He is a multiple award winner and holds an honorary doctorate degree in Architecture. He has taught

at Cornell University, and was an Adjunct Associate Professor at the Graduate School of Architecture in Planning and Preservation at Columbia University, researching architecture and urban solutions that are closer to societal, environmental and economic needs.



Gareth Doherty

Gareth is Assistant Professor of Landscape Architecture and Senior Research Associate. His research and teaching focus on the intersections between landscape, ecology, urbanism, and anthropology. Gareth's publications include *Ecological Urbanism* edited with Mohsen Mostafavi (Lars Müller Publishers, 2010), which challenges urban practice to engage more fully with the arts, environment, government, public health, society, and technology—ecology in a broad sense. Gareth is a founding editor of the *New Geographies* journal and editor-in-chief of *New Geographies 3: Urbanisms of Color* (Harvard GSD and Harvard University Press, 2011); supported by a grant from the Graham Foundation for the Advanced Studies in the Fine Arts, the volume explores issues of identity, gender, power, and the design of space through color. Gareth is currently working on the effective integration of anthropological methods with design and planning. Recent projects include research on the notion of informal urbanism in favelas in Rio de Janeiro, and his doctoral dissertation on concepts of the color green in Bahrain, the latter of which was supported by a Frederick Sheldon Traveling Fellowship from Harvard University. In addition to the Doctor of Design from Harvard, Gareth received his Master of Landscape Architecture and Certificate in Urban Design from the University of Pennsylvania; he received his

masters and undergraduate degrees from University College, Dublin. Gareth is a registered landscape architect and has practiced in the UK and Ireland, including collaborations with Chora/Raoul Bunschoten and Donegal County Council.



Zhang Ke

Zhang is Aga Khan Design Critic in Architecture. Born in 1970, Zhang founded his studio ZAO/standardarchitecture “标准营造” in 2001. With a wide range of realized works over the past 15 years, the studio has emerged as one of the most critical and innovative protagonists among the new generation of Chinese architects. Recent works by the studio include the Novartis Campus Building in Shanghai, the main pavilion for the Garden Expo in Suzhou, a number of Hutong and courtyard transformation projects in the city center of Beijing, and various buildings imbedded in the landscape of Tibet. In 2015, the prestigious Aedes Architekturforum in Berlin presented a solo-exhibition on the works of ZAO/standardarchitecture. Zhang’s work has been featured at the Venice Architecture Biennale, the MAK in Vienna, the DAM in Frankfurt, the V&A in London, and published in Casabella, a+u, Domus, MARK, Detail, and the Architectural Record, amongst others.

Zhang has lectured at the KW Institute for Contemporary Art in Berlin, Technische Universität Braunschweig, Universidad Católica de Chile, and the Castelvecchio Museum in Verona. He was a key speaker at the Architecture 2.0 Symposium in Rotterdam, Milan Design Week, Helsinki Design Week, the CERASIE in Bologna, and the Forum Architektur-Fenster-Fassade in Nuremberg. Many honors have

been awarded to Zhang and his studio, including the Aga Khan Award for Architecture (currently shortlisted), 2016; International Award Architecture in Stone, Verona, 2011; the Design Vanguard (Architecture Record), 2010; China Architecture Media Award (CAMA), Best Young Architect Prize, 2008; and WA Chinese Architecture Award, Winning Prize, 2010 and 2006. Zhang received his Master of Architecture from the Harvard Graduate School of Design in 1998 and his Master and Bachelor of Architecture from Tsinghua University in Beijing.



## 2016-2017 Graduate Students



Catherine Mosbach

Catherine is Design Critic in Landscape Architecture. She is the founder of Paris-based design firm Mosbach Paysagiste, which she established in 1987, as well as the magazine *Pages Paysages* which she co-founded with Marc Claramunt, Pascale Jacotot and Vincent Tricaud. Among her many projects include the Solutre *archaeological park* in Saone-et-Loire, *Walk Sluice* of Saint-Denis, the *Botanical Garden* of Bordeaux, *the other side* in Quebec City, *Shan Shui* at the International Horticultural Exposition in Xian, the *Place de la Republic* in Paris, *Walking Mediterranean Fort Saint Jean* in Marseille. She is the recipient of the *equerre d'argent award* with Kazuyo Sejima and Ryue Nishizawa for the Louvre Lens *Museum Park* in 2013, and *Phase Shift Park* (Gateway park) in Taichung was honored in 2014 by the Iconic Concept Award category German Design Council, Munich. She was named an officer of the Legion of Honor proposed by the President of the Republic Francois Hollande in 2016 and is a graduate of the Landscape Architecture School of Versailles.



Amin Alsaden

Amin is a PhD student. His dissertation will focus on salient cultural buildings in Baghdad around and following the mid-twentieth century, a period that witnessed unprecedented intellectual and artistic growth and multifaceted novel cultural production. 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 practiced at various firms in Europe and the Middle East, most recently OMA and MVRDV in the Netherlands.



Samaa Elimam

Samaa is a PhD student at Harvard University interested in the intersection between aesthetics, preservation, and technology. As a designer in the US and the Middle East, Samaa collaborated on projects that ranged from residences in Los Angeles and Dubai, an urban center on the Nile alongside Cairo's largest informal settlement, and a vision to expand the Grand Mosque of Makkah.

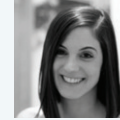


Tamer Elshayal

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 Vjayanthi 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 Faculty of Fine Arts, Egypt. Tamer has previously worked as 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 PhD student at Harvard GSAS. Her master thesis focused on pre-modern urban conservation practices on historic cities and their applications on contemporary urban ensembles. Her work has been published under the title *The Preservation Fallacy in the Mediterranean Medina*, 2013. She holds an MArch from the University of Seville and an MDes in Critical Conservation (Distinction) from the GSD.



Jacobé Huet

Jacobé is an Aga Khan doctoral fellow working on modern architecture and questions of cultural translation. She is interested in the visual and historical connections of European modernism with vernacular styles of the Middle East and Mediterranean.



Ghazal Jafari

Ghazal is a Doctor of Design candidate at Harvard GSD. Ghazal is cofounder of Op.N, an interdisciplinary design and research office based in Cambridge and Toronto. She has also worked with established design firms in Toronto and Tehran, most recently at Planning Alliance and Regional Architects.

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