



# AKP

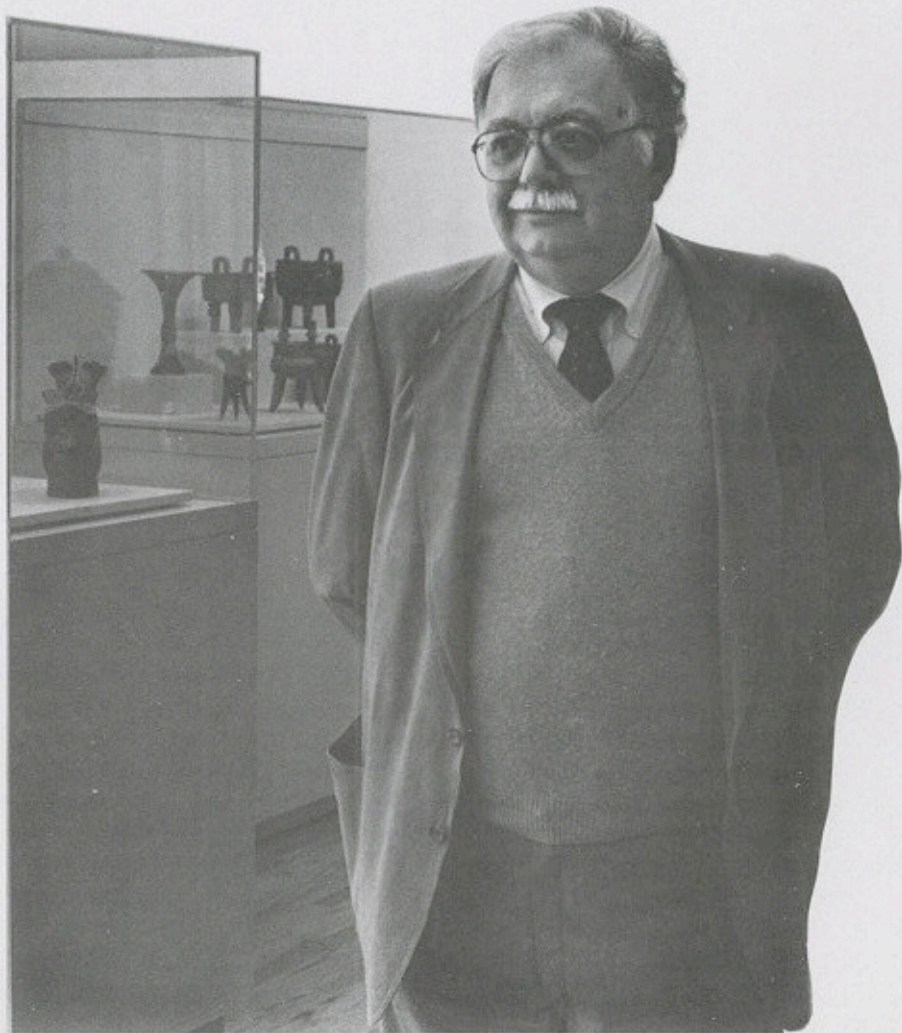
## newsletter

### Oleg Grabar Retires

After thirty-six years of teaching (twenty-three of them at Harvard), Oleg Grabar, Aga Khan Professor of Islamic Art and Architecture, retired at the end of the spring 1990 semester to join the Institute for Advanced Study in Princeton, New Jersey.

Grabar, a world renowned scholar in his field, was the first Islamic art and architecture professor to teach at Harvard. He co-founded the Aga Khan Program, and became its first chaired professor. Grabar has been integrally involved throughout the program's existence by serving as its codirector, on its executive council, and as the editor of *Muqarnas*. He is an extremely popular professor, a highly regarded colleague, an invaluable asset to the Aga Khan Program. He will be missed by all.

Grabar specializes in the formative period of Islamic art but his expertise extends well



Continued on page 6

Oleg Grabar at Harvard University's Arthur M. Sackler Museum. Photo courtesy of the Harvard University Gazette.

**Nader Ardalan** a distinguished Iranian architect, was responsible for the master plans for such projects as Nuran Solar New City in Isfahan. He is a founding member of the Aga Khan Award for Architecture's Steering Committee and is currently a project director for Jung/Brannen Associates in Boston.

**Kazi Khaleed Ashraf** a recent graduate of MIT (SMArchS), has worked for various architectural firms both in Cambridge and in his native Bangladesh and is now living in New York City. He recently published an article in *Mimar 31*, entitled "Muzharul Islam, Kahn, and Architecture in Bangladesh" and is now assisting the organization of the AKP's First International Environmental Innovation Workshop to be held in Dhaka, Bangladesh next January.



*Julia W. Bailey*

**Julia W. Bailey** is the assistant curator of Islamic and Later Indian Art at the Sackler Museum at Harvard, as well as a PhD candidate in fine arts at Harvard. Ms. Bailey has organized many exhibitions on Islamic art; her field of specialization is Islamic carpets and textiles.

**Sheila S. Blair and Jonathon M. Bloom** each received a PhD in fine arts and Middle Eastern studies from Harvard University in 1980. They are now area

## Introducing: The Aga Khan Program Affiliates

*The AKP Affiliates Program was launched last fall to stimulate creative interaction between the Program and Boston area historians, architects, and planners with an interest in the art and architecture of the Muslim world. Its aim is to enrich the intellectual environment for local area students, academics, and professionals by establishing a network that transcends current academic and professional lines. Below are brief profiles of current affiliates.*

editors in Islamic art for *The Dictionary of Art*, a thirty-volume encyclopedic dictionary of the arts to be published in 1994. In addition, Dr. Blair and Dr. Bloom are co-writing *The Art and Architecture of Islam: 1250-1800*, as part of the Pelican History of Art series, for which they have received a three-year NEH grant.

**Walter B. Denny** is a professor of art history at the University of Massachusetts at Amherst, as well as an Honorary Curator of Rugs and Textiles for Harvard University's Art Museums. He has published several books and numerous articles and organized many exhibitions, including three upcoming exhibitions on Turkish carpets, Turkish textiles, and images of paradise in Islamic art.



*Walter B. Denny*

**Lucy Der Manuelian** holds the very first chair in Armenian art and architecture at Tufts University. Professor Der Manuelian has written the texts for three volumes on Armenian architecture and has co-authored a fourth volume, published in microfiche, by the Armenian Architectural Archives Program.

**Vishakha N. Desai** is the assistant curator of Indian, Southeast Asian, and Islamic art at the Boston Museum of Fine Arts. Although most of Dr. Desai's scholarly work deals with Indian painting, she is currently concerned with the origins of religious portraiture in the Islamic tradition.

**Elizabeth Dean Hermann** a recipient of the Rome Prize in Landscape Architecture from the American Academy in Rome in 1986, is a landscape architect with Sasaki Associates, in Watertown, Massachusetts. Ms. Hermann has been a guest lecturer and critic at Radcliffe College,

and at Harvard, Cornell, and Washington Universities. Ms. Hermann's research focuses on the garden in Muslim Spain and Sicily in the Middle Ages and its relation to similar developments in Europe.



*Eva R. Hoffman*

**Eva R. Hoffman** received her PhD in fine arts with a specialization in Islamic art from Harvard University in 1982. Dr. Hoffman was an assistant professor of art history at the Rhode Island School of Design from 1985 to 1989, where she taught courses in ancient, medieval, and Islamic art. Dr. Hoffman has recently been appointed assistant professor at the Department of Art History at Tufts University.

*Continued on page 10*

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Tel: (617) 253-1400  
Telex: 650-3934586 MCI UW  
Fax: (617) 258-8172

**Executive Council:**  
Oleg Grabar (*Chairman*)  
Ronald Lewcock  
William Porter  
François Vigier

**Central Office:**  
Barbro Ek, *Director*  
Denise Heintze, *Administrative Officer*  
Jill Bogosian, *Administrative Assistant*  
Amy Morgan, *Editorial Assistant*

**Address:**  
MIT Room 10-390  
Cambridge, MA 02139, USA

## The Spring Studio Construction Workshop

Hauling in and sorting heavy field stones, mixing mortar, ramming earth, laying ceramic tiles while rushing to keep pace with quick-drying plaster-of-Paris: these are some of the things students in the Design for Islamic Societies Spring Studio Workshop could be found doing during the first two weeks of April.

The students were taking part in the annual Construction Workshop taught by Arizona architect Jody Gibbs, who has conducted similar workshops in the studio course for the past five years, aided by Bob Vint. The workshop gives students the opportunity to leave their drafting tables and actually build something, while introducing them to ancient building techniques using rammed earth, stone walls, and catalonian vaults.

During the two weeks the students attended lectures by Gibbs and Vint and then immediately put their new knowledge to practice. The group built two four-foot-high walls, one of stone and the other of rammed earth, and between them, a four-by-eight foot doubly-curved catalonian vault with a twist in the middle.

The structure, modeled after the work of Spanish architect Antonio Gaudi, is unique because of its twist. Every year Gibbs and Vint try to do something no one, including themselves, has done before. "It's important to do things you don't know how to do; it builds confidence," said Gibbs.

Confidence is something Gibbs feels students don't generally get very much of in architecture school. According to Gibbs, architecture studies are too individualistic and cerebral, thus blind to the "nonverbal" dimensions of architecture. Gibbs, who thinks that building should be more closely integrated with design, encourages students to work and struggle with building materials and techniques.

For example, one cannot really understand traditional building until one has built, using its materials and principles. "When you go to build something," said Gibbs, "you find that there are many things you didn't think about and didn't see. An idea is one thing but a built response is another. You have to work things out nonverbally, just as in painting, sculpture, and dance." Gibbs urges students to take up fine arts and to study engineering, so they will "learn to use their hands and eyes as well as their brains."

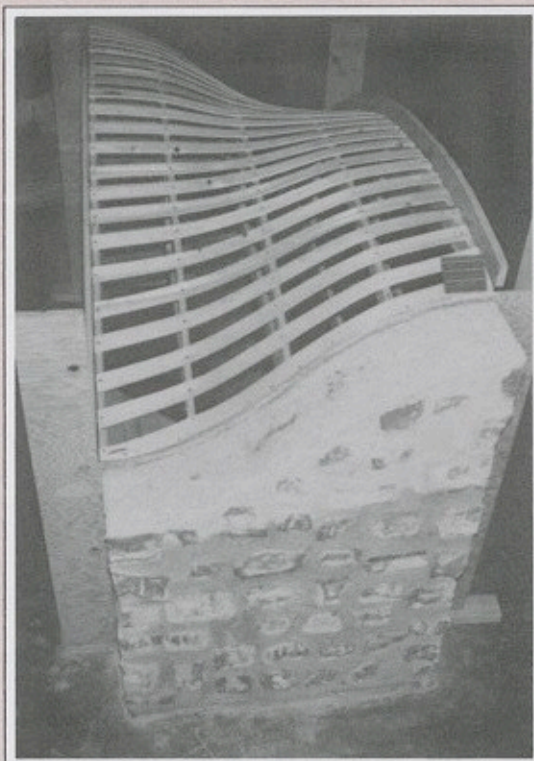
For the students, the experience was enlightening. Through building this small structure, they acquired an appreciation for the immense amount of labor and the painstaking skill and patience involved in constructing structures such as domes decorated with arabesque-patterned tiles.

The workshop introduced a new approach. One student felt "encouraged" by the experience. "Up until now I have been drawing lines that represent walls without actually knowing what I was drawing," said Murat Germen. Radziah Mohamad remarks that she has a better sense of things because she has "dirtied her hands and built something." Said Sumila Gulyani, "I have done this before, so for me, it really brought back some peace of mind."

Gibbs, who has built structures with and for the poor for the past twenty years, promotes "engineered indigenous solutions," that is, solutions that make sense within a given culture and climate, are affordable, and do not sap the world's resources. For example, he is fond of the catalonian vault because it can withstand immense weight--

much more than a conventional barrel vault--and thereby decreases the need for steel, a very expensive and limited resource in many countries.

He is in favor of both high- and low-technology building methods that can produce innovative and sensitive technological approaches to help meet the demands for adequate, affordable housing for the poor. Besides completing a project for the sanc-




*The structure in progress. Stone wall and form for vault shown.*



*SMArchS students Kevin Low and Radziah Mohamad build form for catalonian vault.*

tuary movement in Tucson, Arizona, Gibbs has bought land and is about to break the ground for a building to house his *Center for Basic Human Settlements*, a center that investigates architectural, agricultural, and energy possibilities for human settlements in arid regions.

Bob Vint has worked with Jody Gibbs for the past eight years. He is currently the restoration architect for San Xavier del Bac, a seventeenth-century Spanish mission in southern Arizona. 

# Students go to Sana'a

Eight MIT students, accompanied by Aga Khan Professor Ronald Lewcock and Lecturer Masood Khan, visited the Old City of Sana'a, Yemen, during the first two weeks of January in preparation for the Design for Islamic Societies (DIS) Spring Studio Workshop, whose project this spring was the design of a health facility in the Old City.

## The project

The Spring Studio Workshop uses a traditional Islamic urban fabric as a backdrop against which a design problem is posed. Old Sana'a's traditional social system and support structures are disappearing amongst the onslaught of urban growth and demographic changes. But unlike many other Islamic cities, the changes have happened much more slowly, thus offering the urban and architectural designer an excellent opportunity to observe, and perhaps affect, the change. "We find ourselves in a position to catch it. I think it is lucky that that is happening," says Masood Khan.

The design problem, a health-care and health-education facility, involves raising the standard of living in the city, and not simply designing the building. The site chosen for the facility had been cleared of a nineteenth-century Turkish building that served as a clinic to pave way for an urban-renewal project submitted by the German government. The designs, however, were rejected by the government of Yemen. The students were set the task of substituting their own designs. As in earlier studios, the students' suggestions were sent to the Yemeni government for comments.

## An intensive tour of the city

The first week of the trip was devoted to an exhaustive tour of the Old City's architecture. Lewcock, an authority on Yemeni architecture, led the group from house to house meeting the many people he has come to know through his eighteen years of work in the country. The group

studied the Old City's various building types, saw Sana'a's commercial district and neighboring agricultural areas, and observed the *suq* at work. Some spent an afternoon at a sixteenth-century *hammam*. The women in the group even attended a bride's wedding party.

The group also visited the principal monuments and took a side-trip to the smaller towns of Ibb and Dhar Jibbla. The latter was the capital of the country in the eleventh century and it is possible that its architecture is a precursor to the Sana'ani style.

## Impressions

Sana'a's visual impact is powerful: "The whole city had an astounding impact on us the moment we got there," says DIS student Iftekhar Ahmed. "You don't really expect it. You see photographs of it and you read about it but once you are there the environment is so compelling that it hits you immediately."

Ronald Lewcock attributes this impact to the relationship between the Sana'anis and their architecture. "There are very few nations in the world who seem to produce natural architects, people who have an instinct for

architecture," says Lewcock. "I think Yemen is one of those nations. They give much more importance to architecture in their lives than most people do. They love building and they love fantasizing about building in a way that is quite unusual."

*Kevin Low was fascinated by the use of gnarled wood in the old city's architecture. For him, it was one of the architecture's more lyrical aspects. Structurally, buildings such as the caravanserais and town houses use wood in its found form, retaining, for instance, the natural arch of a branch or a gnarled tree trunk. Environmentally, the buildings conform to the twisted and bent lengths of the alb tree.*

## Documenting the project site

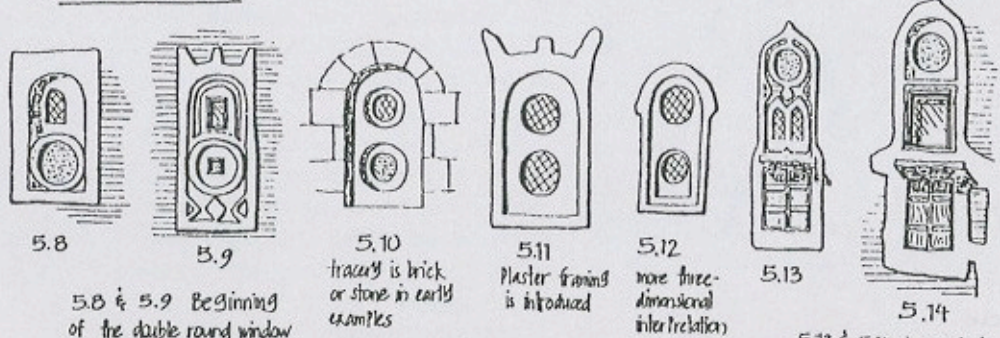
On the sixth day, the group began to study the project site, which they had previously only passed by, focusing on its relation to the commercial district in which it lies.

The students then each conducted site, visual, topographical, and photographic surveys, sketched items of interest both at the site and around the city, and visited central planning, foreign aid, and conservation offices, whose projects they were shown. They also pursued research topics on which they were to report when they returned to MIT. The projects involved detailed study of a particular dimension of the Old City to direct each student's design approach and complement the panorama

### LEGEND

- ▨ abaster
- ▨ gypsum Master framed coloured glass
- ▨ wood
- ▨ gypsum Master
- ▨ glass
- ▨ mud plaster
- ▨ brick
- ▨ wooden screen

b. double round windows



Sketches by SMArchS student Murat Germen

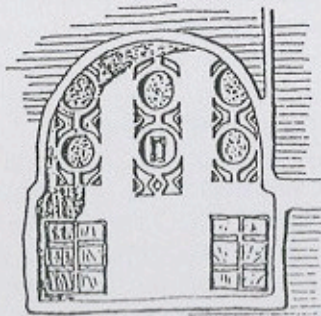
## GSD: International Students Focus on Urban Architecture

*Hatice Yazar says of her project, "I feel that a large component of the facility that we make has to be directed toward the women because that is the level at which education occurs in a family core. Women take care of the family's health. They will be the ones that this facility has to address, and that's how I'm approaching my design."*

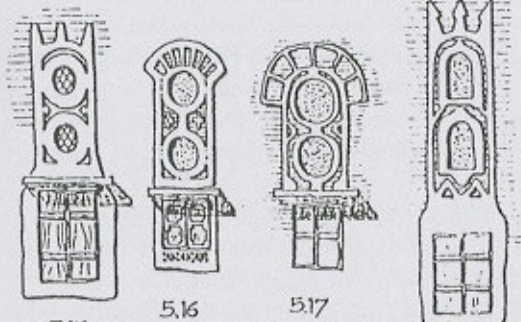
provided by the first week's tour.

### The aim of the trip

The annual trip is meant to give students a perspective on the city picked for the studio and "to expose students to the Islamic world in a way which is a surprise for them, a new experience, to see something that is authentically Islamic, to take them to places they've never been before," according to Lewcock. But fresh perspective and surprise were not limited to the students. Remarks Lewcock, "I enjoyed very much seeing a place I know very well through the eyes of the students who had trained eyes as architects. They reacted enthusiastically to things I had taken for granted for twenty years."



7.5



5.15

5.16

5.17

5.18

5.15 to 5.17  
elaboration of the tracery

5.18  
round-headed  
windows started  
to take over

For Nini Kusumaatmadja, a month studying with the Graduate School of Design's Eighth International Training Program was a chance to search for solutions to urban housing problems in her native Indonesia.

Fellow student Moon Oh-Hyun used the time to learn the latest in computer techniques to take back to Seoul, and Jamaican Peter Francis spent his four weeks comparing urban housing in Jamaica with housing problems elsewhere.

But for all of them—and for each of the fifteen participants in the Graduate School of Design's (GSD) intensive professional program—a month with the International Training Program (ITP) was a month to share ideas and appreciate the global nature of urban housing problems.

Established as part of the GSD's Aga Khan Unit for Housing and Urbanization, the ITP was launched eight years ago to develop the decision-making skills of middle- and senior-level professionals from Third World countries.

The program includes lectures and group discussions, case studies, visits to urban planning projects and public agencies in the United States, and computer simulations testing demographic, financial, and policy strategies. Participants choose at least three of five "modules," or areas of study; recent topics have been financial management, infrastructure planning, and project appraisal.

This year's program, held throughout October, enrolled the largest class ever with the widest representation of countries (eight); in its first years usually eight to ten professionals attended from no more than four countries. Aga Khan Administrative Officer Jane Vera said this year was also the first to have women students. Said Vera: "We're pleased."

François Vigier, Charles Dyer Norton Professor of Regional Planning and director of the Aga Khan Unit, attributed the growth of the ITP to "word of mouth" and an increasing awareness of the program among officials in developing countries.

"I think it shows more countries have heard about it," he said. Enrollment will probably remain at fifteen. "We're now pretty much at our ceiling."

According to Vigier, those entering the program "come out of it with a different vision of tackling insoluble problems in their countries. It makes them think beyond one project and start thinking in more strategic terms."

The students would seem to agree. "I was able to sit back and look at not only my country's problem from an outside perspective but I was able to look at other countries' solutions to problems," said Francis, an urban development architect.

Francis said he was able to examine several factors affecting urban housing, such as population, inflation, and living standards.

"I was able to look at it from many fronts—in terms of population, of declining living standards, of the infrastructure, [and] the many other factors that make life such a mess in many of our cities today," he said. "And I was able to look at what the government role needs to be in solving the problems of housing in Third World countries."

Kusumaatmadja came away with something else. Asked whether her month at Harvard gave her the hope to solve some of Indonesia's housing problems, she responded briskly. "Not hope," she said. "Determination."

*Adapted with permission from the Harvard University Gazette.*



*Above is a sketch of a mock medallion given by current students to Grabar at his retirement dinner. The sketch and medallion were made by AKP student Edward Higgins*

**Grabar,** *Continued from page 1*

beyond that. An archaeologist as well as an art historian, Grabar has traveled and excavated in many of the principal centers of Islamic culture in the Middle East and Spain; he was the director of excavations at Qasr al-Hayr al-Sharqi in Syria from 1964 to 1972. With an enviable grasp of the main—and even the secondary—traditions of Western artistic, literary, social, religious, political, and intellectual history, not to mention those of the entire Islamic world, Grabar's knowledge has a breadth that shows him to be, in these times of increasing specialization, a truly rare scholar.

#### **Grabar's contributions**

Through his scholarship and his teaching, Grabar has greatly affected the field of Islamic art and architecture. When he first started teaching, Grabar was one of only twenty-five Islamic art historians in the entire world, ten of whom were in the United States. Today that number has virtually quadrupled, and most of them are Grabar's students.

"He made the field exciting and dynamic. One of Oleg's great-nesses is to communicate that excitement. He has been able to inspire a whole generation of students," says former student Gülru Necipoglu, now John L. Loeb Associate Professor of the Humanities at Harvard. "Oleg has educated so many students that he has...founded a sort of school."

"Oleg's students now dominate the field in North America," says Richard N. Frye, Aga Khan Professor in Iranian Studies.

Grabar is the founding editor of *Muqarnas*, an annual periodical sponsored by the AKP that publishes new contributions to the field. He has written fourteen books and countless articles on a range of subjects. *The Illustrations of the Maqamat*, his study of the manuscript's iconography, is characteristic of his attention to the relation between text and image and of his regard for the manuscript as artifact. Likewise his *Formation of Islamic Art*, read by specialists and nonspecialists alike, shows Grabar's distinctive method and style of studying the work of art in its cultural context.

Grabar is also credited with inserting Islamic art into general art historical teaching. He has achieved this in two ways: first, he has integrated Islamic art with studies of Western art of concurrent periods; second, Grabar has also made it a point to teach undergraduates. "Already at the University of Michigan I liked to teach the big introductory courses so as to incorporate the field into the general stream of things," he says. "I got many undergraduates interested in the field."

#### **A dynamic teacher, a devoted mentor**

Grabar has always liked teaching. He says that he enjoys organizing a lecture, but most of all he loves the "theater of it." He is less enthusiastic about classroom discussions and admits that he is not "a good Socratic teacher"; rather, he likes to present his views and to give a good show. "I do love hamming it up," Grabar concedes. "Intellectual hamming, if you want."

According to Grabar's former students, Grabar certainly does give a good show. "Indeed, it was Oleg Grabar's ability to address the most intellectually stimulating aspect of any given topic or monument that constitutes his greatest gift as a teacher. Many a plodding seminar report was seized, shaken down, and made to yield up a nugget of truth," says former student Scott Redford, now an assistant professor of fine arts at Georgetown University and the resident director for Georgetown's McGee Center for Eastern Mediterranean Studies in Alanya, Turkey. Grabar "took the myth of 'untouchableness' as well as the art historical gibberish out of teaching and made Islamic art comprehensible and enjoyable," says former student Esin Atil, now a historian of Islamic art at the Arthur M. Sackler Gallery in Washington, DC.

"Oleg is a remarkable teacher," says another former student, Marianna Shreve Simpson, now Associate Dean of the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC. "He has the ability to rivet a crowd of cynical Harvard undergraduates with his formal analysis of the Sistine ceiling and to inspire a disparate group of graduate students to work as a team twenty-five hours a day figuring out the meaning of the Demotte *Shahnama*."

Grabar's teaching effects, however, are certainly not limited to the classroom. A devoted mentor, Grabar has been known to write untold numbers of letters of recommendation, search out funding opportunities, coach a student through a job search, initiate and pursue contacts that might lead to a job, and open up his personal library to students when Harvard's did not prove useful.

Recalls Shreve Simpson, "During my time he frequently invited students home in the evenings and on weekends to consult a book unavailable in the Widener or to discuss a problem which required more attention than the ringing office phones would permit. Such sessions typically ended with books, offprints, and manila folders all over the floor as Oleg would get excited about a point and start pulling things off shelves and out of cabinets to check it."

#### **Grabar encounters the modern world of architecture, co-founds the AKP**

Grabar admits to a "major revolution" in his teaching after he joined the Steering Committee for the Aga Khan Award for Architecture where he encountered both architects and contemporary architecture and, with them, a host of new issues. The way mental images are transformed into form, for example, and the connections between the past and present perplexed and affected him in unexpected ways.

Says William L. Porter, fellow cofounder of the AKP and head of MIT's Department of Architecture, "For someone who had been concentrating on thirteenth- and fourteenth-century Islamic architecture and art, he turned out to be a remarkably astute critic of contemporary architecture. I think that is a role he had not figured himself for."

Grabar and Porter were both original members of the Aga Khan Award's Steering Committee, and it was during their involvement with the award that they envisioned a combined historical and professional architecture studies program. Grabar and Porter then formalized these thoughts into a proposal to His Highness the Aga Khan, who agreed to fund what became the program.

Grabar was, for its first six years of existence, co-director of the program with Bill Porter. He has served on the program's executive council since its appointment in 1985, having been chairman twice. Grabar's role has been essential to gaining the academic and international prestige the program now enjoys. Says Barbro Ek, AKP Director, "Oleg is remarkably talented at administration. He is responsive, thorough, supportive, and conscientious. He's a joy to work with at any level, intellectual or operational."

#### **Grabar's background and achievements**

Intrigued by "exotic lands, alien worlds different from [his]," Grabar started out not in fine arts, but as a "very classical Orientalist" and arrived at Islamic art through "a bit of an accident." He studied medieval history and languages as an undergraduate at Harvard and began his graduate work at Princeton in the same field but, because of the "peculiarities of Princeton's teaching," switched to the art history department, and so became an art historian.

Before coming to Harvard in 1969, Grabar taught for fifteen years at the University of Michigan where, besides teaching, he developed a center for the study of Islamic art. He has also been Honorary Curator of Near Eastern Art at the Freer Gallery in Washington, DC, founding secretary of the American Research Institute in Turkey, and Director of the American School of Oriental Research in Jerusalem. He received the Henry Russell Award

*Grabar climbs dome of Aqsa Mosque in the fall of 1960*

## **In the Words of Oleg Grabar**

### **On the high-points of his career**

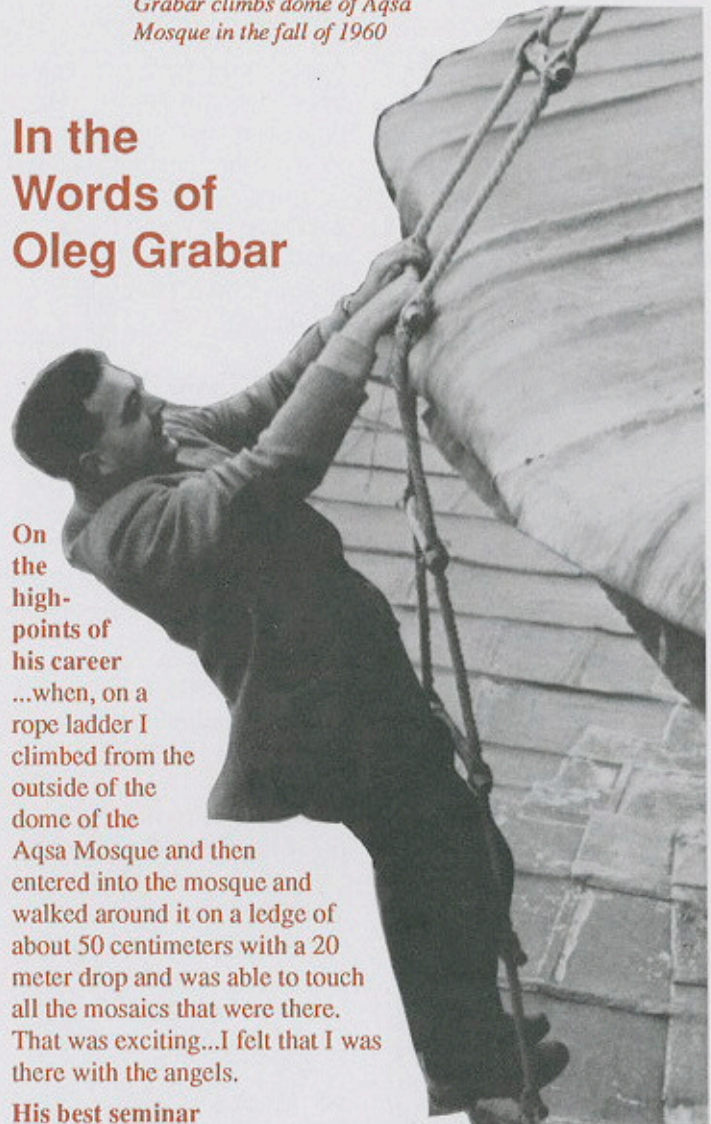
...when, on a rope ladder I climbed from the outside of the dome of the Aqsa Mosque and then entered into the mosque and walked around it on a ledge of about 50 centimeters with a 20 meter drop and was able to touch all the mosaics that were there. That was exciting...I felt that I was there with the angels.

### **His best seminar**

...in 1975 at Harvard...a seminar on a Persian manuscript. We published a book about it afterwards in which Sheila Blair, one of the students, figured out how it was written and I worked up the whole iconography of it, but there were about eight people in the seminar, an extraordinary team working together. All of us still remember this as one of the great moments of our lives.

### **On the future of the field**

I have dozens of thoughts. One of the tragedies of this field is that so many people do not have access to the facilities at Harvard, a terribly rich university with the Aga Khan Program's money. We have an astounding library, an enormous number of slides and photographs—there are maybe ten other places in the world that even approach what we have—but in most of the world the information is unavailable. I still belong to a time when every graduate student was supposed to know four or five languages. Right now [if] they know two languages, you're lucky. In a time when we can communicate with the push of a button from any place in the world, we can't communicate because we don't study other languages.



*Continued on page 9*

## News from Faculty and Staff

**Iftekhhar Ahmed** (SMArchS, DIS, MIT) is in San Mateo, California this summer working for the architectural firm Dixon and Associates.

**Howyda Al-Harithy** (PhD, Fine Arts, Harvard) passed her general exams in June and received a Kress Grant for dissertation research at the American Research Center in Egypt next year.



*Howyda Al-Harithy*

**Naji Al-Hasani** (SMArchS, DIS, MIT) received an AKP Summer Travel Grant to participate in an urban rehabilitative workshop in Fez, Morocco, held jointly with students from the University of Rabat.

**Khaled Asfour's** (PhD, HTC, MIT) article "The Aga Khan Award in Cairo: What Does it Mean?" appeared in *Mimar* 35.

**Akhtar Badshah**, research associate for the DIS unit, coordinated the workshop Southeast Asian City of the Future, held in Jakarta this past January. Mr. Badshah is now involved in planning the "First International Environmental Innovation Workshop for Young Professionals and Teachers" to take place in Dhaka, Bangladesh, this January.

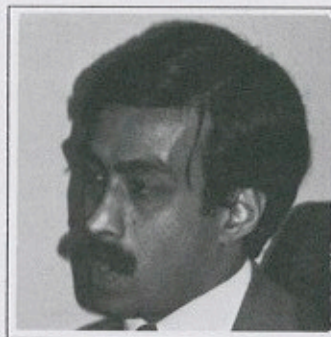
**Barbro Ek**, AKP director, visited Mostar, Yugoslavia and Amman, Jordan last October on her way to the 1989 Aga Khan Awards Ceremony in Cairo. In Mostar, she discussed our very active internship program in that

His thesis work in Cairo is going well and he expects to return to Cambridge in September.

**Richard Brotherton** (PhD, Fine Arts, Harvard) presented a paper, "The Medieval Islamic Umbrella Dome," at the North American Historians of Islamic Art meeting at the Metropolitan Museum of Art this past February. In March he delivered, "The 1310 Rebuilding of the First Mosque in Southeast China," at the Society of Architectural Historians Fiftieth Anniversary Meeting in Boston.

**Ed Higgins** (PhD, Fine Arts, Harvard), with a travel grant from Harvard's Department of Fine Arts, will be in India for the academic year 1990-91 to study the *Qutb Minar* in Delhi.

**Cigdem Kafescioglu** (PhD, Fine Arts, Harvard), through an AKP Summer Travel Grant, will be traveling in Syria and Egypt this summer to study the interaction between Ottoman style and local traditions in the architecture of Aleppo, Damascus, and Cairo.



*Akhtar Badshah*

city with Amir Pasic, Director of the Institute "Prostor" for Urban Planning and Preservation of Cultural Heritage in Mostar. In Amman she attended meetings concerning expanded AKP collaboration with the University of Jordan's Department of Architecture. She visited Dhaka in the spring to plan the AKP's "First International Environmental Innovation

Workshop for Young Professionals and Teachers" to be held there in January, 1991.

**Omar Khalidi**, reference librarian for the AKP at the Rotch Architecture Library, presented a paper in February at a conference in Jeddah, Saudi Arabia, which commemorated the 400th anniversary of the city of Hyderabad.



*Masood Khan*

**Masood Khan**, lecturer for the DIS unit, presented his paper "Conservation in the Pakistan

## Student

**Nuha Khoury** (PhD, Fine Arts, Harvard) presented a paper "The Iconographic Mihrab," in February at the North American Historians of Islamic Art meeting at the Metropolitan Museum of Art. She is working on her dissertation this summer.



*Leslie Schick*

**Basel Kotob** (SMArchS, DIS, MIT) received an AKP Summer Travel Grant to participate in an

## Happenings

urban rehabilitative workshop in Fez, Morocco, held jointly with students from the University of Rabat.

**Ghada Qaddumi** (PhD, Fine Arts, Harvard) is completing her dissertation which is a translation of an eleventh-century Arabic text on gifts and treasures.

**Nasser Rabbat** (PhD, HTC, MIT) presented a paper, "The Typology of the Medieval Dar al-'Adl," in February at the North American Historians of Islamic Art meeting at the Metropolitan Museum of Art.

**Leslie Schick** (PhD, Fine Arts, Harvard) received a one-year travel grant from Harvard's Department of Fine Arts for



Context: Lahore, the Walled City," in May at a conservation conference in Karachi, Pakistan, organized by the Aga Khan Foundation. This summer, Mr. Khan, along with Abdellatif El-Hajjami from the Délégation de la sauvegarde de la ville de Fes, is leading an urban rehabilitation workshop in Fez, Morocco, for AKP Travel Grant recipients and students from the University of Rabat.

**Ronald B. Lewcock**, Aga Khan Professor of Design in Islamic Societies at MIT, attended the Southeast Asian City of the Future workshop held in Jakarta in January. He presented a paper, "Conservation in Practice," at a conservation conference in Karachi, Pakistan, organized by the Aga Khan Foundation in May. Professor Lewcock will be on sabbatical for the fall semester, 1990.

**Kim Lyon**, curator of the Aga Khan Program Archives at MIT, conducted a four-day orienta-

dissertation research in Western Europe and Turkey.



*Aladeen Shawa*

**Aladeen Shawa** (SMArchS, DIS, MIT) returned to Gaza this summer for thesis research. Aladeen is now pursuing a joint master's degree in city planning and architecture.

tion session in April on The Aga Khan Program videodisc system, "Images of Islamic Architecture," in Amman, Jordan. While there, Kim held individual training sessions for faculty, students, and staff of the Department of Architecture and served as a consultant to the library in setting up their slide collections.



*Ronald B. Lewcock*

**Gülru Necipoglu**, John L. Loeb Associate Professor of the Humanities at Harvard, presented a paper, "The Formation of the Classical Style in Ottoman Art and Architecture during the Age of Suleyman," in March at Soliman le Magnifique et son temps, an international colloquium held in Paris. She attended the symposium, "From the Battle of Ankara (1402) to the Siege of Vienna (1683):

**Hafiz Sherah** (SMArchS, DIS, MIT) received an AKP Summer Travel Grant for an internship at the University of Jordan in Amman. Our warmest congratulations on his July marriage to Shezana Qamaruddin from Pakistan.

**Hatice Yazar** (SMArchS, DIS, MIT), with a grant from MIT's Council for the Arts, organized a two-week exhibition and gave a slide show and lecture presentation on the Islamic architectural heritage in the Old City of Sana'a, Yemen.

Discussions on the conceptualization of Middle Eastern History," in Salzburg, Austria. In May, Professor Necipoglu presented a paper, "The Ottoman Hagia Sophia," at the "Colloquium on the Structure of the Hagia Sophia from the Age of Justinian to the Present" held at Princeton University. She will be on leave for the academic year 1990-91.

**William Porter**, director of the AKP's Information Services and Technology Unit and head of MIT's Department of Architecture, was a panelist at the Southeast Asian City of the Future workshop and is now involved in planning the "First International Environmental Innovation Workshop for Young Professionals and Teachers" to be held in Dhaka this January.



*François Vigier*

**François Vigier**, Charles Dyer Norton Professor of Regional Planning at Harvard's GSD, was one of the keynote speakers at the Aga Khan Housing Board's national seminar held in Pakistan in January. In April he delivered a paper, "Repenser la ville américaine," at the University of Lyons.

**Grabar.** *Continued from page 7*

for excellence in teaching in 1958 and the Distinguished Teaching of Art History Award from the College Art Association in 1983.

Grabar attributes the development of his career to certain historical events and to his family life. He was born in Strasbourg, France, in 1929, to a family of academics in which if "you didn't have an MD or PhD, you didn't count," he says. His mother was a bacteriologist and his father was the most prominent Byzantine art historian of his time (whose twenty-five books Grabar confesses he is still trying to match).

#### **A poignant farewell**

When asked what his plans for the future are, Grabar says that, first, he has three books underway that he will finish: one on a general theory of ornament and decoration, one on medieval Jerusalem, and another on Islam and Sicily. There are also thoughts of writing a detective novel and a history of Europe between 1916 and 1946, and he would like to do a lot of reading.

Grabar closed his last undergraduate lecture at Harvard with the words of the fifteenth-century Persian poet, Jami: "Take your pen from the desolate plain of the page, and close your book on the melancholy business of [teaching]. Bid your tongue be silent, for silence is worth more than anything you could ever say."

Grabar may wish silence for himself, but the brilliance of his legacy will continue to speak.



**Affiliates** *Continued from page 2*

**Shakeel Hossain** received his SMArchS from MIT in 1988. Besides remodeling a house in Somerville, Massachusetts, he is designing an Indian haveli in Litchfield, Connecticut for Mr. Dillon Ripley, the former director of the Smithsonian Institution. With funds from the Smithsonian Institution and the Aga Khan Trust for Culture, Mr. Hossain is also working on a project entitled "Beliefs, Rituals, Art and Architecture: Muharram in India."

**Manoother Mozayeni** a Boston architect, has taught architecture and planning at King Abdulaziz University (Jeddah, Saudi Arabia) and at the University of Houston. Prior to 1980, he was a professor of architecture at Tehran University when he was also special advisor to the Iranian Deputy Minister of Science and Higher Education. Dr. Mozayeni has published numerous works on city planning, architecture, and art and architecture history. He is currently writing a book tentatively entitled "The Question of Modern Architecture."

**Perry King Neubauer** in June 1989, became president of The Architects Collaborative, Inc. (TAC), a Cambridge architectural firm involved in many projects in the Middle East. Mr. Neubauer's own recent activities include work on the Egyptian Museum in Cairo and the Umm al-Qura University in Mecca.

**Thomas M. Payette** is the president and chief executive officer of the architectural and planning firm Payette Associates in Boston. He specializes in the design of medical institutions, research laboratories, and academic facilities. Mr. Payette's

projects include the Aga Khan University, Hospital and Medical College in Karachi, Pakistan. He is currently at work on projects at the Johns Hopkins Hospital and Cornell University Medical College, among others.

**Richard C. Shepard** is a principal of Shepard/Quraeshi Associates, Inc., a graphic and architectural design firm. His achievements span the design of commercial, educational, and residential buildings, including the Islamic Center of Rhode Island and the Islamic Center of New England in Quincy, Massachusetts.

**Beatrice St. Laurent** received her PhD in Islamic Art from Harvard's Department of Fine Arts in 1989, and is now an assistant professor in the Art Department at Wellesley College. Her recent activities include a small exhibition of historic photographs of Morocco and lecturing for a Harvard alumni tour to North and West Africa and southern Spain.

**Samina S. Quraeshi** artist, designer, and author, has held positions in design studios in London, New York, and Denver. She served as a design consultant to the Government of Pakistan, published two books—*Legacy of the Indus* and *Lahore: the City Within*—and is a founder of the quarterly journal, *Focus on Pakistan*. She is now a principal of Shepard/Quraeshi Associates, a graphic and architectural design firm.

**Special thanks to Shakeel Hossain for his professional advice and assistance in the production of the newsletter.**



*Wheeler M. Thackston, Jr., senior preceptor in Persian, Harvard University, presents the frontispiece for a manuscript of letters from Grabar's former students given to him at his retirement dinner last May.*

# AKP Happenings

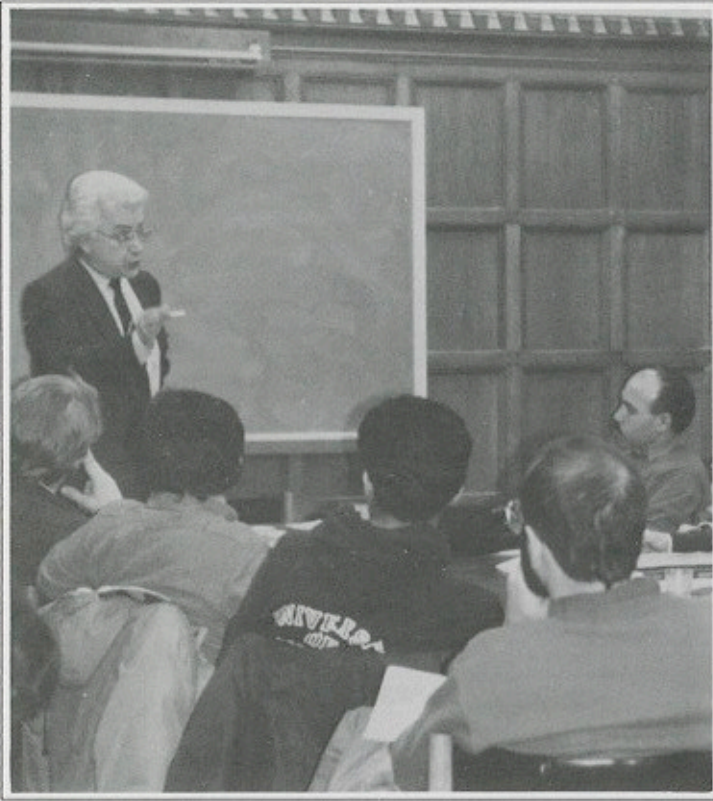
*Below: Visiting Scholar Mohamad-Reza Haeri, architect from Iran, plays the classical Persian sé-tar at the concert, Architecture by Music, held last March. His music accompanied a slide presentation featuring the architecture of Kashan.*



## Seminar Workshop: The Southeast Asian City of the Future

Major cities in Southeast Asia must plan for growing populations, greater affluence, and further industrialization. To address the problems involved in their development, the Southeast Asian Study Group, under the joint sponsorship of the Aga Khan Program for Islamic Architecture and the Indonesian Institute of Architecture, convened a seminar workshop, The Southeast Asian City of the Future. The seminar explored planning and architectural strategies for building new cities or parts of cities. Participants included senior officials from the Indonesian government and faculty members from architecture schools in Jakarta, Bandung, Yogyakarta, and Semarang.

His Excellency the Minister of the Interior gave the opening address in which he urged participants to try to fulfill the people's aspirations and the needs of the poor when planning the city and its future. Ronald Lewcock, Aga Khan Professor of Design in Islamic Societies at MIT, then explained the Aga Khan's goals in setting up The Aga Khan Program and the organizations associated with it



Above: Mohamed Arkoun, Professor of History of Islamic Thought at the Sorbonne, lectures for the AKP Evening With Series, a set of discussions concerning issues in Islamic studies, held throughout the fall and spring semesters. Other lecturers included: Muhsin Mahdi, James Richard Jewett Professor of Arabic, Harvard University; Al Sabra, chairman, History of Science, Harvard University; Bassam Tibi, head, Center for International Relations, Georg-August Universität, Göttingen, West Germany; Roy Mottahedeh, chairman, Center for Middle Eastern Studies, Harvard University; Anne-Marie Schimmel, professor of Indo-Muslim culture, Harvard University; and Ismail Serageldin, architect and planner, the World Bank, Washington, DC.

and how the Southeast Asian seminar workshop fit into those activities. Mr. Shayarul Sharif, president of the Indonesian Institute of Architects, also welcomed the participants.

Papers were divided into three groups. The first included such topics as the structure of cities in the region, the environmental impact of new developments, the ecology of the city, community involvement in future development, and the democratization of the city-planning process.

The second group addressed the ways cities are changing and the various forces acting on them, the future directions of urban architecture, particularly the relationship between creative design and the quality of a city's life and architecture; the change of society from predominantly rural to predominantly urban and its implications for cities; new communications technologies and their role in urban change; and the emergence of the "post-modern" city.

The third group used specific examples to deal with issues more directly related to the Southeast Asian region. The old city of Banten, for instance, was used to illustrate how fading coastal cities could be revitalized; the new city of Bumi Serpong Damai, now being built outside Jakarta by a group of private developers, illumi-

## Alumni Notes

**'82** Eva Hoffman (PhD, Fine Arts, Harvard) was appointed assistant professor at Tufts University's Department of Art History.

**'83** Oruç Çakmaklı (SMArchS, MIT) exhibited his work this past May at the Galerie Klam in Paris.

**'88** Kazi Khaleed Ashraf (SMArchS, MIT), together with fellow designers Nandinee Phookan and Luis Rivera, won third prize and \$1000 in a competition run by The Bronx Museum of the Arts. *Visions of Home: Designs for Affordable Housing in the South Bronx*. He is now assisting the organization of the AKP's "First International Environmental Innovation Workshop for Young Professionals and Teachers" which will be held in Dhaka, Bangladesh, next January.

Khalid [Jim] Deemer (PhD, Fine Arts, Harvard) is living in Cairo with his wife and newborn son, Jamal Khalid. He is teaching at the American University in Cairo and writing

articles on urbanism during the Umayyad and 'Abbasid periods.

Sikander Khan (SMArchS, MIT) and his wife, Imrana, settled into their new home in Salwa, Kuwait. Sikander is working for the Heritage Group, an art gallery and architectural studio.


Amer Moustafa (SMArchS, MIT) is pursuing a PhD in Urban and Regional Planning at the University of Southern California at Los Angeles.

**'89** Beatrice St. Laurent (PhD, Fine Arts, Harvard) was recently appointed assistant professor at Wellesley College's Art Department.

**'90** Mohamad Al-Asad (PhD, Fine Arts, Harvard) has been appointed research associate at Harvard University for the academic year 1990-91, where he will be administering AKP activities and researching critical theory of architecture in the contemporary Muslim world.

nated the concerns of the modern tropical city. The problems of the central business district, some ideas about passive cooling systems, and the urban center as both business and cultural zone were also discussed.

Professor William L. Porter, head of the Department of Architecture at MIT, introduced the workshops and outlined the issues to set the framework for what proved to be intense and spirited discussion. All three workshops drew on the city of Jakarta for illustrative material to focus the discussion and encourage the participation of local people. The three workshop reports recommended flexible solutions that recognize the diversity of the multilayered Indonesian society.

The workshop reports revealed differences in approach between theorists and practitioners in that the former saw the future of cities as depending on major interventions, while the latter tended to view future growth as the inevitable product of rural immigration. The seminar did not come up with specific recommendations, but emphasized the complexity of urban systems and the many forces that act on them as well as the need for city planning in the region that would take that complexity into account. 

## Selected Publications

### **Taj Mahal: The Illumined Tomb** Compiled and translated by W.E. Begley and Z.A. Desai

An anthology of 17th century Mughal and European documentary sources.  
8 1/2 x 11. 340 pp. (approx.). 20 colorplates  
62 full-page halftone illustrations.  
Numerous plans and figures.  
ISBN 0-295-96944-X (clothbound)  
ISBN 0-295-96945-8

\$40.00 (clothbound) \$24.95 (paperback)  
Order from University of Washington Press,  
P.O. Box 596, Seattle, Washington 98145-  
5096.

### **Islamic Architecture of Cairo** by Doris Behrens-Abouseif

A historic survey of the Islamic architecture of Cairo from the Islamic conquest up to the reign of Muhammad Ali, in the first half of the nineteenth century. A general history of the city of Cairo, a detailed study of architectural development throughout its Islamic pre-modern

history, as well as a chapter on domestic architecture compose the first part of the book. The second part presents individual descriptions of a selection of more than sixty monuments in Cairo.

ISBN 90-040-08677-3  
\$75.00

Order from E.J. Brill, Postbus 9000, 2300  
PA, Leiden, The Netherlands.

### **A Century of Princes** Selected, introduced and translated by Wheeler Thackston, Jr.

A representative selection of original sources on Timur and his successors, including history, biography, foreign-mission reports, autobiography, literature, and texts on art and calligraphy. Published in conjunction with the exhibition, *Timur and the Princely Vision*, at Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC and the Los Angeles County Museum of Art.

8 1/2 x 11. 398 pp.  
Maps, genealogies, and frontispiece.  
ISBN 0-922673-11-X  
\$20.00 plus shipping

Order from The Aga Khan Program.

## Muqarnas 6

Articles on Ottoman art, the Dome of the Rock, early Muslim towns, the Cairene *sabil*, geometric ornament in the Alhambra, architectural genotypes, Sultanate mosques in Bengal, two Mughal monuments of Bayana, jeweled ceramics, and Ottoman wedding costumes. It will also publish four articles on Qajar art from a symposium at the Brooklyn Museum.

Order from E.J. Brill, Postbus 9000,  
2300 PA, Leiden, The Netherlands

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