

AKPIA AKTC

DECEMBER 2007

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

4 issue

AKPIA

Established in 1979, the Aga Khan Programs for Islamic Architecture 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 is an integral part of the Aga Khan Development Network (AKDN), a family of institutions created by His Highness The Aga Khan with distinct yet complementary mandates to improve the welfare and prospects of people in countries of the developing world, particularly in Asia and Africa.

Though their spheres of activity and expertise differ—ranging from social development to economic development to culture—AKDN institutions share at least three principles that guide their work. The first is dedication to self-sustaining development that can contribute to long-term economic advancement and social harmony. The second is a commitment to the vigorous participation of local communities in all development efforts. Finally, all Network institutions seek shared responsibility for positive change.

AGA KHAN PROGRAM
FOR ISLAMIC ARCHITECTURE

**The Fall 2007
“AN EVENING WITH...”
MIT Lecture Series**

OCTOBER 22

Two presentations in the Stella Room
(MIT 7-338).

Refreshments will be served.

*“Orientalism, Self-Orientalism and Identity
Politics: The Mosque in Western Europe and
North America”*

Nebahat Avcioglu

Visiting Associate Professor, AKPIA@MIT
Columbia University Institute for
ScholarsParis, France

“Mosques-to-go”

Azra Aksamija

PhD Student, AKPIA@MIT
Artist Affiliate, Center for Advanced Visual
Studies at MIT

NOVEMBER 19

*“Nebukadnezar and Saladin - The Iconography
of History in Contemporary Political
Representation in the Middle East”*

Stefan Heidemann

AKPIA@MIT Post-Doctoral Fellow
Friederich Schiller Universität
Department of Semitic Philology and Islamic
Studies
Jena, Germany

November 26

*“Antiquarianism and Connoisseurship in 19th
century Cairo: Some Reconsiderations”*

Mercedes Volait

Centre National de Recherche Scientifique
Paris, France

For further information, please consult:

[http://web.mit.edu/akpia/www/
lecturescurrent.htm](http://web.mit.edu/akpia/www/lecturescurrent.htm)

All events are free and open to the public.
All events are on Mondays from 5:30
to 7:30pm in room MIT 3-133

**AGA KHAN PROGRAM FOR
ARCHITECTURE LECTURE SERIES
2007–8: A FORUM FOR ISLAMIC
ART AND ARCHITECTURE**

All lectures will be held from 5:30 to 6:30 p.m.
in Room 318 of the Arthur M. Sackler Museum,
Harvard University, 485 Broadway. Lectures are
free and open to the public.

FALL SEMESTER

THURSDAY, OCTOBER 18, 2007

Istanbul in Search of Its Architext: The City
and the Palace in the Eighteenth Century
Dr. Nebahat Avcioglu
Visiting Professor, MIT Aga Khan Program

Thursday, November 1, 2007

‘Magic Squares,’ Central Viscera, and
Transcribed Text: Envisioning Chinese
Medicine in Fourteenth-Century Iran
Dr. Persis Berlekamp
Assistant Professor, Department of Art History,
University of Chicago

Thursday, December 6, 2007

Domestic Architecture in Damascus during
the Seventeenth Century: A View from the
Tribunal Court Records of the City
Dr. Abdal-Razzaq Moaz
Director of the Historical Museum of Damascus
Head of Euro-Med Projects in Syria
Postdoctoral Fellow, Harvard Aga Khan Program



**AGA KHAN PROGRAM
FOR ISLAMIC ARCHITECTURE**

SPRING SEMESTER

Thursday, February 14, 2008

Provincialism and Empire: The Lifeworld of the Ottoman Provincial Elite in the Napoleonic/Selimian Age
Dr. Ali Yaycıoğlu
Postdoctoral Fellow, Harvard Aga Khan Program

Thursday, March 13, 2008

The Cleveland *Masihnama*: Playing at the Mughal Court
Dr. Pedro Moura Carvalho
Lecturer, Universidade Catolica Portuguesa, Lisbon
Postdoctoral Fellow, Harvard Aga Khan Program

Thursday, April 3, 2008

Translation or Invention? The Formation of the "Saracenic Style" in Norman Sicily
Dr. Jeremy Johns
Professor, Oriental Institute, University of Oxford
Director of the Khalili Research Centre

Thursday, April 17, 2008

A Medieval Kurgan: Turkic Burial Customs and International Trade
Dr. Renata Holod
Professor, History of Art Department, University of Pennsylvania
Curator, Near East Section, PENN Museum

Thursday, May 1, 2008

The Contribution of the South Arabian Civilization to the Creative Process of Umayyad Iconography
Dr. Nadia Ali
Doctor in History of Islamic Arts, University of Aix-en-Provence, IREMAM (The Institute of Research on the Arabic and Islamic World)
Postdoctoral Fellow, Harvard Aga Khan Program

The AKP Harvard Lecture Series takes place at Harvard University's Sackler Museum, 485 Broadway, Cambridge, MA, Room 318.

Lectures are held on Thursdays at 5:30pm and are open to the public. For further information, contact the Aga Khan Program at Harvard University.

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AT THE DEPARTMENT OF HISTORY OF ART
AND ARCHITECTURE, HARVARD UNIVERSITY

Faculty



Gülru Necipoğlu

Since 1993 Gülru Necipoğlu has been the Aga Khan Professor of Islamic Art and Architecture at Harvard University and Editor of *Muqarnas* and Supplements to *Muqarnas*. Her book, *The Age of Sinan: Architectural Culture in the Ottoman Empire* (London and Princeton, 2005), was awarded the 2006 Fuat Köprülü Book Prize by the Turkish Studies Association. Gülru was also elected last April to the American Philosophical Society, based in Philadelphia, for “promoting useful knowledge.”

Her most recent publications include: “L'idée de décor dans les régimes de visibilité islamiques,” in the exhibition catalogue *Purs décors? Arts de l'Islam, regards du XIXe siècle: Collections des Arts Décoratifs*, ed. Rémi Labrusse (Paris, 2007), and “Qur’anic Inscriptions on Sinan’s Imperial Mosques: A Comparison with Their Safavid and Mughal Counterparts” in *Word Of God, Art of Man: The Qur’an and Its Creative Expressions*, ed. Fahmida Suleman (Oxford, 2007).

With Sibel Bozdogan Gülru edited the proceedings of a conference they had both organized under the auspices of the Aga Khan Program at Harvard University, with a generous grant from the Aga Khan Trust for Culture in Geneva. The conference proceedings, titled *Historiography and Ideology: Architectural Heritage of the “Lands*

of Rum,” are published as *Muqarnas* 24 (2007). This special volume includes a preface by Gülru and Sibel, titled “Entangled Discourses: Scrutinizing Orientalist and Nationalist Legacies in the Architectural Historiography of the ‘Lands of Rum,’” and Gülru’s article, “Creation of a National Genius: Sinan and the Historiography of ‘Classical’ Ottoman Architecture.”

Between the fall of 2006 and the spring semester of 2007, Gülru lectured at the Rhode Island School of Design Museum and delivered the Daniel Khalili Memorial Lecture at the School of Oriental and African Studies in the University of London. Her scheduled public lectures during the 2007–8 academic year include “Aesthetics of Ornament in the Ottoman and Safavid Regimes of Visuality,” the Norma Jean Calderwood Lecture at the Sackler Museum, Harvard University (April 9, 2008); and “Architectural Dialogues across the Early Modern Mediterranean World,” in the Art History Department of the University of Wisconsin at Madison (April 25, 2008). She will also deliver the concluding remarks as discussant in a panel chaired by Alan Chong and Stefano Carboni and titled “Islamic and Italian Art: Creating Shared Histories,” at the College Art Association annual meeting in February.

This summer Gülru spent a week with a Dutch film crew shooting a television documentary on the Ottoman chief architect Sinan. The hour-long program, in Dutch and English, is directed by Rammelt Lukien and features Gülru as the main narrator.

The courses she is offering this year include her core course, “The Age of Süleyman”; a seminar, “Cross-Cultural Artistic Exchanges: Islamic and European Courts”; and a proseminar, “Orientalist Legacies: Paradigmatic Discourses in the Field of Islamic Art.” She is also supervising two undergraduate senior theses, one on the Alcazar Palace in Seville and the other on the Sultaniyya Mausoleum near Zanjan in Iran.



David Roxburgh

David J. Roxburgh is Prince Alwaleed Bin Talal Professor of Islamic Art History. Between the fall of 2006 and the spring semester of 2007, David presented lectures at the University of Washington (in the Silk Road series), the Institute for Advanced Study, Princeton (in a series on the sensuous in art), and at the conference “Collecting Across Cultures in the Early Modern World,” hosted by USC–Huntington Early Modern Studies Institute. Since the fall of 2006, David has focused most of his energies on curating two exhibitions for the Museum of Fine Arts, Houston. One was co-curated with Harvard University Art Museum’s Mary McWilliams; titled “Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600–1900,” the exhibition presents a private collection of calligrapher’s tools and furniture

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Faculty

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together with calligraphies from the same period. The other exhibition, titled “Writing the Word of God: Calligraphy and the Qur’an,” consists of folios from Qur’ans between the seventh and fifteenth centuries. Both exhibitions run from 28 October 2007 to 3 February 2008 and have accompanying publications, published by the MFAH Houston and distributed by Yale University Press. David also served as project developer for a film, to be displayed at the “Traces of the Calligrapher” exhibition, showing contemporary calligrapher Mohamed Zakariyya at work.

This summer David traveled to Venice, Vienna, Budapest, and Istanbul visiting museum collections and the biennials in Venice and Istanbul. Before leaving, he completed an article for *The Book of Travels: Genre, Itinerary, Ethnology and Pilgrimage from 1250–1650*, ed. Palmira Brummett (Leiden, forthcoming 2008). The title of his essay is “Ruy González de Clavijo’s Narrative of Courtly Life and Ceremony in Timur’s Samarqand, 1404.” He now returns to a book project with Renata Holod on Myron Bement Smith and to a long-term project on the art and architecture of Islamic pilgrimage.

This year he is offering an introductory lecture course on Islamic visual and portable arts in context (650–1650 CE), a proseminar on the art of the Qur’an, and a new graduate seminar on word and image in Persian painting.

Post-doctoral Fellows



Nadia Ali

Nadia received her MA in 1999 from the Department of History of Art and her PhD from the Department of Arabic Studies, both at the University of Aix-en-Provence. Her dissertation, titled “The Creative Process of Umayyad Iconography” and supervised by Claude Audebert and Yves Porter, deals mainly with mechanisms of transmission and composition; she examines the part played by formal context and some inherited thematic structures in the composition of the Umayyad iconographical programs of Qusayr ‘Amra, Qasr al-Hayr al-Gharbi, and Khirbat al-Mafjar. To complete this work she spent a year in Syria and traveled in Egypt, Jordan, and Yemen. She has recently published articles in *Annales islamologiques* 22 (2006), and *Bulletin critique des annales islamologique* 22 (2006) and, in cooperation with Yves Porter, is currently completing a book on the history of Islamic art. As a recipient of a 2007–8 Aga Khan Postdoctoral Fellowship, she is conducting research on her new project concerning the contribution of Himyarite civilization to the formation of Umayyad figurative art programs.



Pedro Moura Carvalho

Pedro is a Lecturer at the Universidade Católica Portuguesa, Lisbon, and is Guest Curator of the exhibition “Luxury for Export: Artistic Exchange between India and Portugal around 1600,” which will open in February 2008 at the Isabella Stewart Gardner Museum, Boston. He is also the author of the accompanying catalogue. After earning an MA and a PhD in Islamic art and archaeology from the School of Oriental and African Studies, University of London, he joined the Khalili Collection in London. As a deputy curator, he was involved in the planning and organization of the exhibitions “Ornaments de la Perse: Islamic Patterns in 19th-Century Europe from the Khalili Collection” (Leighton House Museum, London, 2002) and “Heaven on Earth, Art from the Islamic Lands: Works from the State Hermitage Museum and the Khalili Collection” (Hermitage Rooms/Somerset House, London, 2004). Earlier, Pedro curated the exhibition “The World of Lacquer: 2000 Years of History” held at the Calouste Gulbenkian Museum, Lisbon, in 2001 and edited the English and Portuguese versions of its catalogue. Among his forthcoming publications are *Gems and Jewels of Mughal India*, vol. 18 of the Nasser D. Khalili Collection of Islamic Art (in press), and the section on Safavid ceramics in *A Rival to China: Later Islamic Pottery*, vol. 10 in the same series.

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Post-doctoral Fellows



Mattia Guidetti

Mattia was born in Milan and graduated in 2002 with a Master of Arts degree from Ca' Foscari University in Venice, specializing in oriental languages. In spring 2006 he submitted to the same university his PhD thesis about the role of antiquity in Umayyad artistic and architectural expression. He took part in two international congresses: at the University of Parma in 2004 ("Late Antiquity and the Middle Ages in the Mediterranean Area") and in Damascus at the Institut français du Proche-Orient in 2006 ("Umayyad Legacies"). He is editor of the forthcoming volume *Syria*, a multiauthor overview of Syrian history from antiquity to the present, and is preparing a monograph about late antiquity and early Islam, which will be an excerpt from his PhD thesis.



Abdal-Razzaq Moaz

Abdal-Razzaq Moaz was Syrian Deputy Minister of Culture, in charge of archaeology and cultural heritage, from 2002 until 2007, and Director General of Antiquities and Museums from 2000 until 2002. He received his Doctorate in 1991 from Université de Provence, Aix-en-Provence, in Arab and Islamic studies and Islamic art and archaeology. He taught history of Islamic art and architecture at the University of Damascus and, as a visiting professor at Harvard University in 1999, gave a course on Arab cities during the Ottoman period. He also taught collaboratively in the graduate program on cities in the Middle East at the École d'Architecture de Paris-Belleville (1992–95). He has previously been a visiting scholar three times at Harvard University: first as an Aga Khan Program Fellow (1993–94), next as a Fulbright Fellow in the History Department (1994–95), and then in Department of Urban Planning and Design (1996). In 1994, he was also a visiting scholar at Granada University, Spain.

Within this Aga Khan Fellowship period, Moaz will present some of the remarkable findings from his two-and-a-half-year study of a rich primary source; the title of his project is "Architecture in Damascus during the 17th Century: A View from the Tribunal Court Records of the City."



Ali Yaycioğlu

Ali was born, grew up, and went to school in Ankara, Turkey. After graduating from Middle East Technical University, he studied Ottoman and Islamic History at Bilkent University and McGill. In 1998, he came to Harvard to do a PhD in Ottoman history. He has just completed his PhD thesis, titled "The Provincial Challenge: Regionalism, Crisis, and Integration in the Late Ottoman Empire (1792–1812). During his graduate years, he taught Ottoman history for a year in the History Department at Bilkent University. He is currently a Postdoctoral Fellow in the Aga Khan Program. The project on which he is working concerns the cultural milieu of the Ottoman provincial elite in the nineteenth-century Balkans and Anatolia.

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Students



**Anastassiia Alexandra
Botchkareva**

Anastassiia is originally from Moscow but moved around Europe and the US as she was growing up. She finished high school in Minneapolis and for the past five years has lived in New York, where she got her BA at Columbia University, studying philosophy of mind, art history, and creative writing. During her time at Columbia she also spent a semester studying art history in Paris. Before coming to Harvard she worked for a year at a small architecture nonprofit, the Paul Rudolph Foundation. At Harvard she is excited to be studying Islamic miniature painting.



Chanchal Dadlani

Chanchal is spending the 2007-8 academic year at Harvard. Over the past year, she continued dissertation research abroad with the support of an Aga Khan Fellowship and a Fulbright-Hays DDRA Fellowship. Her travels took her to museums, archives, and architectural sites in Aix-en-Provence, Paris, London, Jaipur, Aurangabad, and Delhi.

Currently, she is teaching a sophomore group tutorial in the Department of History of Art and Architecture at Harvard. The tutorial surveys urbanism and architecture in South Asia from the medieval to the early colonial periods. Chanchal is also hard at work on her dissertation, titled "Twilight of the Mughals? Architectural and Urban Change in the Late Mughal Empire," which examines architectural projects and their reception in seventeenth- and eighteenth-century North India.



Zeynep Oğuz

Zeynep is in her second year of the PhD Program in the History of Art and Architecture at Harvard. She received her BA and MA degrees from Middle East Technical University, Ankara, the latter in the Department of History of Architecture. During her first year in the PhD program, she expanded her knowledge of Islamic art and architecture while learning Arabic. Thanks to the Aga Khan Fund, she spent the past summer at the Harvard-Koç Intensive Ottoman and Turkish Summer School in Turkey. She looks forward to further specializing in architecture and urban form in the Middle East and the Eastern Mediterranean from the late Middle Ages to the early modern period, and in the formation of Ottoman cities of that time. She also plans to continue working on her Arabic and enhancing her understanding of Islamic art.

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Students



Jennifer Pruitt

Jennifer is writing her dissertation, “A Tale of Two Cities: Locating the Courty and the Urban in Fatimid Visual Culture,” from Dubai, United Arab Emirates. In her thesis, she analyzes a corpus of objects, architectural projects, and urban developments that can be dated securely to the reigns of al-Aziz (975–96), al-Hakim (996–1021), and al-Zahir (1021–36). In doing so, she hopes to offer a systematic, historically contextualized narrative of this pivotal moment in Islamic artistic production.

After spending the previous year conducting field research in Cairo’s dusty medieval streets, Jennifer is adjusting slowly to Dubai’s dazzling architectural projects and is fascinated by the Gulf’s adaptation and interpretation of medieval visual idioms. She happily spent the summer in Harvard’s libraries, with the support of a writing grant from the Institute of Ismaili Studies. This fall, Jennifer plans to take advantage of her Emirati base to attend the conference “Rivers of Paradise: Water in Islamic Art and Culture” in Doha, Qatar, and to travel to India. She will spend the spring concluding dissertation research in European museum collections and will return to Cairo as a fellow of the American Research Center in Egypt.



Ünver Rüstem

Ünver is in the second year of a doctoral program in the History of Art and Architecture at Harvard and plans to work on late Ottoman architecture. He spent his first year expanding his knowledge of Islamic art—particularly as regards its interaction with other artistic traditions—as well as undertaking intensive study of Arabic. During the summer, he attended the Harvard-run Ottoman Summer School on the Turkish island of Cunda, with Aga Khan support, improving his existing knowledge of the Ottoman language and gaining experience in reading various calligraphic and chancery scripts. He also spent part of the summer in London writing entries for a catalogue accompanying the exhibition “Objects of Instruction: Treasures of the School of Oriental and African Studies,” which is running until December 2007 and features a broad selection of Asian and African artifacts. The pieces on which Ünver wrote come from across the Islamic world and include a hand-painted Ottoman atlas of the eighteenth century, an illuminated Qajar Qur’an section, and a cockerel-spouted lusterware ewer from medieval Iran. Now that he is back at Harvard, Ünver plans to continue deepening his art-historical knowledge and improving his language skills in preparation for writing his thesis.



Suzan Yalman

Suzan is currently a predoctoral fellow at Koç University’s Research Center for Anatolian Civilizations (RCAC) in Istanbul, where she has started writing her dissertation, “A Period of ‘Transformation’: Religion, Urbanism, and Identity in the Architectural Patronage of Sultan Alaeddin Keykubad (r. 1220–37).” She has been working in Turkey for the past two academic years, with the support of a Samuel H. Kress Fellowship from the American Research Institute in Turkey (ARIT) and an Olivia James Traveling Fellowship from the Archaeological Institute of America. She is based in Istanbul, with access to research libraries and manuscript collections in the city (in particular the Topkapı Museum and Süleymaniye Libraries) and has traveled to Anatolia to survey Seljuk architecture, including archaeological sites such as Alaeddin’s palaces, and to access the General Waqf Ministry Archives in Ankara (Vakıflar Genel Müdürlüğü). Research highlights from the past year include studying Seljuk caravanserais along the trade route from east of Kayseri all the way to Alanya, and traveling with former Aga Khan students Oya Pancaroğlu and Persis Berlekamp to Kubadabad, the Seljuk palace site west of Konya and Lake Beyşehir.

Suzan received her BA in History and Near Eastern Languages and Civilizations from Harvard



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in June 1999. Before returning to Harvard in September 2001 to enter the PhD program in the History of Art and Architecture, she worked in the departments of Islamic Art and Education at the Metropolitan Museum of Art in New York, as a College Summer Intern and later as Research Assistant for the online educational resource *Timeline of Art History*.



Yasmine Al-Saleh

Thanks to the Aga Khan Fund, Yasmine will spend the upcoming academic year conducting dissertation research on Mamluk and Ottoman talismanic material. She will be traveling to her home country, Kuwait, and then to Istanbul, with frequent trips to Egypt as well as to neighboring countries of Europe. She also plans to continue working on her Turkish and Ottoman Turkish while conducting research in the archives and collection.

Yasmine received her BA in philosophy from Bryn Mawr College in 1996 and her MA in art history, with a focus in Islamic material and visual culture, from the University of Pennsylvania in 2002.

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Jesse Howell

Jesse Howell is in the second year of the joint History/Middle Eastern Studies PhD program at Harvard University. His research focuses on the cultural interaction between the Ottoman Empire and the Italian states of the late fifteenth and early sixteenth centuries. Jesse's project has been deeply informed by the pathbreaking research and inspiring teaching of Gülru Necipoğlu, Aga Khan Professor of the History of Art and Architecture at Harvard. He plans to utilize both Ottoman and Italian sources to investigate questions of cultural porosity and reciprocal influence in the early modern eastern Mediterranean world. After completing his BA at UC Santa Cruz he worked in the cultural sector in San Francisco and Berlin, Germany, returning to academia with two years at UC Berkeley before coming to Harvard. Last summer he attended the Harvard/Koç University Ottoman Language Summer Intensive Program in Cunda, Turkey.



Katie Pfohl

A second-year doctoral student in American art history, Katie might seem an unlikely affiliate of the Aga Khan Program. However, her specific focus on American Orientalism, or North African and Middle Eastern influences on American cultural production, makes an in-depth knowledge of Islamic art history and languages an essential part of her academic and professional development, both ideologically and practically.

Katie's work to date traces this under-researched and under-theorized connection through a sustained engagement with both American and Islamic art. Her research includes work on a number of heretofore unexamined topics, including the US government-sponsored date palm farming industry in the American Southwest, through which she argues that the United States cultivated an agricultural and ideological link to North Africa and the Middle East; a research project on Qur'ans written by highly educated West African Muslim slaves in the American South in the eighteenth and nineteenth centuries, for which she will travel throughout Mississippi, Georgia, and Alabama this winter; and a project that mines Harvard's collections of both American and Islamic art in



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order to situate nineteenth-century American trompe-l'oeil painting, which often featured Islamic art objects, within the broader context of America's museological display of Islamic art and its ideological investment in the representational strategies attributed to Islamic art more broadly during the nineteenth century.

As an undergraduate at Northwestern University, Katie studied in Morocco, and she spent this past summer in Cairo continuing her study of the Arabic language, pursuing a research project in the archives of the Egyptian Museum, and working with a contemporary Egyptian art gallery. Deeply committed to perfecting her Arabic and furthering her research on Islamic art and culture in tandem with meeting her requirements as an Americanist, Katie hopes to continue to broaden the depth and breadth of her expertise in Islamic art and culture through continued collaboration with the Aga Khan program.



Ana Pulido-Rull

Since she was a college student at Mexico's National University Ana has been attracted to and has worked with sixteenth-century illuminated manuscripts. Her area of study is pre-Columbian and colonial manuscripts, and she is currently working on her PhD dissertation in that field. This specialization, however, has not limited but rather fostered her interest in sixteenth-century manuscript production in regions other than New Spain. She is fortunate enough to be working now on a document from Harvard's Houghton Library that was produced around 1532 by anonymous artists in Venice for the Ottoman sultan Süleyman after his military triumph in Hungary. This pangyric is a fascinating, politically charged luxury item that was designed to praise the virtues of Sultan Süleyman through its captivating text and images. In addition, it presents a view of the complex political relations among the Ottomans, the Hapsburgs, and Venice in sixteenth-century Europe. Last year, in November 2006, the Aga Khan Program provided funds for Ana's research trip to the British Library, London, to learn more about the provenance and authorship of the unpublished manuscript; the program also helped pay for its photography.



Peter J. Lu

Peter is a PhD student in the department of physics at Harvard. Aside from his thesis, he has pursued several investigations combining the history of art and architecture with scientific techniques and ideas. He discovered evidence of the first use of diamond, in prehistoric China, as well as the first use of precision compound machinery, in ancient China, which was featured in the *Encyclopaedia Britannica's 2005 Book of the Year*.

As a result of these discoveries, Peter was invited to Turkmenistan as a guest of the US Department of State, where his lectures in Ashgabat were the first presented in that country since the fall of the Soviet Union. During that trip, he also visited several other countries in Central Asia, encountering for the first time the splendors of Islamic architecture in the form of marvelous Timurid tilings in Samarkand and Bukhara. At the Abdullah Khan madrasa in Bukhara, he first noticed the presence of five-fold and ten-fold motifs, which in a completely different context play a prominent role in dictating the arrangements of atoms in quasicrystalline materials. This planted the seed of a question: was it possible that Islamic architects might have been aware of special types of geometry?

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Completely ignorant of Islam and its architecture, Peter returned to Harvard from Uzbekistan and consulted with Thomas Lentz, director of the Harvard University Art Museums, whom Peter had met in the context of Chinese art when Lentz was director of the Smithsonian's Freer Gallery of Asian Art. Lentz, an Islamicist, lent Peter a copy of Prof. Gülru Necipoğlu's *Topkapı Scroll*. The following fall, Peter enrolled in Prof. Necipoğlu's class on medieval dynastic Islamic architecture. He began trying to understand the mathematics behind the formations of tiling patterns, particularly the ones with five-fold and ten-fold motifs, and thus turned back again to the Topkapı scroll. There he noticed that, on top of the dark-line *girih*-patterns, which would have been translated into decorative motifs expressed in brick and tile, some scroll panels had dotted red outlines. These red lines enclosed areas that occurred only in a small number of shapes. Surprisingly, many panels in the Topkapı scroll, containing quite different dark-line *girih* patterns, show red lines outlining the same five shapes. By examining thousands of slides in the Fine Arts library and with the assistance of Jeff Spurr, Peter subsequently found that these shapes, which he named "*girih* tiles," could be used to construct the patterns of a wide variety of *girih* patterns on buildings from most of the major medieval Islamic dynasties distributed throughout Central Asia and the Middle East.

This discovery, of the widespread usage of *girih* tiles, formed the basis for Peter's paper in Prof. Necipoğlu's class that semester. But one tiling in particular, on the Darb-i Imam shrine (1453 CE, Isfahan, Iran) was especially interesting: this pattern contains two overlapping *girih* patterns, which can be constructed with *girih* tiles in two different sizes. Motivated by this observation, Peter collaborated with Prof. Paul Steinhardt at Princeton, his former thesis advisor, and the two found that the small *girih* pattern could be generated from the large *girih* pattern in a special way, by substituting combinations of small *girih* tiles for each of the large ones. By applying this procedure over and over again, an infinite pattern with ten-fold symmetry that never repeats can be generated. This is the essence of a quasicrystal pattern, something that was not understood in the West until the 1970s, more than five centuries after Darb-i Imam.

When published by Peter and Prof. Steinhardt in the journal *Science*, this discovery received a great deal of international media attention. The paper was covered on the front pages of the *New York Times*, the *Boston Globe*, the *Chicago Tribune*, the *Times* of London, the *International Herald Tribune*, *Dagens Nyheter* (Sweden), *Today's Zaman* (Turkey), *Gulf News* (UAE) and the *Brunei Times*. The discovery was noted by most of the world's major national-audience newspapers.

Following publication of the paper, Peter traveled with some support from AKPIA to London to examine architectural scrolls at the Victoria and Albert museum, and to a number of sites in Iran for further research; during that trip, he also appeared several times on national television to describe his discoveries and spoke at a national teacher's conference. He plans to return to Iran in 2008 and has been invited by the embassy of Uzbekistan to visit there again, to continue his research on these fascinating tilings.

Links to the original paper and media coverage can be found at Peter's website, <http://www.peterlu.org>

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Staff



Julia Bailey

Julia has been Managing Editor of *Muqarnas: An Annual on the Visual Culture of the Islamic World* since 2002. She received her MA in art history from the University of Massachusetts, Amherst, and was enrolled in the PhD program in Fine Arts at Harvard before becoming Assistant Curator of Islamic and Later Indian Art at the Arthur M. Sackler Museum, Cambridge, and then Assistant Curator in the Asian and Textile Departments of the Museum of Fine Arts, Boston.

In 2006–7 Julia readied for publication *Muqarnas 24*, a special volume titled *History and Ideology: Architectural Heritage of the “Lands of Rum,”* which contains revised versions of the papers delivered in May 2006 at a conference sponsored by the Aga Khan Program for Islamic Architecture at Harvard and the Aga Khan Trust for Culture. This volume is now available through the publisher, Brill.

Julia’s interests also include carpets and textiles of the Islamic world; she is a contributing editor of *Hali: Carpet, Textile & Islamic Art* and a member of the Advisory Council of the Textile Museum, Washington, DC.



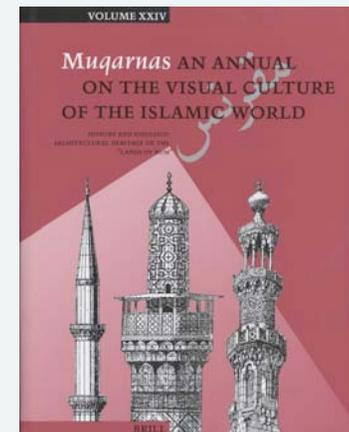
Rich Burns

Rich is the Program Coordinator and Research Assistant of the Aga Khan Program at Harvard. He oversees all operations of the program, including the lecture series and postdoctoral fellowships. He also assists the Program Director, Gülru Necipoğlu, with research towards her lectures, classes, and publications.

Rich is actively researching and developing his interests in global politics and American foreign policy as an ALM degree candidate in government at the Harvard Extension School.

MUQARNAS

The Aga Khan Program at Harvard publishes scholarly works on the history of Islamic art and architecture. The program sponsors publication of the respected scholarly journal *Muqarnas: An Annual on the Visual Culture of the Islamic World*, a yearly volume of articles on art and architectural history edited by Professor Gülru Necipoğlu. Editions of *Muqarnas* are complemented by *Supplements to Muqarnas: Studies and Sources on Islamic Art and Architecture*, which focus on textual primary sources for visual culture. Julia Bailey, Managing Editor, has recently completed preparation of *Muqarnas 24*, which contains revised versions of thirteen papers presented at the May 2006 conference “Historiography and Ideology: Architectural Heritage of the “Lands of Rum,” organized by Gülru Necipoğlu and Sibel Bozdoğan, who provide the preface. Published by Brill, this volume is now available from the publisher.



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

AKP Harvard Librarians



András J. Riedlmayer

András is the Bibliographer in Islamic Art and Architecture at the Documentation Center of the Aga Khan Program for Islamic Architecture at Harvard's Fine Arts Library. A specialist in the history and culture of the Ottoman Balkans, he has spent much of the past decade documenting the destruction of archives, libraries, and architectural heritage during the wars in Bosnia-Herzegovina (1992–95) and Kosovo (1998–99).

In November 2006, András again went to The Hague to testify as an expert witness before the International Criminal Tribunal for the former Yugoslavia (ICTY), in the war crimes trial of former Serbian President Milan Milutinovic and five senior Serbian military and security officials. He presented evidence on the destruction of mosques and other built heritage in Kosovo during the 1998–99 conflict.

In December 2006, he joined Azra Aksamija, an AKPIA doctoral student in History, Theory, and Criticism of Architecture at M.I.T., in presenting a panel, "Europe's Other Urban Heritage: The Creation and Destruction of Islamic Spaces in Bosnian Towns and Cities,"

at Harvard's Center for European Studies (<http://cmes.hmdc.harvard.edu/node/488>).

In June 2007 András took part in the twenty-ninth annual conference of MELCOM International, in Sarajevo, Bosnia-Herzegovina, where he presented a paper titled "Islamic Manuscript Libraries in the Balkans since 1945: Destruction and Preservation" (http://www.iis.ac.uk/view_article.asp?ContentID=108312).

Following the conference, András accompanied Dr. Muhamed Hamidovic, former dean of the Faculty of Architecture at the University of Sarajevo, to Banja Luka, where Professor Hamidovic is overseeing the reconstruction of the sixteenth-century mosque of Ferhad Pasha Sokolovic (http://archnet.org/library/sites/one-site.jsp?site_id=9241). The historic mosque, which was blown up and completely leveled in 1993, is now being painstakingly reconstructed using original materials recovered from beneath tons of refuse in the city dump and from the bottom of the municipal reservoir. Watching hundreds of the recovered centuries-old stones of the destroyed mosque being identified by photogrammetric scanning and set into place by workmen on the site was an amazing and deeply moving experience.

In September 2007 András was an invited participant at an international conference, "The Legal, Political and Historical Consequences of the Hague Judgments," in Tuzla, Bosnia, where he addressed issues related to cultural heritage and international law and the future disposition of the archives of the Hague War Crimes Tribunal after it closes its doors.

Of course, the above lists only events outside of the premises of AKP Documentation Center for Islamic Art and Architecture at Harvard's Fine Arts Library, which András has headed since 1985, and where he spends most of his days, helping to build world-class research resources and assisting the students, faculty, and visiting scholars who use those resources for the study of the arts and architecture of the Islamic world. András currently serves as president of the Turkish Studies Association and is a member of the Middle East Librarians' Association's Committee on Iraqi Libraries. He is also the cofounder of the Bosnian Manuscripts Ingathering Project (<http://www.openbook.ba/bmss/index.html>) and editor of the International Justice Watch (JUSTWATCH-L) list and of H-TURK, the H-Net list for Ottoman and Turkish Studies.

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AKPIA Harvard Librarians



Sharon Smith

Since joining the Aga Khan Program for Islamic Architecture at Harvard University in August 2003, Sharon has been responsible for researching, establishing authority records, and cataloguing the approximately 100,000 slides that constitute the program's collection to date, encompassing all aspects of Islamic art and architecture. A primary goal of her project is the digitization of the collection, with the incorporation of all images and data into Harvard University Libraries' public catalog of visual materials, VIA (available at <http://via.lib.harvard.edu>). The catalog has been established employing the guidelines of Harvard College Library's Islamic Classification System, edited and revised by Sharon and available on-line (<http://hcl.harvard.edu/libraries/finearts/islamicclass/index.html>). Over the course of the project, her work has covered a vast amount of material, including Islamic architecture in Alexandria, Umayyad Qusur, and the Dome of the Rock, as well as portable objects from throughout the Muslim world and various illuminated manuscripts, most notably the Tahmasp Shahnama. Additionally, she assists faculty, students, visiting scholars, and anyone else seeking information in her field of study.

In addition to building the visual resource base for the program and the community, during the 2006–7 academic year Sharon was invited to speak about Islamic architecture at Northeastern University, Boston, and at the Qutbi Masjid in North Billerica, MA. She was also asked to lecture on teaching with media resources in Middle Eastern Studies at a symposium organized by the National Institute for Technology and Liberal Education (NITLE) at Lake Forest College, IL. At "Making a Difference through Research," a conference held at Binghamton University, she presented a paper titled "Commensurate Studies in Art History: An Approach in the Post-Orientalism Era." For the Outreach Center at the Center for Middle Eastern Studies, Harvard University, she taught two workshops on Islamic art curriculum for New England elementary through high school teachers. Earlier in the academic year she coauthored with Cristina Pallini "A Passage to India: Urban Change in Alexandria and Cairo in the 15th and 19th Centuries," for the twelfth international conference of the International Planning History Society (IPHS), titled "Cross-national Transfer of Planning Ideas and Local Identity" and held in New Delhi, India.

Holding both a BA and an MA in art history, Sharon is currently a PhD candidate in the Graduate Program for History and Theory of Art and Architecture at Binghamton University and is continuing to work on her dissertation, "Planned Grandeur: A Comparative Study of

Urban Expansion in Early Modern Italy and Mamluk Egypt," in which she explores a similar trajectory in cultural milieus through an examination of the conscious redefinition of urban space during the late fifteenth century. In conjunction with her dissertation and professional work, she has attended institutes in Florence, Italy, and Monterey, CA.

While at Binghamton University, Sharon developed and taught courses in Persian art and architecture, Istanbul before and after the Ottoman conquest, Byzantium and the Mediterranean world, and Islamic painting. Additionally, she has guest lectured on these and other topics in Middle Eastern art and architecture at several universities and colleges in New York and California.

For the post-9/11 initiative on Arab Culture and Civilization, sponsored by the National Institute for Technology and Liberal Education with funds from the Andrew W. Mellon Foundation, she served as content consultant and contributor for Arab art and architecture (see <http://arabworld.nitle.org>).

Sharon is available in the Documentation Center of the Aga Khan Program for Islamic Architecture, Fine Arts Library, Harvard University, and may be reached at smith25@fas.harvard.edu and **(617) 495-3372**.

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

AKPIA Harvard Librarians



Jeffrey B. Spurr

During the past year, much of Jeff's time has been devoted to planning for departure from the Fogg pending its renovation. This has involved getting the collections in order for ultimate transfer, including extensive accessioning of previously unaccessioned photos, much conservation work, and the rehousing of photographs and negatives, a process that is continuing. The restoration of the twenty-six films on Iran by Baroness Ullens, created primarily in the 1950s and early 60s, is nearly complete, and digital surrogates are available. They include two films on the Qashqa'i made in 1953, another on the final pilgrimage of an elderly, upper-class Sufi devotee, efforts by the Institut Pasteur to combat the plague in Kurdistan, and many other topics. The Ali Khan Vali Photograph Album, described in the last Newsletter, has now been made accessible in page-turner format on the Harvard College Library's website. Work is proceeding to make the content of that album and individual images available through VIA as well.

Otherwise, the past year has witnessed some notable acquisitions, particularly fourteen rare and fine photographs of Palestine, taken in 1857 by Robertson and Beato, and two others

by them of Istanbul; a beautiful copy of Francis Frith et al., *Egypt, Nubia, and Ethiopia: Illustrated by One Hundred Stereoscopic Photographs*, based on Frith's work in 1856–57; a late-nineteenth-century photo album and other early photos documenting Bosnia-Herzegovina; a spectacular multipart panorama of Cairo from the Muqattam Hills, ca. 1880; and 200 black-and-white and 200 extraordinary color slides, all thoroughly annotated by the photographer, Laura Jean Zito, of the Bedouin of the Sinai Peninsula in the early 1980s, shortly before the people and landscape were altered beyond recognition. Finally, in April Jeff shipped from Istanbul the last significant group of Josephine Powell photographs representing her professional oeuvre, including 715 prints, many of them large format, 147 color transparencies, and 2,490 negatives, mainly of Afghanistan. These are being added to her 34,000 negatives and approximately 7,000 prints already in our collections. Due to Josephine's untimely death, this was accomplished through the cooperation of the Research Center for Anatolian Civilizations.

Jeff became chair of the Middle East Librarians Committee on Iraqi Libraries and in July 2007 completed his second report on the status of Iraqi libraries and archives, "Iraqi Libraries and Archives in Peril: Survival in a Time of Invasion, Chaos, and Civil Conflict,

A Report," which has recently been posted on ArchNet. He presented a much-expanded version of his paper, "From Scholars to Missionaries: The Origins, History, and Organization of Photograph Collections Documenting the Middle East at Harvard's Fine Arts Library," at Bogaziçi University, Istanbul, on 17 April 2007.

In August Jeff gave a talk, "Art & Ethnicity through Oriental Rugs" (their title), to Primary Source, a CMES-related outreach program; it addressed the ways rugs from the Middle East do or do not intersect with questions of social identity. He published an article, "Persia 1897–1899," about rug and textile culture and commerce in Iran in the late nineteenth century as documented by photographs taken and purchased by a young British diplomat while posted to Tehran (*Halı 148, Sept.–Oct. 2006*). He chaired a special session as MESA in Montréal, titled "Iraqi Libraries and Archives in a Time of Invasion, Chaos, and Civil Conflict; Status and Projects."

AGA KHAN PROGRAM AT THE GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

Faculty



Hashim Sarkis

This year, Hashim is teaching a studio on very large-scale mixed use developments in Istanbul and their impact on the city's geography. In the spring semester he will be teaching a seminar course, *New Geographies*, in parallel with the launching of the journal of the same title, edited by his doctorate students, on the emerging geographic paradigm in design. In the spring of 2008 he will also be curating an exhibition on the Aga Khan Award, tenth cycle, at the GSD and hosting a series of events around this exhibition.

Professionally, his practice has been involved in projects in Lebanon, Turkey, and the Gulf region. He has also recently finished an addition to the Cambridge restaurant Oleana. His work has been published in several local and international journals, including *The Architect*, through which he received a PA Awards citation for the Bab Tebbaneh School in Tripoli, Lebanon. In November, he will be a guest speaker at the Boston Society of Architects.

Visiting Fellows



Aziza Chaoui

Aziza Chaoui is the principal of her own practice, a multi-disciplinary design collaborative, which focuses on research as well as architecture and landscape projects in the US, Europe, and Morocco. She graduated with an MArch with Distinction from the Harvard Graduate School of Design and a BS with Honors in Civil Engineering from Columbia University. Chaoui has worked in several offices in Morocco, Europe, Canada, and the US, such as Built; Diller Scofidio + Renfro; and Renzo Piano Building Workshop. She is the director of the research board of DOCO.MO.MO Morocco, a chapter of an international organization that seeks the preservation of the modern heritage. Her research on the late Moroccan architect Jean-Francois Zevaco was published in *DOCO.MO.MO journal* and *Architecture du Maroc*. Her research on Zevaco's work will be assembled in a book, *Detailing Modernism*, to be published with the support of a Graham Foundation grant and the Archilab Center in Orleans. She has been awarded the Progressive Architecture award this year for her research project "Hybrid Urban Sutures: Filling the Gaps in the Medina of Fez." Currently, she is an Aga Khan Visiting Fellow at the Harvard Graduate School of

Design, where she has collaborated in the production of a seminar on desert tourism and a studio on the Medina of Fez and where, last spring, she exhibited her research on desert ecologies. With Virginie Lefebvre she also organized an international conference on the theme of desert tourism, and she is currently working on the publication of its proceedings.



Tansel Korkmaz

Tansel Korkmaz is an associate professor in the Graduate School of Architecture, Istanbul Bilgi University. Her research areas include the history and theory of modern architecture, historiography of architecture, and architectural criticism. She is the author of the monograph *Nevzat Sayın: Düşler, İşler, Düşünceler* (Nevzat Sayın: Visions, Works, Thoughts) (Istanbul, 2004) and the editor of *Architecture in Turkey around 2000: Issues in Discourse and Practice* (Ankara, 2005).

AGA KHAN PROGRAM AT THE GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

Visiting Fellows



Jala Makhzoumi

Jala Makhzoumi studied architecture in Iraq and received a Master's degree in environmental design from Yale University and a PhD in landscape architecture from Sheffield University. She has practiced architecture and ecological landscape design and planning in Iraq, Lebanon, and Cyprus and is currently a member of the UN-HABITAT Advisory Council for the Reconstruction of Iraq. Her professional and academic area of interest is in the method and application of a landscape approach to biodiversity conservation, rural development, and urban greening. Among her publications is *Ecological Landscape Design and Planning: The Mediterranean Context*, coauthored with G. Pungetti (London, 1999). She is an associate professor and program coordinator of the Landscape Design and Eco-Management Program at the American University of Beirut.

Students



Gareth Doherty

Gareth is a doctoral candidate at Harvard University Graduate School of Design, where his research focuses on contemporary landscape and urban design in the Persian Gulf. Gareth previously studied landscape architecture and urban design at the University of Pennsylvania and at University College Dublin. In fall 2007, Gareth was a teaching fellow for Prof. Hashim Sarkis's "Constructing Vision" and a head teaching fellow for Professor Alex Krieger's undergraduate lecture course "Designing the American City," for which he received a Harvard University Certificate of Distinction in Teaching. In 2007, Gareth won a Frederick Sheldon Traveling Fellowship from Harvard University for a year of travel in the Persian Gulf during 2007–8 and, in the summer of 2007, a Penny White Award from the Graduate School of Design for research in Brazil on landscape in non-formal cities. Gareth was a participant in the Visiting Teachers Programme at the Architectural Association, London, in June 2007. His activities in 2006–7 include lectures at Boston University Graduate Painting and Sculpture Department's Tuesday Evening Lecture Series, at the Charles McGlinchey Summer School, in Donegal, Ireland, and in the GSD's Career

Discovery Program. He also participated in the Gulf Research Project, organized by Harvard's Center for Middle Eastern Studies. His publications include papers in *Projections: MIT Journal of Planning*, in *Traditional Dwellings and Settlements Working Paper Series* 183, and, with Moisés Lino e Silva, in *Kerb 16* (forthcoming), as well as book chapters in *Superlative City*, ed. Ahmed Kanna (Cambridge, MA, forthcoming), and in *Dubai: Growing through Architecture*, ed. George Katodrytis (London, forthcoming).



Rania Ghosn

Rania was born, raised, and educated in Beirut, where she received her Bachelor in Architecture from the American University of Beirut (AUB) in 2000. Benefiting from a British Council Chevening scholarship, she further pursued her interests in the relations of space, capital, and power and completed her MSc in "Modernity, Space, and Place" at the University College London (UCL) in 2003. She has repeatedly taught basic and advanced-level studio courses at AUB and at Lebanese American University (LAU) and has been a teaching fellow at the Graduate School of Design for the last three semesters. Rania's research is a proposal for the Pan-Arab Highway, a highway linking the eastern shores of

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Students

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the Mediterranean to the Persian Gulf. She initiated her research this summer, tracing the politics of infrastructural development from the concession of the Beirut-Damascus Carriage Road under the Ottoman Empire to the post-Lebanese-civil-war BOT toll highway that reasserts Beirut as the “Gateway to the East,” passing through a century and a half of colonial expansions and disputes over the Levant, the Tapline and Point Four Politics in the Middle East, and visions and practices of Pan-Arabism.



El Hadi Jazairy

El Hadi is an architect and a Doctor of Design student at Harvard University’s Graduate School of Design. He was born in Algiers, received a Diplôme d’Architecte from the Institut Supérieur d’Architecture La Cambre in Brussels (1999), and holds a Master of Architecture II from Cornell University (2007). At Cornell, he conducted exploratory research on cinematic landscapes. He analyzed, through film, the Sahara desertscape in terms of its structural qualities and designed an interactive virtual space reconstructing, through a 3-D architectural layout, the cinematic perceptions experienced while crossing the territory. His thesis is entitled “Sahara Drive, Rest, and Walk: An Interactive Journey

into a Polarized Territory.” Professionally, he has worked in Belgium for over six years, for Louis de Beauvoir Architects and Gigantes Zenghelis Architects, and as a Lead Project Architect for Xaveer de Geyter. Several projects for which he received awards are currently being realized and are featured in publications such as A+U and El Croquis. He is a member of the Belgian National Accreditation Board, the “Ordre des Architectes du Brabant.” In 2000, through his independent practice, he was awarded second place in the EUROPAN 6 international competition. Academically, El Hadi has taught advanced-level courses and design studios at Cornell University. Currently, his research at Harvard focuses on the use of architectural tools of analysis and representation, such as video and interactive media, to explore the subjective relationships of the neo-nomad and his territory.



Antonio Petrov

Antonio is an architect and urban designer currently in the Doctor of Design program at Harvard University Graduate School of Design. He holds degrees from Germany in foreign trade business, architecture, and urban design. As a Fulbright Fellow he researched the relationships between human and non-human interaction in brown field environ-

ments and received his Master of Architecture from the Illinois Institute of Technology (IIT). Before he came to Harvard, Antonio was a full-time faculty member at the Illinois Institute of Technology, the School of the Art Institute of Chicago, and Iowa State University, teaching design studios, urban design, and digital design. He also serves on the board of directors of Extension Gallery in Chicago and is principal of WAS, an interdisciplinary practice of architects, urban planners, and graphic designers with studios in Chicago and Berlin. He has won numerous international design competitions, and his work is published and exhibited internationally. His teaching, practice, and research emphasize interdisciplinary collaboration, the synthesis of the moment and the anti-moment, dynamism and simultaneity in experimental urban schemes, and responsive architectural structures. Currently in his doctoral research at Harvard, Antonio investigates the socio-cultural phenomenon of megachurches and their transformative impact on the twenty-first century American city. The focus of his research is the dynamic relationship of global worship to place, growth pattern, and the religious infestation of urban environments, and the utopian/dystopian image of megachurches and their impact on urbanism, architecture, culture, and politics.

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Students



Stephen J. Ramos

Stephen is a Doctor of Design candidate researching the impact of intensified trade flows, infrastructure, and technology on the physical form of cities with professors Hashim Sarkis, Peter Rowe, and Joan Busquets. Stephen holds a BA in English and Spanish Literature from Gettysburg College and a Joint Masters Degree in Community and Regional Planning (MS) and Latin American Studies (MA) from the University of Texas at Austin. His most recent teaching post was as Principal Instructor of the Urban Planning and Design concentration of the Graduate School of Design's Summer Career Discovery Program 2007. He was also the co-Head Teaching Fellow for the Harvard College Core Program course Designing the American City (spring 2007) and Head Teaching Fellow for the GSD course Public/Private Development (fall 2006). Stephen has recently published "Dubai: Port as Prototype," coauthored with Gareth Doherty and Hashim Sarkis for *Neutra: Revista de Arquitectura del Colegio de Arquitectos de Andalucía* (fall 2006); forthcoming book chapters include "Prototype and Replication in Dubai Urbanism," coauthored with Peter G. Rowe for *The Superlative City: Dubai and the Urban Condition in the Early Twenty-First*

Century (Cambridge, MA, fall 2007) and "Dubai Urbanism and Port Infrastructure" for *Dubai: Growing through Architecture* (London, fall 2007). He has also coauthored a chapter with Gareth Doherty and Hashim Sarkis on Dubai's urban development for *Cuatro Ciudades* (spring 2008).



Neyran Turan

Neyran is an architect and currently a doctoral candidate at Harvard University Graduate School of Design. She received her Bachelor of Architecture degree from Istanbul Technical University and holds her masters degree from Yale University School of Architecture. Her master's research at Yale examined the relationship between global infrastructure networks and urbanism in contemporary culture; her current research focuses on Istanbul. Neyran has taught and also acted as guest critic at various institutions, including Harvard Design School, Yale School of Architecture, University at Buffalo, Boston Architecture College, and Istanbul Technical University. Her work has been published in several journals, including *Thresholds* and *Domus*. Recent publications include an article in the ACSA conference proceedings, *Surfacing Urbanisms: Recent Approaches to Metropolitan Design*,

a project in *Bidoun 10*, and upcoming book chapters in *Landscapes of Development*, *The Superlative City*, *Public#6: DenseCity*, and *Dubai: Growing through Architecture*. She has also acted as Assistant Editor for the upcoming book, *Josep Lluís Sert: The Architect of Urban Design*, ed. Hashim Sarkis and Eric Mumford (New Haven, forthcoming). Neyran is currently Publications Coordinator at the Harvard Design School Aga Khan Program and Editor-in-Chief for the upcoming journal *New Geographies*.

AGA KHAN PROGRAM AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Faculty



Nebahat Avcioğlu

Nebahat Avcioğlu is currently Visiting Associate Professor of History, Theory, and Criticism (HTC) on the faculty of architecture at MIT, attached to the Aga Khan Program in Islamic Architecture, where she offers a new graduate seminar, *City as Palimpsest: The Islamic City from the Premodern to the Postmodern*, and teaches the undergraduate core course *Religious Architecture and Islamic Culture*.

During this semester she gave two talks for AKPIA lecture series: one, titled “Istanbul: the Palimpsest City in Search of its Architect,” at Harvard and the other, titled “Orientalism, Self-Orientalism, and Identity Politics: The Mosque in Western Europe and North America,” at MIT. The latter was accompanied by a presentation by Azra Aksamija, who talked about her latest art work—nomadic or portable mosques.

On 9 December 2007, Nebahat will deliver a paper in Istanbul, at the international symposium “Bathing Culture of Anatolian Civilizations: Architecture, History, and Imagination,” organized by Nina Ergin at the Research Center for Anatolian Civilizations of Koç University. The title of Nebahat’s paper is “Le Hammam in Paris: An Haussmannian Project”; she focuses specifically on the establishment in 1876 of the Paris public

bath and demonstrates that it was modeled on the so-called ideal type of Turkish bath, the Jermyn Street Hammam erected in London in 1862.

During the fall 2007 semester, Nebahat has finalized two articles: “Istanbul: The Palimpsest City in Search of Its *Architext*” will be appearing in *RES: Anthropology and Aesthetics* and “So Are You Designing Minarets’: Architecture and Identity” in *Cultural Analysis* (published both in print and electronically). Both articles will be available in early 2008.

Nebahat is also in the process of writing an essay dealing with cross-cultural currents in British art and architecture between 1700 and 1900 for the two-volume *Remapping British Art and Architecture c. 1400–2000*, edited by Dana Arnold and David Peters Corbett, which will be published in 2008. Her book *Enlightened Exoticism: Turkish Architecture, Politics, and the Visual Narratives of the Other in Europe: 1737–1862* is in the process of completion and will appear in early 2008. Her review of Gülrü Necipoğlu’s *The Age of Sinan: Architectural Culture in the Ottoman Empire* (London and Princeton, NJ, 2006) appeared 9 December 2006 in *caa.reviews* (published electronically by the College Art Association).

Nebahat and Barry Flood were the co-organizers of a panel titled “Consuming Images, Constructing Selves: Europe and the Orient in the Eighteenth Century,” for the 2007 CAA

annual conference, held in New York. They are now in the process of editing a special volume of *Ars Orientalis* dedicated to eighteenth-century cross-cultural encounters.



Nasser Rabbat

Nasser Rabbat is the Aga Khan Professor of Islamic Architecture at the Massachusetts Institute of Technology (MIT). His scholarly interests include the history and historiography of Islamic art and architecture, urban history, and post-colonial criticism. His research focuses on the overlapping intercultural spaces where peoples have always met and exchanged ideas, views, beliefs, and practices and, in the process, created art and architecture. His books include *The Citadel of Cairo: A New Interpretation of Royal Mamluk Architecture* (Leiden, 1995), *Thaqafat al Bina’ wa Bina’ al-Thaqafa* (The Culture of Building and Building Culture) (Beirut, 2002), and *L’art islamique: À la recherche d’une méthode historique* (forthcoming, Paris). He was a co-author of *Interpreting the Self: Autobiography in the Arabic Literary Tradition*, ed. D. Reynolds (Berkeley, 2001) and coeditor with Nezar AlSayyad and Irene Bierman of *Making Cairo Medieval* (Lanham, MD, 2005).

AGA KHAN PROGRAM AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Faculty

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Nasser is currently completing a book on the historian al-Maqrizi, to be published in Leiden in 2008 or 2009, and another on Mamluk history, *Architecture as Social History: Building, Culture, and Politics in Mamluk Egypt and Syria* (forthcoming 2008). He is also editing a book of essays entitled *The Courtyard House: Between Cultural Expression and Universal Application* (forthcoming 2008) and the proceedings of an international conference, "Islamic Cities in the Classical Age," which he organized at MIT in May 2005.

Nasser worked as a designer in Los Angeles and Damascus. Among his honors are the American Research Center in Egypt (ARCE) Fellowship (2007–8, 1999–2000, and 1988–89), the Chaire de l'Institut du Monde Arabe (2003), and the J. Paul Getty Postdoctoral Fellowship (1993–94). Besides publishing articles in specialized scholarly journals and edited collections, he regularly contributes articles on art, architecture, and critical and cultural issues to a number of Arabic newspapers and journals, such as *al-Hayat*, *al-Adab*, and *Wughat Nazar*. He serves on the boards of various organizations concerned with Islamic cultures, lectures extensively in the US and abroad, and maintains several websites focused on Islamic architecture.



Irvin Cemil Schick

Irvin was born in Istanbul, Turkey, and obtained his PhD from MIT in 1989. He has taught at Harvard University and MIT, where he is now a researcher. He is the author of *The Erotic Margin: Sexuality and Spatiality in Alteritist Discourse* and *The Fair Circassian: Adventures of an Orientalist Motif* (in Turkish), and the editor or coeditor of several books, including *Turkey in Transition: New Perspectives*, *European Female Captives and their Muslim Masters: Narratives of Captivity from "Turkish Lands"* (in Turkish), *Women in the Ottoman Balkans: Gender, Culture, History, and M. Uğur Derman Festschrift: Papers Presented on the Occasion of His Sixty-Fifth Birthday*. This fall he is a visiting lecturer in AKPIA at MIT, teaching a course titled Islamic Calligraphy and Architecture.

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Post-doctoral Fellows



Hanaa Mohamed Adly

Hanaa graduated from the Faculty of Archaeology of Cairo University in 1995. She earned her MA and PhD degrees in 2000 and 2006 from the same faculty. Her MA thesis was titled "Statues in Islamic Art," and her PhD dissertation was "Egyptian Mihrabs in the Ottoman Period, 923–1265 (1517–1848)." Her research addresses seventy Egyptian mihrabs and includes complete data on building materials, measurements, and a detailed description of each mihrab in terms of its marble or other stone and its style and decoration.

Hanaa participated in World Heritage Day, organized by the Egyptian Supreme Council of Antiquities in the Palace of Mohamed Ali Pasha, in Shoubra, Cairo. She also took part in the eighth conference of the Union of Arab Archaeologists, held in the Arab League, Cairo, 26–27 November 2005.

She joined the teaching staff of Helwan University in Cairo in 2002 as Assistant Lecturer and became Lecturer there in 2006. Since 2005, she has taught Islamic art in the Department of Archaeology and Civilization in the Faculty of Arts of the same institution.



Stefan Heidemann

Stefan studied Islamic history, law, and economics at universities in Regensburg, Berlin, Damascus, and Cairo from 1982 to 1993 and received his PhD in 1993 from the Free University, Berlin. Appointed Research Assistant the following year, he completed his habilitation in 2001 at Jena University, Germany. After teaching at Leipzig University, he went back to Jena, where he teaches today.

Working in different disciplines he always takes material culture and archaeology into account. Since the late eighties he has been involved in numerous excavations in Syria, first in al-Raqqah on the Euphrates, and later in Aleppo, Damascus, and other cities in Syria, Turkey, Iraq, and Mongolia. His habilitation thesis explores the renaissance of cities in the Middle East following the Seljuk conquest in the eleventh century. Although the Seljuks based their new power on fortified cities and fortifications, the still-visible transformation to a cityscape with enormous public activity occurred only later, in the second half of the twelfth century. The Aga Khan Fellowship enables Stefan to look into the reasons for this urban transformation.

Students



Mohammed al-Khabbaz

Mohammed is a second-year AKPIA SMArchS student. He graduated with a Bachelor of Architecture degree from King Fahd University of Petroleum and Minerals (KFUPM), Dhahran, Saudi Arabia, in 2002. He worked as an architect for three years in Al Khobar, Saudi Arabia, and was involved in the design and supervision processes of medium-size projects.

Mohammed is interested in the conception of contemporary architecture in the Gulf Arab countries in the context of culture and trade. He expects to graduate in 2008.

AGA KHAN PROGRAM AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Students



Zameer Basrai

Zameer is a first-year SMArchS student. He graduated as a gold medalist from the School of Architecture, Centre for Environmental Planning and Technology, India, in 2005. His undergraduate research, titled “Understanding a Shia Architecture,” studied the diversity within Islamic architecture by addressing sectarian politics and its manifestation in the architecture of a neighborhood mosque. Following the receipt of his degree, he worked for over a year as Research Assistant at the department, conducting workshops for junior students to create awareness about the urban environment.

Zameer published a paper titled “Evolution of the Bohra Masjid in Gujarat, AD 1650–1950: Women’s Space in the Masjid” in the summer 2007 issue of *Context: Built, Living and Natural*, a journal of the Development and Research Organization for Nature, Arts, and Heritage (DRONAH), India. While at MIT, he focuses on exploring ways to study and document women’s space in Shi’i mosques through a detailed historical account of its development in Islamic history. Zameer also intends to pursue his interest in sociology as an approach to architectural studies.



Nancy Nabeel Aly Demerdash

As a first-year SMArchS student in AKPIA at MIT, Nancy will continue exploring her primary interests in cultural hybridity, particularly within colonial and postcolonial North African contexts. Prompted both by her studies at the American University in Cairo in 2005 and her subsequent travels throughout Spain and Morocco in 2006, she hopes to probe questions concerning identity and syncretism as manifested in Maghribi art and architecture within and around these colonial contact zones.

Having graduated with an Honors BA from the University of Wisconsin-Madison in December 2006, Nancy comes to MIT with a major in art history and a minor in religious studies. Immediately prior to her arrival at MIT, she held internships at the Haggerty Museum of Art in Milwaukee and at the Philadelphia Museum of Art. At the former venue, she assisted the Chief Curator of Exhibitions on research for selected upcoming exhibitions. At the latter institution, Nancy built upon her foundational background in hybridity in Mughal manuscript painting (the subject of her honors senior thesis at UW-Madison) by working with Dr. Dale Mason, the Stella Kramrisch Curator of Indian Art, archiving exhibition materials related to the Alvin O. Bellak Collection of Indian paintings and devising new

preservation methods for that collection. Nancy hopes to multiply her experiences with primary-source materials as an AKPIA graduate student.



Christian A. Hedrick

Christian is a first-year PhD student and an architect. He is interested in studying neo-Islamic architecture in Cairo and Europe and its relationship to Egyptian and European national identity in the nineteenth century. His interest in this field originated while pursuing his Master’s degree, and he continued to explore related issues while teaching architectural history and theory at Boston Architectural College. While teaching, he presented a paper titled “A Question of Distance: Representing the Colonial Subject in the Early 20th Century” at a 2004 ACSA conference. His pursuit of a PhD has been motivated by his teaching experience and his sustained interest in colonial and postcolonial history and theory and in nineteenth-century Cairo.

He received his MArch degree from the University of Michigan and a BA in history from John Carroll University. He has spent the last several years working as an architect in Boston and Columbus.

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Aftab Jalia

Aftab is a second-year SMArchS student. His interests lie in studying the work of the Indian architect Nari Gandhi and in examining critical issues of environmental design, cultural adaptations, and design sensibilities raised by the nature of similar unconventional practices. By studying these he intends to derive analogies to the present-day scenario of contemporary expression and the emergence of new patronage in architectural design in Islamic cultures. On completion of his internship with Charles Correa Associates, Mumbai, Aftab went on to graduate with distinction from Allana College of Architecture, Pune University, class of 2006.

He is also a research assistant for the Aga Khan Trust for Culture-MIT collaborative online community, ArchNet, for which he has researched historic and contemporary sites in India. He will graduate from MIT in June 2008.



Pamela Karimi

Pamela's dissertation, "Aesthetics and Ethics of the Iranian Home in the Age of Globalism," focuses on gender, domesticity, and consumer culture in Iran (1945–85). During the 2006–7 academic year Pamela completed eight months of fieldwork and archival research in Iran with a Social Science Research Council International Dissertation Research Fellowship. She is currently writing her dissertation with support from the American Association of University Women. She is also working on a series of other projects, including an article on public art in post-Iran-Iraq-war Tehran, to be published in *Persica: Uitgave van het Genootschap Nederland-Iran, Annual of the Dutch-Iranian Society*. Next spring she will teach a survey of Islamic art at Brandeis University. Her expected date of graduation is December 2008.



Anneka Lenssen

Anneka is a second-year PhD student. This summer, with the help of an AKPIA Student Travel Grant, she was able to spend two and a half months in Syria conducting pre-dissertation research on contemporary and modern art practices. She studied Arabic at the University of Damascus in the mornings and visited galleries and ateliers in the evenings. After interviewing artists and encountering works of art from the 1960s and 1970s in the national archives, she decided to focus her research on painting from these decades. In the spring, Anneka traveled to the United Arab Emirates to work for two weeks in the curatorial offices of the 2007 Sharjah Biennial, an important event in the Arab art world and the international scene. She published an article, "Travels of the Carpet Myth: Retracing Owen Jones, Ibn Khaldun, and Gottfried Semper" in *Thresholds* 34, and her essay, "The Wormholes of Ecology," will appear in the Sharjah Biennial post-exhibition catalogue. This academic year she is a first-time Teaching Assistant for Visiting Associate Professor Nebahat Avcioglu's course, Religious Architecture and Islamic Cultures. Together with first-year PhD student Deniz Turker, she is also organizing MIT's half of the AKPIA lecture series.

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Deniz Turker

Deniz received her BA in the History of Art from Yale University. She earned her SMArchS degree in the Aga Khan Program at MIT, where she has recently started her doctoral program. Her SMArchS thesis traced the life of Khalil Sherif Pasha, an Ottoman diplomat and art collector known most notably as the patron of Gustave Courbet and his painting *L'origine du monde*. Khalil Sherif's biography furthered her research in the complex and often volatile networks between the Ottoman Porte and Egypt, as well as in nineteenth-century modernization movements in the Middle East, Egyptian and Ottoman schools in Paris, the 1855 Universal Exposition in Paris, and the Ottoman press.

While exploring the lives and collections of non-Western "cosmopolitans" in the nineteenth century, Deniz will be coordinating the MIT Aga Khan Lecture Series with her colleague Annika Lenssen. Both are actively contemplating the possibility of a symposium in 2008 on curating in the Islamic world. In the summer, Deniz has worked as Research Assistant in the Philadelphia Museum of Art, putting together and recording an audio tour on the seventeenth-century tapestry cycle *The Life of Constantine the Great*, designed by Peter Paul Rubens and Pietro da Cortona.

AKP MIT Librarians



Omar Khalidi

Omar spent a busy year working on his *Guide to Architecture in Hyderabad*, containing text, maps, still photographs of the built environment, and some 200 heritage sites and buildings in Hyderabad, Deccan, India. So far over 1500 photos and about 300 maps have been digitized. As a first step, the photos and maps will be available to the MIT community via Dspace/Dome in early December 2007. At a later stage, the *Guide*, with text, photos, and maps, may be available through ArchNet. Andrea Schuler in RVC and Jonah Jenkins in Rotch Processing Department played key roles in the project's successful completion.

In August 2007, Omar presented a paper, "Dairat al-Maarif al-Uthmaniyya, A Pioneer in Arabic Publishing in India," at the Islamic Manuscript Association's third annual meeting at Cambridge University. The paper will be published on the TIMA website and both electronically and in hard copy in *MELA* (Middle East Librarians' Association) *Notes*.

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Andrea Schuler

Andrea joined the MIT Libraries in December 2006 as the Aga Khan Archives Assistant. She provides access to the Aga Khan Visual Archive for students, faculty, researchers, and publishers. She also catalogs images of Islamic art and architecture for the Aga Khan teaching collection, housed in the Rotch Visual Collections, and has worked closely with Omar Khalidi cataloging images of Hyderabad, India, for his *Guide to Architecture in Hyderabad*. She holds a BA in history from Boston College, and has recently begun a Masters of Library and Information Science at Simmons College, concentrating in archives management.

The Aga Khan Visual Archive is a rich resource consisting of more than 100,000 images donated by scholars, architectural firms, and graduate students. The collection reflects a great diversity of research interests and, because it spans nearly twenty-five years, documents significant changes in the cultural and political landscape of many regions of the Islamic world. Many of the images in the archive document monuments, sites, and cities that one cannot find in published works, or that have sadly deteriorated or been destroyed.

ARCHNET

Accomplishments in 2007

As of October 2007, ArchNet has over 50,929 members from 244 countries. The holdings of its Digital Library have increased to 53,068 images and 4,196 PDF and CAD files, illustrating more than 5000 historic and contemporary buildings and urban projects in 119 countries around the world. ArchNet is accessed daily by more than 11,000 unique users, who download more than 40 GB of information (images and publications) weekly.

During the spring of 2007, graduate students Gordana Jakimovska, Aftab Jalia, Rana Amirtahmasebi, Tsitsi Gora, and Cassim Shepard contributed to the project according to their expertise as architects, historians, and urban planners. Magdalena Pantazi joined the ArchNet team in September. This year, ArchNet research assistants have been engaged in the creation of CAD drawing sets, research into historic and contemporary sites in India, the development of a comprehensive set of documentation for the city of Bam, image research into the architecture of the Swahili kingdom, and the composition of architectural urban histories for cities in the Islamic world.

Over the summer of 2007, new urban histories of Baghdad, Mumbai, Kabul, Isfahan, Medina, Jerusalem, and New Delhi, tracing

each city through its architectural and spatial chronology, were added to the Digital Library. This fall will see the addition of similar histories for Asmara, Khartoum, Alexandria, Tunis, and Bam, along with extensive multimedia coverage of Bam's historic citadel.

Visitors to the site will now find over 74 new additions of CAD-format drawings and high-resolution JPG files, covering sites from the updated Taj Mahal complex to works in Pakistan, Tanzania, Somalia, Iran, Kenya, Iraq, and India; CAD documentation of the Alhambra complex is soon to follow. More than 1,000 new photographs have been added to illustrate Digital Library sites in Mombasa, Lamu, and Nairobi; text articles for many monuments in the Mughal canon have been extensively revised, and the works of the contemporary Indian architect Nari Gandhi will soon be added to the Digital Library. Also in process is the acquisition of a beautiful set of postcard proofs documenting Fez in the 1920s, courtesy of the Harvard Fine Arts Library.

New in the ArchNet collection of publications is the illustrious four-volume anthology of the works of Oleg Grabar, *Constructing the Study of Islamic Art*; the Aga Khan Award for Architecture publication *Architecture and Polyphony*; and the peer-reviewed *International Journal of Architectural Research (IJAR)*, now appearing four times annually on ArchNet.

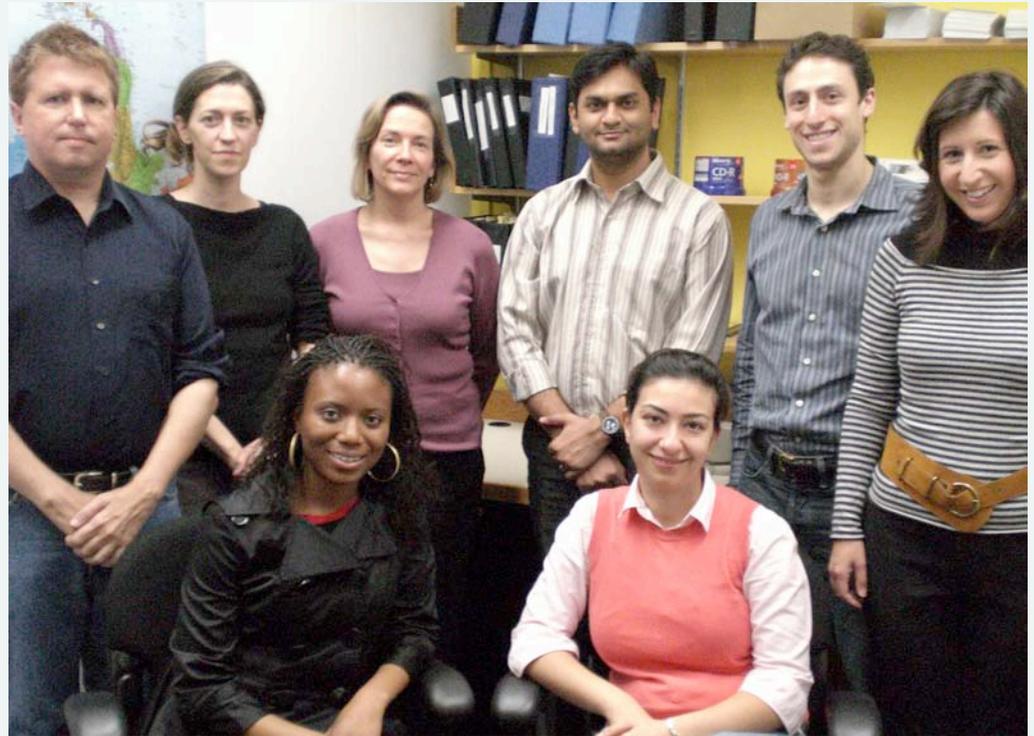
ArchNet welcomes Dr. Anne Beamish (abeamish@mit.edu, previously Managing Director) back to MIT as its Creative Director, and Patrick McCook (pvmccook@mit.edu) as its in-house Project Programmer. Though new to MIT, both have been involved with the project from the University of Texas at Austin, where ArchNet's research and development activities were located. For image donations or edits to materials in the ArchNet Digital Library, please contact Ophelia Celine (Content Director, oceline@mit.edu). General questions regarding the website may be directed to Jared Eisenstat (Site Administrator, jeisen@mit.edu).

ARCHNET

ArchNet 2.0 and Open ArchNet

ArchNet 2.0 achieved an important milestone in its development this past September, as the site was successfully converted from TCL script into Java. Crucial to the further design development of the site, the conversion to Java means a more sophisticated and flexible programming structure: the foundation of Open ArchNet.

Currently being designed, Open ArchNet is based on an Open Source framework, and its Open Content acquisition and distribution model will put the focus back on the ArchNet community. The redesign of Open ArchNet is being conducted under the direction of Professor William J. Mitchell, Professor of Architecture and Media Arts and Sciences and the Director of the Design Lab at MIT.



ArchNet team

From left to right:

seated: Tsitsi Gora and Rana Amirtahmasebi

standing: Patrick McCook, Ophelia Celine, Anne Beamish, Aftab Jalia, Jared Eisenstat, and Magdalena Pantazi.

AKPIA:
<http://web.mit.edu/akpia/www/>

AKDN:
www.akdn.org/

ArchNet:
<http://archnet.org>