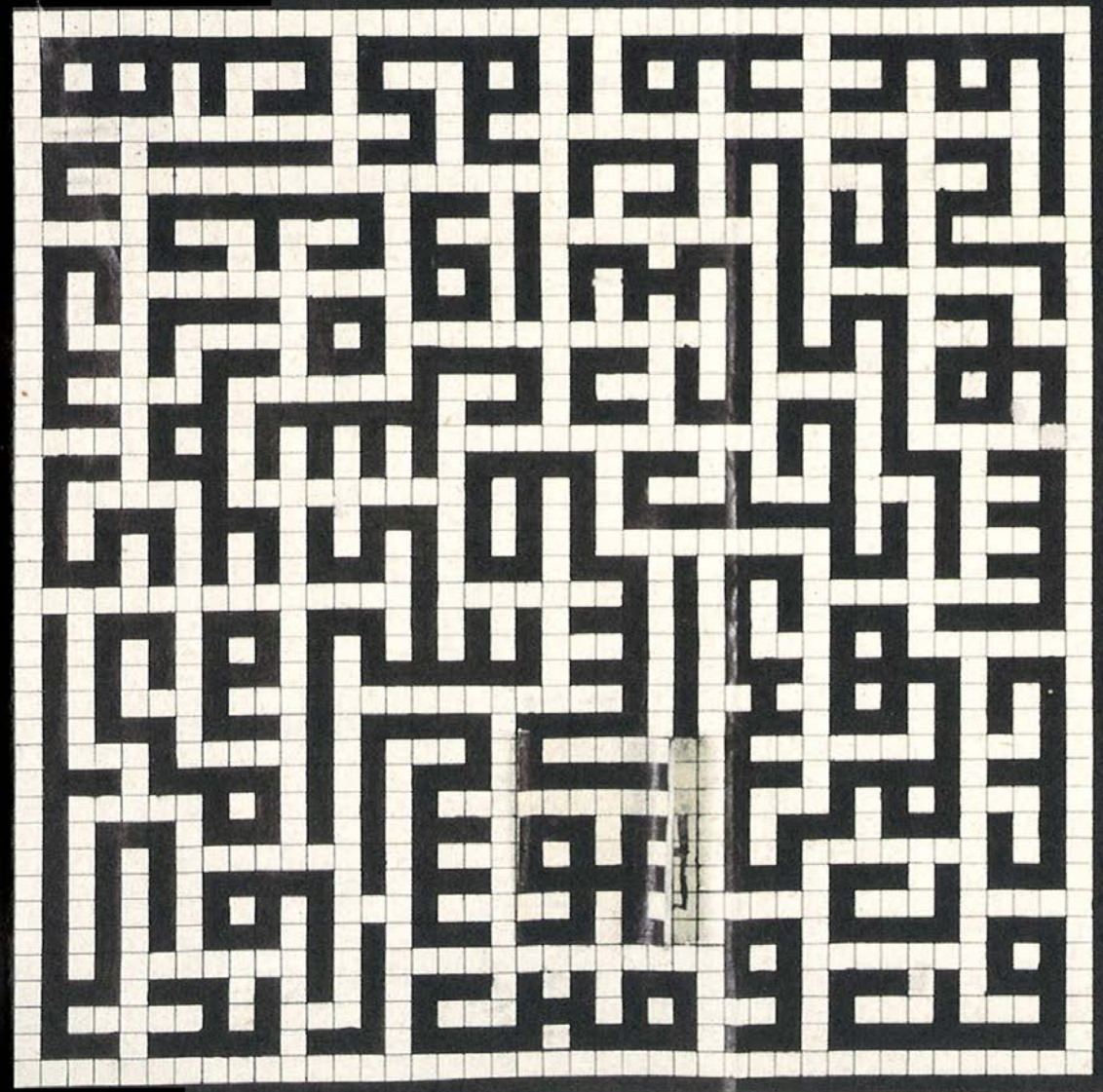

AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE AT MIT

30TH ANNIVERSARY ALUMNI REUNION

Friday, September 30th, 2011

Saturday, October 1st, 2011

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Illustrations courtesy of Gülru Necipoğlu
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AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE AT MIT

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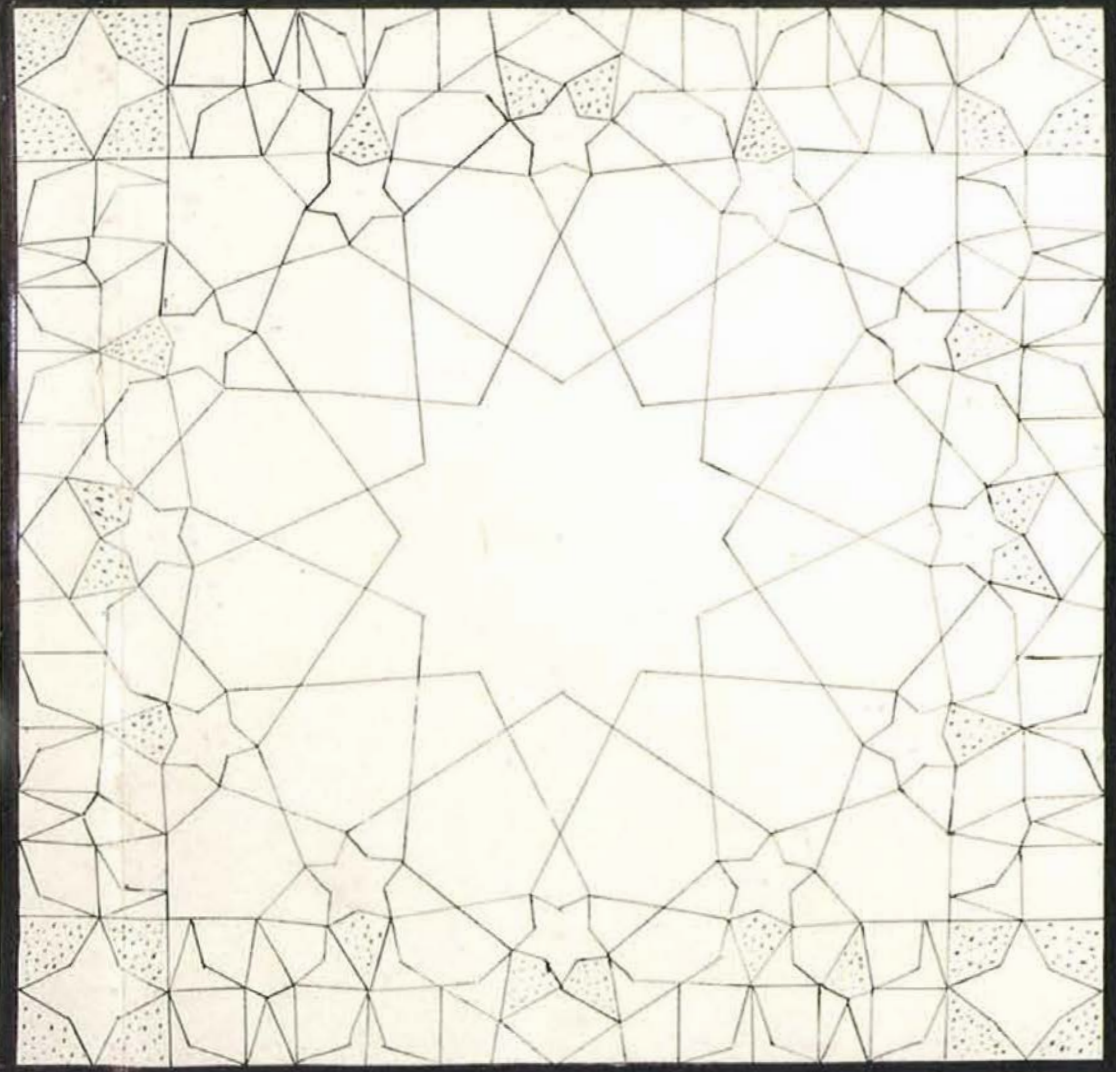


AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE AT MIT

30TH ANNIVERSARY ALUMNI REUNION

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

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

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

Nasser Rabbat
Aga Khan Professor and Program Director, MIT

PROGRAM

Friday September 30th, 2011 in the Emma Rogers room MIT 10-340

RECEPTION

6:00 PM - 8:30 PM

Saturday October 1st, 2011 in MIT room 56-114

ALUMNI PRESENTATIONS

9:00 AM - 6:00 PM

9:00 - 9:30 **COFFEE AND MUFFINS**

9:30 - 9:40 **WELCOME AND INTRODUCTION**

NASSER RABBAT
AKPIA, MIT

9:40 - 11:20 **FIRST SESSION**

Jerusalem and the History Theory and Criticism of Islamic Architecture

RICHARD BROTHERTON
NYC Department of Design + Construction

Building Identity in Eighth-Century Bilad al-Sham:
Reconsidering the Relationship between Ghassanid and Umayyad Architecture

LARA TOHME
Wellesley College

New Technologies for Interpreting and Representing
a Medieval Islamic Suburban Villa

GLAIRE ANDERSON
University of North Carolina at Chapel Hill

The Sliver of the Oxus Borderland:
Medieval Cultural Encounters between the Arabs and Persians

MANU P. SOBTI
University of Wisconsin Milwaukee

11:20 - 11:50 **COFFEE BREAK**

11:50 - 1:30 **SECOND SESSION**

Space of Resistance:
The Return of the Avant-garde to the Streets of Iran

TALINN GRIGOR
Brandeis University

Walls of Oleograph:
Print Culture, Gender, and Architecture in Late Qajar Iran

PAMELA KARIMI

University of Massachusetts - Dartmouth

Hidden Hands and Divided Landscape:
A Penal History of Singapore's Plural Society

ANOMA PIERIS

University of Melbourne

On Expectation: Re-visioning the Square

LINA SERGIE ATTAR

Architect, Writer, Co-Founder Karam Foundation, NFP

1:30 - 2:30 LUNCH

LUNCH PROVIDED FOR INVITED GUESTS

2:30 - 4:10 THIRD SESSION

Discourses and Practices of Cultural Significance on Open Spaces
Transformation(S) in Old Cities of the Mediterranean

BIANCA MARIA NARDELLA

University College London

Seascape Urbanism: Conserving Port Cities in Al Khalij

SAMIA RAB

American University of Sharjah

Case Studies of Built Forms: Seeking out the 'Pastness' of the Past

HAFIZ SHERALI

Chairman, Aga Khan Planning and Building Services, Pakistan

If You Fix It- Will They Come?: Cultural Tourism & the Challenges
of Marketing Adaptive-Reuse Conservation Projects

ZARMINAE ANSARI

Architect, writer, marketing consultant, producer

4:10 - 4:30 COFFEE BREAK

4:30 - 5:45 FOURTH SESSION

Cultural Landscapes: Reconciling the Material with the Sublime

MINAKSHI M. AMUNDSEN

Cornell University

PRAXIS

NANDINI BAGCHEE

Principal, Nandini Bagchee Architect, New York.
Assistant Professor, Spitzer School of Architecture, City College of New York

Middle Eastern Portfolio of Architecture

HATICE YAZAR

WZMH Architects

5:45 - 6:00 DISCUSSION AND CONCLUSION OF SYMPOSIUM

ALUMNI BIOGRAPHIES

SAIMA AKHTAR

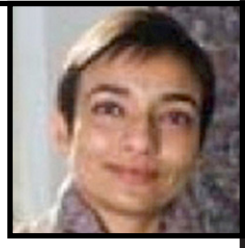
Doctoral Candidate
University of California, Berkeley

Saima Akhtar is a 4th year doctoral candidate in the History of Architecture and Environmental Design of Developing Countries programs at the University of California, Berkeley. She completed Bachelor of Arts and Science degrees in Psychology and Architecture at the University of Michigan. After working for two years for the American Institute of Architects in Washington, DC, she began her Masters of Science in Architecture Studies in the Aga Khan Program for Islamic Architecture at the Massachusetts Institute of Technology. Her current dissertation work at UC-Berkeley investigates the formation of ethnic enclaves in American cities with a focus on immigrant spatial practices and the production of urban identity during the Fordist era in Detroit, Michigan.

AZRA AKSAMIJA

Assistant Professor
Art, Culture and Technology Program, MIT

Azra Aksamija is a Sarajevo born artist and architectural historian, and currently Assistant Professor in MIT's Art, Culture and Technology Program. She holds undergraduate and graduate degrees from the Technical University Graz, Austria (Dipl.-Ing. in 2001) and Princeton University (M.Arch. in 2004), and received her Ph.D. from MIT (HTC / AKPIA) in 2011. In her multidisciplinary practice, Azra investigates the potency of art and architecture to facilitate the process of transformative mediation in cultural or political conflicts, and in so doing, provides a framework for researching and intervening in contested socio-political realities. Azra's academic research highlights the significance of ethnic symbols, long-term cultural factors, and global cultural flows in the creation of contemporary nations. In her Ph.D. dissertation, Aksamija examined how Bosnian Muslims construct their identity through the lens of rebuilt or newly built mosques following the systematic destruction of religious architecture during the 1992-1995 War. Her academic inquiry informs her ongoing artistic explorations about Islam in the West and the conflicts over the visibility of Muslims in America and Europe. Recent exhibitions of her artwork include the Secession Vienna (2007), Manifesta 7 (2008), the Stroom The Hague (2009), and the Royal Academy of Arts London (2010), and the Giorgio Cini Foundation as a part of the 54th Art Biennale in Venice (2011).



MINAKSHI M. AMUNDSEN

University Planner, Cornell University

Minakshi Mani Amundsen graduated in 1998 with a dual SMArchS degree in the Aga Khan Program and a MCP degree. Her graduate thesis studied the complex issues of preserving the history of the Jewish community in the mellah of Rabat, Morocco. Minakshi graduated from the CEPT School of Architecture in 1987, and practiced as an architect in India until 1995. Since graduating from MIT she has worked primarily as an urban planner with the MIT Planning Office, the former Harvard Planning and Real Estate Office,. MIne is currently the Director of Campus Planning for Cornell University in Ithaca, New York, where she oversees all land related planning and design, including master planning, development, landscape conservation and transportation planning. She is also extensively involved in campus-community initiatives related to planning, community development and regional sustainability. Mina's work is driven by the sense of place and evolving identity, linking history, currents trends and a long term vision. She lectures at the Department of City and Regional Planning and is also a studio reviewer for the landscape architecture program. Her research interests include the interface between preservation and culture at the planning and community scales and conservation of land and natural resource systems.

GLAIRE ANDERSON

Assistant Professor
University of North Carolina at Chapel Hill

Glaire D. Anderson is a historian of early and medieval Islamic architecture and urbanism with a focus on the caliphal period (particularly the ninth and tenth centuries) and the western Mediterranean, especially Iberia and North Africa. She received her PhD from MIT (History, Theory & Criticism of Architecture and Aga Khan Program for Islamic Architecture). Her ongoing research focuses on early Islamic Iberia and North Africa; women, eunuchs and patronage in al-Andalus; and the place of the medieval Islamic lands in a broader history of villas and villa cultures. In 2009, Anderson held a Fellowship from the American Council of Learned Societies, and her work has also been recognized by the College Art Association, the Samuel H. Kress Foundation, the Society of Architectural Historians, and the Barakat Foundation. She currently serves on the Executive Board of the Historians of Islamic Art Association as Treasurer.

ZARMINAE ANSARI

Architect, writer, marketing consultant, producer

Zarminae Ansari graduated from the S.M.Arch.S. program in 1997. Her thesis focused on the phenomenon of regionalism and the search for national identity, concentrating specifically on the work of Pakistani architect Kamil Khan Mumtaz. After graduating, Ms. Ansari remained at MIT as the research and organization coordinator for MIT's Historic Town Revitalization Workshop in Peshawer, Pakistan. She worked in an architecture and urban design firm in Boston till she returned to Pakistan.

In the spring of 2001, Ms. Ansari served as a visiting lecturer at the University of Karachi and the Indus Valley School of Art and Architecture, Karachi.

She has participated in various international conferences and her paper on adaptive reuse and urban regeneration was published in the Seminar proceedings of "The Mediterranean Medina," Pescara, Italy.

Ms. Ansari has lived in London, Houston, Abu Dhabi and currently resides in Islamabad, Pakistan. In Abu Dhabi, she set up and was director of a multi-media company and later, business development manager at Al Rayan Investments, where most of the investments were related to real-estate and marketing.

In Islamabad, she currently practices as an architect and also works as a freelance writer and foreign correspondent for various English language newspapers and periodicals in Pakistan and abroad. She is a contributing author to a book on Visual Culture in Pakistan- "Mazaar, Bazaar" published by Oxford University Press and The Prince Klaus Foundation in 2010, and is currently working on a book related to architecture in Pakistan, sustainable architecture and appropriate technology. She has recently been invited to lead architecture workshops at Karachi University, and the Polytechnic of Bari, Italy. She is also working on a marketing project to promote the adaptive reuse and historic conservation projects of the Aga Khan Foundation in the Northern Areas of Pakistan, especially the Shigar Fort and Khaplu Fort restoration projects in Baltistan.

NANDINI BAGCHEE

Principal, Nandini Bagchee Architect, New York
Assistant Professor, Spitzer School of Architecture, City College of New York

Nandini Bagchee is a practicing Architect and an Assistant Professor at the Bernard and Anne Spitzer College of Architecture at the City College of New York. As the head of her practice, Nandini has undertaken residential, institutional and commercial projects. Her architectural work and research has gained recognition in recent years and has been exhibited in New York and abroad. In 1999, her proposal for the Petrosino Park was exhibited at the

Storefront for Art and Architecture in New York. In 2003, her entry for the Great Egyptian Museum in Cairo was published in a catalog put together by the museum. She has also been involved in installation works and designed a stage set for the Opera ,"Il Sogno di Una Notte di Mezza Estate" performed in Citta Del Pieve in Italy in 2007.

Her current research focuses on architecture, urbanism and history in the Middle East and Asia. Her seminar on "World Cities" is offered to both Graduate and Undergraduate students at City College. She brings this understanding of culture, nature and history to her design practice and teaching.

In 2009, Nandini Bagchee was awarded a grant from the Lower Manhattan Cultural Council to coordinate an architectural Competition "Peace Pentagon: A Call to Action". The work from this competition was exhibited in multiple venues in downtown Manhattan, creating a public forum to investigate the nature of activism and architecture in New York.

In addition to the City College, Nandini Bagchee has taught and lectured at the Bauhaus University in Weimar, Germany, the New York institute of Technology, Parsons School of Design and The University of The Arts in Philadelphia. Nandini holds degrees from the Cooper Union (B. Arch 1993) and the Massachusetts Institute of Technology (SM Arch 2000).

RICHARD BROTHERTON

Architect

Richard Brotherton is an Architect; he has worked since 1989 in New York City, both with the Landmarks Preservation Commission and the Department of Design and Construction, where he is presently Director of the Courts Program Unit.

He was educated at Christ's College, Cambridge, worked in Jerusalem with the British School of Archaeology, and studied at the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome. Various presentations to Learned Societies while at MIT focused on the architectural role of the muqarnas, while his contribution to the first GSD Darb al-Ahmar, Cairo, Urban Design Studio included an early articulation of the idea for al-Azhar park.

APARNA DATEY

Academic Programs Coordinator, Center for International Education
University of WI-Milwaukee

Aparna Datey recently joined the Center for international Education at the University of Wisconsin, Milwaukee as an Academic Programs Coordinator for the Global Studies program which is an interdisciplinary program focusing on the impacts of globalization.

After completing her SMarchS in 1996, she worked as an architect at Niles Bolton Associates in Atlanta, GA and has taught design studios at Georgia Institute of Technology, Atlanta and at University of Wisconsin, Milwaukee.

TALINN GRIGOR

Assistant Professor
Brandeis University

Talinn Grigor (Ph.D., Massachusetts Institute of Technology, 2005) is an Assistant Professor of modern and contemporary architecture in the Department of Fine Arts at Brandeis University. Her research concentrates on the cross-pollination of architecture and (post)colonial politics, focused on Iran and India. Her first book, Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs (Prestel, 2009) examines the link between official architecture and heritage discourses in 20th-century Iran. Her forthcoming book, Contemporary Iranian Visual Culture and Arts: Street,

Studio, and Exile (Reaktion, 2012) explores Iranian visual culture through the premise of the art historical debate of populist versus avant-garde art that extends into the identity politics of the exile. A co-edited book with Sussan Babaie, entitled Persian Kingship and Architecture: Strategies of Power in Iran from the Achaemenids to the Pahlavis (I.B. Tauris, 2011), investigates the architectural legitimization of royal power through Iran's long history. Her articles have appeared in the Art Bulletin, Getty Research Journal, Third Text, Journal of Iranian Studies, Thresholds, and DOCOMOMO among others. Past grants and fellowships include the Getty Research Institute, Cornell University, the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Soudavar Memorial Foundation, the Soros Foundation, the Roshan Cultural Heritage Institute and the Aga Khan at MIT. Her present project deals with the turn-of-the-century European art-historiography and its links to eclectic-revivalistic architecture in Qajar Iran and the British Raj.

NANCY DEMERDASH

PHD candidate
Department of Art & Archaeology at Princeton University

Nancy Demerdash is beginning her third year in the Department of Art & Archaeology at Princeton University, where she is studying nineteenth- and early twentieth-century architecture and urban planning of the Middle East and North Africa, particularly in French colonial contexts. After completing her Honors BA in Art History at the University of Wisconsin-Madison, she then went on to complete her S.M.Arch.S. degree in the Aga Khan Program for Islamic Architecture at the Massachusetts Institute of Technology. For her S.M.Arch.S. thesis, Nancy broadly focused on French colonial urban planning in Marrakesh. Since then, some of Nancy's varied research interests have come to include contemporary Arab art, the historiography of Islamic urbanism, and aesthetics.

SAIF HAQ

Associate Professor, Associate Dean for Research
College of Architecture, Texas Tech University

Dr. Saif Haq, Associate Professor, is the Associate Dean for Research, and founder-director of Health-Care Facilities (HCaF) Design program in the College of Architecture, Texas Tech University. After graduating from MIT Saif went home and taught at the Department of Architecture, Bangladesh University of Engineering and Technology. He returned to the US to pursue a PhD at Georgia Tech and graduated in 2001. His research explores Spatial Cognition and Space Syntax, uses Virtual Immersive Environments, and is focused on complex medical facilities. He has published both nationally and internationally, has chaired conference sessions, and serves as peer-reviewer for internationally reputed conferences and journals. Saif's work has been featured in news media and other forums. He is married to Feroza, and has two children Hridoy and Hridee. If interested, you may find Saif Haq in LinkedIn or Facebook. Alternately, you may visit his website at http://www.arch.ttu.edu/people/faculty/haq_s/

DEEBA HAIDER

Architect, consultant, writer

Deeba Haider is an architect, consultant, writer and editor specializing in globalization, urban and cultural issues. She is the Associate Editor of the International Journal of Islamic Architecture (IJIA) and a correspondent for Il Giornale dell'Architettura based in Turin, Italy. Formerly, she worked as a real estate / management consultant for PricewaterhouseCoopers LLP in New York City assisting Fortune 500 companies evaluate their real estate holdings and improve their efficiency, creativity and knowledge sharing in the work environment. Prior to PricewaterhouseCoopers, she was a program

manager at World Congress LLC where she collaborated with the World Bank and other organizations in the private and public sector to identify key social, cultural, and developmental opportunities to create more competitive and socially equitable global cities. Her previous work experience also includes business development and marketing at Skidmore Owings and Merrill in New York.

Ms. Haider graduated from the SMArchS program in 1999. Her graduate research focused on the effects of globalization on urban and cultural environment of global cities. Her thesis, "The Growing Pains of Global Cities: Struggles in the Urban Environment of Dubai and Singapore," was awarded the MIT Thesis Distinction Award

She is currently based in Santa Monica, California.

AARATI KANEKAR

Associate Professor
University of Cincinnati

Aarati Kanekar is an Associate Professor at the School of Architecture and Interior Design at DAAP, University of Cincinnati. Dr. Kanekar has been involved in teaching architecture theory, design, and graduate thesis at UC since 2000. She has also been the director and coordinator of the M.S. Arch. program at the University of Cincinnati. Dr. Kanekar completed her Ph.D. in 2000 at Georgia Tech after her S.M.Arch. S. degree from MIT in 1992. Her research focuses on issues of design pedagogy, more specifically representation and spatial construction of meaning. Much of her research and publications on morphological studies in inter-media translations stem from her doctoral research on construction and transformation of meanings from literature to architecture. Dr. Kanekar's "The Geometry of Love and the Topography of Fear: On Translation and Metamorphosis from Poem to Building" examined The Divine Comedy through various art forms. Prior to this, she has worked on post-war reconstruction and conservation projects in Bosnia-Hercegovina, Turkey, and India. Dr. Kanekar has published numerous articles, essays, and encyclopedia entries, and her publications extend from architectural journals such as the Journal of Architecture to Literature and Philosophy journals such as TLE and Philosophica. She is a two-time recipient of the Pogue Wheeler Fellowship, the Doctoral Achievement Award, the ARCC/King Award for Architectural Research, and the Aga Khan/MIT Fellowship, among others. She has also been instrumental in initiating an ongoing exchange program between CEPT, India and DAAP, UC, and is its coordinator.

PAMELA KARIMI

Assistant Professor
University of Massachusetts - Dartmouth

Pamela Karimi is Assistant Professor of Art History at the University of Massachusetts Dartmouth. Her primary field of research is art, architecture, and visual culture of the modern Middle East. Pamela's articles, interviews, and reviews have appeared in Persica, Perspecta, International Journal of Middle Eastern Studies, The Art Journal, Bidoun, The Arab Studies Journal, CAA Reviews, Thresholds, and The Encyclopedia of Women and Islamic Cultures. A recipient of fellowships from several organizations, including the Social Science Research Council, American Association of University Women, and the American Council of Learned Societies, Pamela is currently completing her first monograph, Domesticity and Consumer Culture in Iran: Interior Revolutions of the Modern Era (Routledge, 2013) as well as a co-edited volume on images of the child and childhood in modern Muslim contexts (Duke University Press, 2012). She is the editor of the H-AMCA listserv, an online network of the Association of Modern and Contemporary Art of the Arab World, Iran, and Turkey.

KAYED LAKHIA

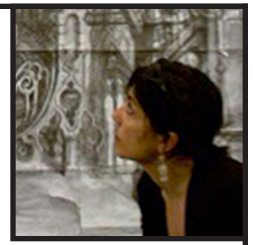
Principal and Program Director at URS Corporation

Kayed Lakhia is a Principal and Program Director at URS Corporation. He manages large Capital Improvement Programs for both public and private entities. He lives in Florida with his wife, two kids and ten-thousand books.

MELANIE MICHAILIDIS

Mellon Post-doctoral Fellow
Washington University in St. Louis and the St. Louis Art Museum

Melanie Michailidis completed her PhD in May 2007 with a dissertation entitled "Landmarks of the Persian Renaissance: Funerary Architecture in Iran and Central Asia in the Tenth and Eleventh Centuries". From 2005 to 2007 she was an Ittleson Fellow at the Center for Advanced Study in the Visual Arts, and from 2007 to 2009 she was a Mellon Post-doctoral Fellow in the Department of Art and Art History at Carleton College. She has also taught as a Visiting Lecturer at the University of California, Davis. In Fall 2011 she is starting a joint Mellon Post-doctoral Fellowship at Washington University in St. Louis and the St. Louis Art Museum.



BIANCA MARIA NARDELLA

PhD Candidate
University College London

Bianca Maria Nardella graduated from the AKPIA SMArchS program in 2001 with the thesis "Cultural Interfaces: (In)visible Spaces in the Old City of Jerusalem". She has ten years of international experience as architect and urban planner consulting for urban rehabilitation and cultural heritage conservation projects, which aim to restore the material icons of a given culture while upgrading the life conditions of local communities. Activities includes: design of public spaces rehabilitation in historic centers (Ecuador, Yemen); spatial strategies for the valorization of archaeological sites in deprived urban areas (Ethiopia, Lebanon, Jordan); project-management of urban development projects (Kosovo, China); and research in post-conflict (Mostar, Jerusalem) and post-disaster settings (Turkey). During the same period, academic work experience (Italy, United States) involved teaching and coordination of international educational and scientific activities in architecture, urban design, and development planning.

In 2010, Bianca Maria decided to pursue a PhD at the Development Planning Unit - University College London to reflect on these experiences. Her research currently explores how processes of transformation of open spaces in old cities of the Mediterranean relate, or not, to international discourses and practices of cultural significance developed within the Euro-Mediterranean framework.

ANOMA PIERIS

Senior Lecturer
University of Melbourne

Anoma Pieris is a senior lecturer at the Faculty of Architecture, Building and Planning, University of Melbourne. She is the author of Hidden Hands and Divided Landscapes: a penal history of Singapore's plural society (University of Hawaii Press, 2009); Imagining Modernity: The Architecture of Valentine Gunasekara (2007); JCY: The Architecture of Jones Coulter Young (2005) and co-author (with P. Goad) of New Directions in Tropical Asian Architecture (2005). She has an M.Arch (1993) & S.M.Arch.S. (1994) from the Massachusetts Institute of Technology and a PhD (2003) from UC Berkeley.

SAMIA RAB

Associate Professor
American University of Sharjah

Dr. Samia Rab is currently an Associate Professor of Architecture at the American University of Sharjah (AUS), the Regional Coordinator for the Arabian Peninsula of the Aga Khan Award for Architecture (AKAA), and serves on the editorial board of the Journal of Arabian Study (JAS, University of Exeter). She has taught courses across curricula for 15 years at three universities (AUS, University of Hawaii and Georgia Institute of Technology). During this time, Dr. Rab has held administrative positions, published outcomes of research internationally, and continued professional development as consultant for UNESCO-Paris, ICCROM-Rome, the Government of Sharjah, AEDAS-Dubai, the Getty Center for Conservation in Los Angeles, and the East-West Center in Honolulu.

KISHWAR RIZVI

Assistant Professor
Yale University

Kishwar Rizvi is an Assistant Professor of Art History at Yale University. She is the author of The Safavid Dynastic Shrine: History, religion and architecture in early modern Iran (London: British Institute for Persian Studies, I. B. Tauris, 2011). Another book, co-edited with Sandy Isenstadt, Modernism and the Middle East: Architecture and politics in the twentieth century (University of Washington Press, 2008) was awarded a Graham Foundation publication grant. She has also been awarded a fellowship from the Alexander von Humboldt Foundation for research on the 1605 Safavid "Shahnama" (Book of Kings) at the Staatsbibliothek in Berlin. Her current research focuses on ideology and transnationalism in contemporary mosque architecture in the Middle East, for which she was selected as a Carnegie Foundation Scholar.

LINA SERGIE ATTAR

Architect, Writer, Co-Founder Karam Foundation, NFP

Lina Sergie Attar is an architect educated in Aleppo, Syria. She received her MArch degree from the Rhode Island School of Design in 2001. She graduated in 2003 with an SMArchS degree from the Massachusetts Institute of Technology in the Aga Khan Program for Islamic Architecture. She has taught architecture, interior architecture and art history courses in Boston and Chicago. In 2010, Lina curated "The Archetist," an exhibition at the Sunny Art Fair in Amman, Jordan. Lina is co-founder of Karam Foundation, NFP, a charity based in Chicago. She blogs at tooarab.com.

HAFIZ SHERALI

Architect, Principal of Collaborative Design

Hafiz was born on 29th September 1964 in Karachi, Pakistan.

His five year undergraduate studies were undertaken at the University of Notre Dame, Indiana, USA and he graduated in 1988 with a Bachelor in Architecture (B.Arch) with a concentration in Structural Mechanics. He received the 'Notre Dame Scholar' award for academic excellence and was awarded a scholarship for his undergraduate education. Hafiz received a Masters of Science in Architecture Studies (S.M.Arch.S.) degree from the Massachusetts Institute of Technology, Cambridge, USA in 1991. The program was under the auspicious of the Design for Islamic Societies, a unit of the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology (AKPIA). He was recipient of the MIT Tuition and the Aga Khan Scholarship for Architecture.

Hafiz worked in Vancouver for one year prior to his Master's degree with Design Synthesis Inc. on Jamat Khana Projects in North America. He joined the firm of Amirali Qamar Chartered Architect in 1991 in Karachi, Pakistan and progressed to a Design Associate of the firm.

In 1998, he established the firm of Collaborative Design in Karachi. The firm has grown to a medium sized organization comprising of twenty professionals. The Faculty Office Building at the Aga Khan University in Karachi, Lahore & Kinshaha Jamatkhana, Master Planning of Serena Hotel in Sust in Gilgit-Baltistan, Extension to Islamabad Marriott Hotel, Network of Branches for Soneri Bank Limited, United Bank Limited and Atlas Bank Limited and Custom Residences are some of the recent large scale projects of the firm. He has an Architect's practicing license of The Pakistan Council of Architects, Karachi Building Control Authority and the Cantonment Board.

Hafiz has been affiliated with the Aga Khan Development Network as a member/ Director on the Aga Khan Housing Board, Pakistan from 1993 to 1999 and Aga Khan Education Service from 1999-2005. Presently, he is Chairman of the Aga Khan Planning and Building Service, Pakistan from 2005 July and is responsible for Governance of the institution.

Hafiz is married to Shaheen and is a father of two children Sana aged 14 years and Iliyan aged nine years.

MANU P. SOBTI

Associate Professor, School of Architecture and Urban Planning
University of Wisconsin - Milwaukee

Manu P. Sobti is an Islamic architecture and urban historian, currently an Associate Professor at the School of Architecture & Urban Planning (SARUP), University of Wisconsin-Milwaukee USA. He has a B.Arch. from School of Architecture - CEPT (Ahmedabad, India), a SMarchS. from MIT (Cambridge), and a Ph.D. from the College of Architecture, Georgia Institute of Technology (Atlanta). As a recognized scholar and an innovative educator, he is director of SARUP-UWM's India Winterim Program (2008 – present) and the future India Avatar Program (commencing 2012). Since its inception in 2008, the India program has collaborated actively with faculty and students from India, including the School of Architecture CEPT (Ahmedabad), and the College of Architecture (Chandigarh), in a series of urban-mapping exercises that document urbanity in the Indian subcontinent. In partnership with the Art History Program at the University of Wisconsin-Madison, Sobti also co-coordinates the Building-Landscapes-Cultures (BLC) Concentration of SARUP-UWM's Doctoral Program, creating opportunities for student research in diverse areas of architectural and urban history, and in multiple global settings.

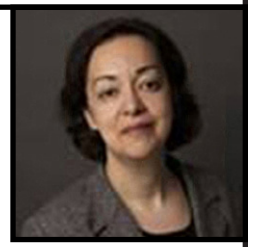
Sobti's current research focuses on the urban history of early-medieval Islamic cities along the Silk Road and in the Indian Subcontinent. In recognition for his work on urbanism and urban history, he has received several prestigious awards, including the Trans-disciplinary Research Collaborative Award from the Center for 21st Century Studies at the University of Wisconsin-Milwaukee for his work on "Borderland Ecologies" (2011 – 13), the Global Studies Research Fellowship at the University of Wisconsin-Milwaukee for his work of "Apples and Material Culture in Kazakhstan" (2010-11), the Hamid Bin Khalifa Research and Travel Fellowship for Islamic Architecture and Culture for his research on "Color in Islamic Gardens" (2009), the Center for 21st Century Studies Fellowship at the University of Wisconsin-Milwaukee for his work on "Medieval Urbanity along the Amu Darya" (2009-10), and grants from the National Council for East European and Eurasian Research in Seattle (2009-10), the Graham Foundation of the Arts in Chicago (2008-09), the French Institute for Central Asian Studies in Tashkent (2003), and the Architectural Association in London (2001). He has also received multiple teaching and course development awards, including the

BP-AMOCO Teaching Excellence Award at the Georgia Institute of Technology (2001), and the Distinguished Undergraduate Teaching Award at the University of Wisconsin-Milwaukee (2011). He has published widely in journals, books and monographs, and presented his research at more than 50 national and international venues. He is currently completing a manuscript entitled The Sliver of the Oxus Borderland: Medieval Cultural Encounters between the Arabs and Persians for Brill Publications (Leiden, Netherlands) – a comprehensive work that collates his noteworthy fieldwork in libraries, repositories and archives across Central Asia. His ongoing, extensive research on the city of Bhopal (Central India) - founded by migrating Pathans from Jalalabad in Afghanistan - is also part of an impressive monograph.

LARA TOHME

Assistant Professor
Wellesley College

Lara Tohme is the Knafel Assistant Professor in the Humanities and Co-Director of the Architecture Program at Wellesley College. She completed her PhD at MIT in 2005. Her research explores the intersections among religious and cultural groups in the Mediterranean region, and it focuses on the relationships between religion, architecture and politics between 600 and 1250 CE. In particular, her scholarship explores two distinct regions and historical periods: the Umayyad period in Bilad al-Sham (modern-day Syria, Lebanon, Israel, Jordan and Palestine) between ca. 661 and 750 CE and the Norman period in Sicily, ca. 1070-1190 CE. She recently published articles on the role of monasteries and country estates in eighth-century Syria in Negotiating Secular and Sacred in Medieval Art: Christianity, Islam, and Buddhism, eds. Alicia Walker and Amanda Luyster (Ashgate, 2009), and on early Islamic bathhouses in Bathing Culture of Anatolian Civilizations: Architecture, History and Imagination, ed. Nina C. Ergin (Peeters Publishers, 2011). She co-authored The Umayyads: The Rise of Islamic Art (Art Bo International, 2001), and her work has also been published in Al-Masaq: Islam and the Medieval Mediterranean and The Oxford Dictionary of the Middle Ages. She is currently completing a book, Constructing Identity: the Making of a Mediterranean Architecture in Medieval Sicily, in which she explores the topics of the development of Norman architecture in Sicily and the place of Norman architectural production within the broader context of the medieval Mediterranean. At Wellesley College, Lara Tohme teaches a variety of courses on the history of Islamic, western medieval, Mediterranean and Byzantine art and architecture.



HATICE YAZAR

Principal, WZMH Architects

Hatice Yazar (M.S.Arch.S., B.Arch., OAA, MRAIC, BCIN, LEED AP) is a principal at WZMH Architects and has managed and led multi-disciplinary teams on large WZMH projects in Canada, the Middle East and China. She opened and managed WZMH's Hong Kong office for two years. She serves as Managing Principal on major commercial, mixed-use projects such as Nation Towers in Abu Dhabi, Royal Bank Plaza in Toronto, and casino projects including both phases of the Windsor Casino. Currently Hatice is working on expanding WZMH's substantial body of over 4 million sq ft. in sustainable design targeting LEEDTM Gold or better, with sustainable technology initiatives including adaptive building reuse as at 222 Jarvis Street in the Toronto core, and Quinte Consolidated Courthouse in Ontario. Hatice joined WZMH in 1993 after graduating from the Massachusetts Institute of Technology with a Master of Science in Architecture Studies. She received her Bachelor of Architecture (1984) from Carleton University, is a LEED TM Accredited Professional and member of the Ontario Association of Architects and the Royal Architectural Institute of Canada. She has held speaking engagements including Clean Tech Forum in San Francisco, Urban Green Expo in New York.

PRESENTATIONS & ABSTRACTS

MINAKSHI M. AMUNDSEN

University Planner, Cornell University

Cultural Landscapes:
Reconciling the Material with the Sublime

Our lives are shaped by water in almost every aspect. Subsistence, settlements, infrastructure, social networks, recreation, art, spiritual existence and myths – all carry its real and metaphorical imprint. The presentation explores relationships between the built and natural environments and their formal expression, with a focus on the role of water. A wide range of locations and cultures in place and time illustrate evolving approaches to water and its subtle and direct influence on physical development and landscapes. The varying degrees of integration between resource use, management, recognition and renewal are explored as we question these relationships in the light of the global movement towards a sustainable world and what that really means. With the increasing emphasis on holistic views and models of sustainable development, there is much that modern post-industrial societies and developing countries can learn in reverse from historic development and resource use patterns in Islamic societies. Examples are drawn from both work experience and research interests.

GLAIRE ANDERSON

Assistant Professor, University of North Carolina at Chapel Hill

New technologies for interpreting and Representing a Medieval Islamic Suburban Villa

A current focus of my research that has developed from my AKPIA@MIT dissertation, is an interdisciplinary project that uses 3D technologies and gaming software to analyze the architectural, artistic and landscape qualities of a medieval munya, or suburban aristocratic estate, of Umayyad Córdoba. Using the archaeological evidence from a tenth-century munya site known as al-Rummaniyya, and in collaboration with computer scientists, an architect (and former AKPIA graduate student), and visual artist, I am exploring how to communicate complex sets of visual and physical data from art and archaeology to analyze, interpret and present a rare example of a medieval Andalusi architectural and landscape phenomenon that was a key feature of Islamic Iberian cities. Al-Rummaniyya's archaeological remains provide the materials necessary for visualizing the interplay between architecture and urbanism, material culture, and landscape through a multi-media project. By creating an interpretation of the villa complex and its interior spaces based on archaeological evidence, including integrating digital recreations of freestanding objects accurate to this specific historic context (such as furniture, textiles, and luxury objects), I aim to explore issues of material spatiality - in other words, how architecture and objects create an integrated setting for social processes, experimenting with possible relationships between architecture, material culture, and the suburban landscape.

ZARMINAE ANSARI

Architect, writer, marketing consultant, producer

If You Fix It- Will They Come?:
Cultural Tourism & the Challenges of Marketing Adaptive-Reuse Conservation Projects

This paper will explore the practical challenges faced by adaptive-reuse heritage sites after the completion of conservation work, including marketing. Issues range from programming, to community support, to sensitizing visitors, maintenance and sustainable fiscal policy. Case studies include heritage hospitality sites in India, and in particular, the recently completed conservation of Fort Palaces in Gilgit-Baltistan (Northern Pakistan) by the Aga Khan Cultural Services-Pakistan (AKCSP) and managed by the Serena Hotels. The presentation will include a viewing of the music video produced as part of the marketing plan, sung by one of the Sub-continent's most popular and respected classical singers.

NANDINI BAGCHEE

Principal, Nandini Bagchee Architect, New York
Assistant Professor, Spitzer School of Architecture, City College of New York

PRAXIS

Given the multidisciplinary perspective that an architect seeks to cultivate, a practice that follows diverse tactics is crucial. In presenting my current work as an architect and educator, I will consider the notion of praxis, not just so much as a practice that is backed by theory but rather to describe a process of moving between different scales of practice and research. In particular, I will address three different aspects of my work that reflects the scope of the undertaking.

Debate (Global):

In a seminar that I developed primarily in dialog with the students that I teach at City College, we look at ways in which international networks of exchange have played a specific role in developing locales in selected cities of North Africa, the Middle East and Asia. By connecting the specificities of global politics to the construction of architecture and infrastructure in the metropolises' of these regions we seek to understand the larger context of building practices.

Organize (Local):

This relates more specifically to issues of building and activism in the City. To participate as a citizen- architect in order to create and maintain public spaces in collaboration with local communities and not for profit organizations.

Act (Universal):

Built work encompasses the conception and execution of buildings, interiors, and installations with an understanding of local criteria and the larger contingencies of a given program.

RICHARD BROTHERTON

Program Director, Courts-DJJ-DEP Unit, NYC Department of Design + Construction

Jerusalem and the History Theory and Criticism of Islamic Architecture

An examination of theoretical and critical questions which the appearance, form, use, history and interpretation of the Qubbat al-Sakhra, the Jami' al-Aqsa and the Haram al-Sharif present. Among others:

Sakhra: Delusion of the Maus plan geometry, and the proliferation of non-structural upper arcades;

Aqsa: Palatium Solomonis, and Gothic Architecture; and

Haram: Mujir al-Din's identification of Saladin's qa'ida, and Ibn Khaldun's Philosophy of Dynastic Architectures.

TALINN GRIGOR

Assistant Professor, Department of Fine Arts, Brandeis University

Space of Resistance: The Return of the Avant-garde to the Streets of Iran

When in August 1979 the Islamic Republic of Iran established itself as the sole successor to the Iranian Revolution that had overthrown the Pahlavi monarchy, Ayatollah Khomeini launched a cultural revolution that aimed to Islamize Iran. Architects and artists trained in the Western tradition, even those who had participated in the anti-shah struggle, were marginalized as soon as the new republic was established. Any former association with Pahlavi culture was detrimental. Modern and contemporary architecture and art was thus amputated because the representational boundaries between avant-garde art and Pahlavi construct of monarchy and modernity were indistinguishable.

The Islamic Republic marginalized Iran's pre-Islamic cultural production as both an ideological reaction to and a methodological imitation of the kingship. The pre-Islamic history, along with the Pahlavi era, was portrayed as the "age of ignorance," "time of despotic kings," and "era of plunder." Both historical and modern monuments, for example the royal palace of Persepolis and the mausoleum of Avicenna, were read as reminders of royal excess and class oppression. That

these landmarks were a priori placed in the public domain by the Pahlavi kings to shape and control public taste, and that because of their architectural qualities and social meaning they were not removed by the revolutionaries, eventually rendered them sites of popular resistance during the anti-Pahlavi revolution of 1979 and subsequently to the anti-clerical rebellions of the 1990s. By the June 2009's presidential election, the avant-garde returned to the streets as a form of protest.

PAMELA KARIMI

Assistant Professor, University of Massachusetts - Dartmouth

Walls of Oleograph: Print Culture, Gender, and Architecture in Late-Qajar Iran

At the end of the Qajar era (late-nineteenth and early-twentieth centuries), the portrayal of homoerotic older men with younger men and heterosexual male-female couples--so prominent in the art of earlier dynasties--was replaced by depictions of solitary females. The Qajar fascination with women's beauty and especially with their bare breasts was linked to Iranian men's increasing access to Europe. Iranian officials who travelled to Europe saw it as a kind of heaven and European women reminded them of the promised heavenly angels (hurs). It is thus no surprise that images of European women (zan-e farangi) came to embellish the late-Qajar aristocratic homes. At the time when boundaries of andarun (harem) and birun (the men's outer section of the domicile) began to slowly disappear, gendered identity was secured through other means, such as taste in interior design and decoration. Unable to afford the underglaze painted tiles of the capital's palaces, many upper-class households instead inserted oleograph or chromolithograph portraits of European women into the masonry of their walls. These printed images were translated into built form by local craftsmen, who carefully embedded the images into the frames of mirror fragments on plastered walls and lacquered them. Whereas traditional techniques of interior decoration (arabesque) were good for the longue durée, these new "kitsch" decorations seemed temporary (even though some of them have remained intact to the present day). In this paper, I explore an overlooked aspect of Islamic architecture and describe how printed images interface with structural media; I show how the popularity of printed images contributed to the decline of traditional decorative revetments and craftsmanship; and I demonstrate that this imported print culture played a significant role in "naturalizing" connotative associations among domestic architecture, femininity, kitsch, and consumerism at the dawn of Iran's entry into its modernization phase.

BIANCA MARIA NARDELLA

PhD Candidate, Development Planning Unit, University College London

Discourses and Practices of Cultural Significance on Open Spaces Transformation(S) in Old Cities of the Mediterranean

My doctoral research explores the relationship between international discourses and practices of cultural significance, and their impacts on the spatial transformation(s) of 'open' spaces. It investigates how, and why, in old cities of the Mediterranean the space for local diversity is being eroded at multiple levels (social, cultural, economic and political). Places are spatially transformed in the name of protecting their cultural significance and promoting economic benefits for local communities via tourism, while their cultural and social diversity (embodied by inhabitants and traditional users) is endangered by the very homogenizing nature of global economic processes. The stratification of built forms and living practices accumulated through time, are substituted by edulcorated versions of the 'local' culture, purposefully fabricated as 'heritage' products. I will argue that today the fate of 'rehabilitated' public open spaces is a significant representation of these processes.

ANOMA PIERIS

Senior Lecturer, Faculty of Architecture, University of Melbourne

Hidden Hands and Divided Landscapes: A Penal History of Singapore's Plural Society

During the nineteenth century, Singapore was established as a free port of British trade in Southeast Asia and proved attractive to large numbers of regional migrants. Following the abolishment of slavery in 1833, the Straits government transported convicts from the East India Company's Indian presidencies to the settlements as a source of inexpensive labor. The prison became the primary experimental site for the colonial plural society and convicts were graduated by race and the labor needed for urban construction. "Hidden Hands and Divided Landscapes" investigates how a political system aimed at managing ethnic communities in the larger material context of the colonial urban project was first imagined and tested through the physical segregation of the colonial prison. A description of the evolution of the ideal plan for a plural city across three settlements is followed by a detailed look at Singapore's colonial prison. Chapters trace the prison's development and its

dissolution across the urban landscape through the penal labor system. The author demonstrates the way in which racial politics were inscribed spatially in the division of penal facilities and how the map of the city was reconfigured through convict labor. Later chapters describe penal resistance first through intimate stories of penal life and then through a discussion of organized resistance in festival riots.

SAMIA RAB

Associate Professor, College of Architecture, Art and Design, American University of Sharjah

Seascape Urbanism: Conserving Port Cities in Al Khalij

Documents the effect on coastal environments of drastic changes in urban land use dictated by rapid modern globalization and identifies urban continuities in the development of modern cities along the eastern edge of the Arabian Peninsula. Analyzes the role of coalesced building traditions, local materials building materials (sea stone and coral) and navigation methods of Arab seafarers on the architecture and urbanism of port cities along the Persian Gulf (Al Khalij). Draws upon case studies of cities like Dubai, Sharjah, Abu Dhabi, Ras al Khaima, Kuwait and Doha, to formulate an oceanic framework to integrate architectural, urban and environmental conservation. Transcends the contemporary discourse on Khaliji identity from its present insularity, identifies the limits of the notion "Islamic city" as a framework of analysis for Khaliji cities, and broaden the considerations of international charters of architectural and urban conservation.

LINA SERGIE ATTAR

Architect, Writer, Co-Founder Karam Foundation, NFP

On Expectation: Re-visioning the Square

"A change in the weather is sufficient to recreate the world and ourselves." Marcel Proust

In 2003, my SMArchS thesis, Recollecting History: Songs, Flags and and a Syrian Square, examined the architectural, graphic, and oral representations of an emerging nation's identity through its citizens' memory. In 2011, these representations of national identity are once again on display as the revolutions of the Arab Spring occupy squares, streets, and alleys across the Middle East and North Africa. Once again, "official" statements collide with individual narratives, while the people's struggle to own the symbols of nationalism is apparent in the modified chants and re-appropriated flags that fill the reclaimed public spaces of demonstration. The squares, like the people, have been superimposed with imagined power, marked by hope and anxiety, by inspiration and disappointment. Starting with the personal experience of revisiting the same Syrian square this summer, the presentation will reexamine the original themes of the thesis in light of current developments.

On Expectation navigates the sometimes widening, sometimes narrowing gap between history and memory, between ambition and failure, between what we expect and what is expected of us. Abrupt changes in life, as unpredictable as the weather, continuously challenge how we define ourselves and how we bear the burden of our expectations, both collective and personal.

HAFIZ SHERALI

Architect, Principal of Collaborative Design

Case Studies of Built Forms: Seeking out the 'Pastness' of the Past

Architect's building for clients within the milieu of traditional settlements wrapped in contemporary urban fabric are faced with ongoing struggle of creating forms which would be recognizable and rooted in the context. The presentation will depict my struggle as a designer of Built Environment since leaving AKPIA twenty years back, and how the discourse at the university helped shape my response in evoking 'pastness' of the past in creation of spaces. The need for continuity while maintaining a balance between the impetuses for change is an ongoing battle overlaid with ambitions of the patrons of the projects. The struggle whose foundation was laid with my thesis at MIT has lived on and continues to be reflected in the work of Collaborative Design. The notion of 'types' and their inherent reflection in the cultures which gave them birth or adopted from others is an ongoing exploration in my work. Their endurance in the context of modernity and permanence over the years in many ways reflects their autonomy. Through Case studies of projects, I will layout the design solutions which were found for these projects. The need to 'represent' has given an opportunity for meaningful depiction in the forms and their relation to human feelings.

MANU P. SOBTI

Associate Professor, School of Architecture and Urban Planning, University of Wisconsin - Milwaukee

The Sliver of the Oxus Borderland: Medieval Cultural Encounters between the Arabs and Persians

How do physical borders and boundaries delineate the nature of cultural interactions and determine the development of historical time and place? What are the kinds of spaces created alongside borders that promote inclusive permeability versus boundaries that generate exclusive separation? Critical biographies of borderlands – the conditions created by these borders and boundaries – are evocative biographies of no places and the people who no longer live there. Yet, these biographies are seldom recorded in scholarly writings even though the passage of history through these so-called spatial 'edges' frequently leaves behind a rich palimpsest of cultural records. Extending upon Lynch's emphasis on 'edges' and Sennett's fascinating distinction between a boundary that divides, versus a border that serves a place of exchange, this ongoing book project examines one such unique borderland condition on the legendary Silk Road, located on Central Asia's important Oxus River. Combining a close reading of archival sources spread across repositories in the Russian Federation, Uzbekistan and Turkmenistan, with year of innovative fieldwork, it seeks to unravel how conflict, reconciliation and interaction between medieval Arab and Persian communities created unique urban forms alongside this geographically significant and politically critical divide.

LARA TOHME, PHD

Assistant Professor, Wellesley College

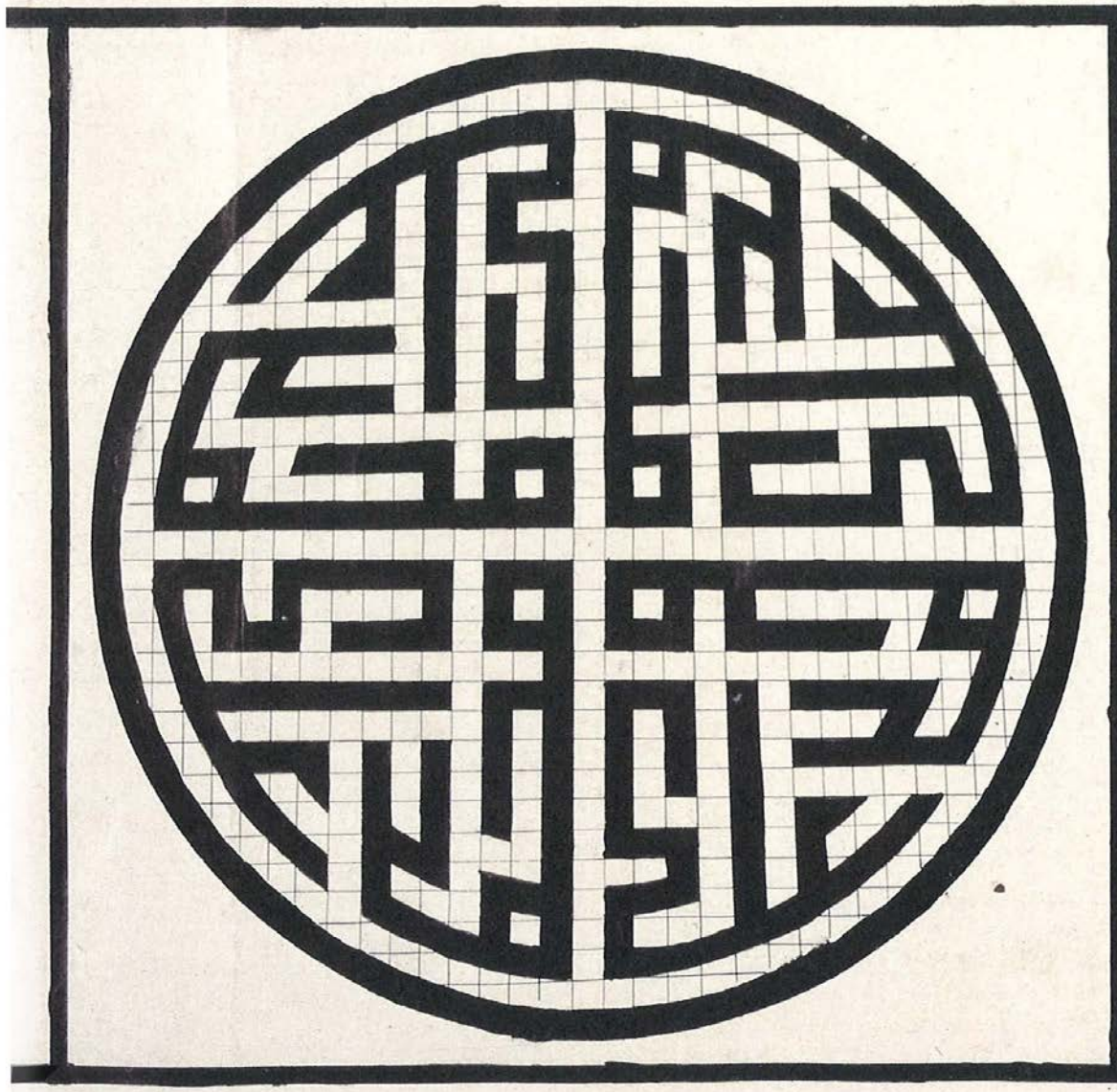
Building Identity in Eighth-Century Bilad al-Sham: Reconsidering the Relationship between Ghassanid and Umayyad Architecture

Archaeological remains along with literary descriptions of the Greater Syrian steppe during late antiquity indicate that both its Christian Arab and later Islamic rulers concentrated their building efforts on this region. Even though no systematic survey of the pre-Islamic Arab structures has been undertaken, limited archaeological excavations, epigraphy analyses, and literary sources confirm that many of these structures were monastic complexes. These sources also indicate that many of the monastic complexes were subsequently built over and occupied by the first Islamic dynasty, the Umayyads (661-750 CE). In many instances Umayyad qusur (so-called "desert castles" or agricultural estates) replaced the monastic complexes. In this paper, I consider the ways in which the Umayyads continued Ghassanid cultural mores, and suggest while the monasteries and qusur may have been built to function primarily as either religious or secular spaces, they also had alternate functions. As I demonstrate in this paper, when examined within the broader historical and cultural context of the late antique Syrian steppe, the parallels and continuities between how the two building types functioned become clear. By understanding the monasteries and qusur as spaces with shared characteristics and functions, I propose that these structures are best described as gathering places in the steppe with a wide range of overlapping social, political, and spiritual roles.

HATICE YAZAR

Principal, WZMH Architects

WZMH Architects Middle Eastern Portfolio of Architecture

Our work at WZMH Architects consists of large scale institutional, commercial, hospitality, residential, institutional urban and architectural design projects. In the Middle East, WZMH recently completed a 620 hectare master plan for Kuwait University campus in a new district of Kuwait city, as well as a master plan for Cairo University expansion. WZMH portfolio in Egypt includes three hospitality projects for Four Seasons in Cairo, Alexandria and Luxor, as well as the Ritz Carlton Renovation Plan for the old Cairo Hilton Hotel. In the UAE, WZMH completed a number of Etisalat headquarters, the Foreign Affairs Complex in Abu Dhabi, as well as the Nation towers currently under construction in a prominent location on the Abu Dhabi Corniche. A 306,000 sm mixed use development that includes a St. Regis Hotel, this project holds the current world record highest occupied bridge at 202m above grade. WZMH also has projects in Kuwait such as PIFFS, the pearl in Abraj Quarter of Doha, Qatar and others.

The Design philosophy at WZMH is that every design is a unique solution for the client program and for each site. WZMH works closely with each client to suit their needs with contemporary architectural interpretation. This pragmatic approach has helped to win numerous select architectural commissions throughout the world including those in sustainable building renewal, in justice facilities and other project types including those outlined above.