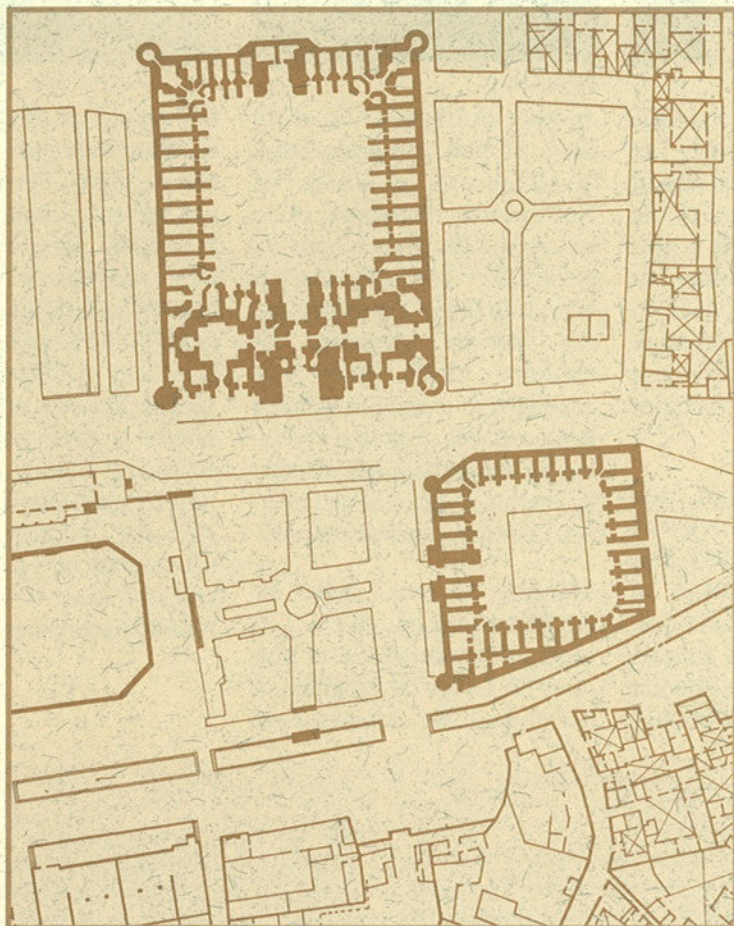




AKPIA

newsletter



The Labby Hawz area. Survey scale 1:500

AKPIA-MIT FOCUSES ON THE CITY OF BUKHARA

The city of Bukhara in Central Asia has been the focus of a long-term research project at AKPIA-MIT since 1995. One of the best-preserved cities along the medieval silk route to China, Bukhara numbers among the major historic cities of the world, but its formal structure and evolution have been little studied.

The AKPIA project began with an international conference held at MIT on November 9-12, 1995 and funded in part by the Samuel Kress Foundation. Entitled "Bukhara: The Source, the Myth, the Architecture, and the Urban Fabric," it explored the myth of Bukhara and its history, and some problems of preservation they present. The proceedings of the conference are scheduled for publication in February 1998.

Continued on page 11

REPORT FROM THE HARVARD AGA KHAN PROFESSOR NECIPOGLU

Since the last newsletter the most significant change in the program at Harvard has been the appointment of Dr. David Roxburgh as assistant professor in the Department of the History of Art and Architecture. David began teaching in 1996 after spending a year with a CASVA grant in Washington, D. C. He is a graduate of the University of Pennsylvania, where he completed his 1996 Ph.D. dissertation, "Our Works Point to Us: Album Making, Collecting, and Art (1427-1565) under the Timurids and Safavids." David has added new life to the Harvard Aga Khan Program by teaching such innovative courses as "Collecting Culture: Albums of the Timurid, Ottoman, Safavid and Mughal Dynasties," "Manuscript Making: Painting and the Arts of the Islamic Book (1250-1574)," "Islamic Pilgrimage," and "Art of the House of Tamerlane (1370-1506)." His specialization on the visual arts of early-modern Iran and Central Asia provide an excellent complement to our Mediterranean-world focus and complementary fields both at the MIT and Harvard AKPIA programs. David Roxburgh has accepted the task of organizing a symposium in the spring of 1999, tentatively entitled: "The Making and Reception of Painting in the pre-modern Islamic World."

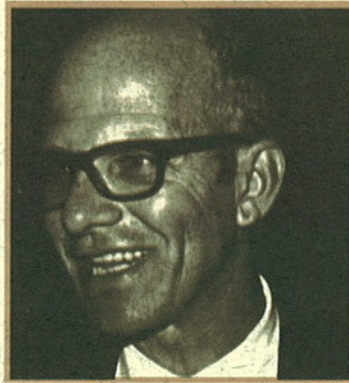
In the spring, Professor Roxburgh and I will jointly teach "Visual Encounters: Artistic Relations between Europe and the Islamic World," which will explore the impact of European art and architecture on Islamic visual culture. The seminar is designed for Islamic specialists and graduate students working on early modern Europe. There is growing interest among graduate students doing double majors in Islamic studies to combine it with Renaissance, Byzantine, Spanish medieval, African, and Indian art, and we are emphasizing a broader Islamic art and architectural exposure. This is being done in our Islamic surveys and the biennial course, "The Age of Suleyman, the Magnificent," offered under the auspices of the University's "core" program.

Continued on page 3

STAFF NEWS

Alberto Yahya Balestrieri

was appointed AKPIA Assistant Director in May 1997. Before coming to the Program he was a special collections librarian at Cornell University, most notably to the Dante and Petrarch Rare Book Collection. After arriving in Boston in 1992 he was archivist/publicist at the design firm of Moshe Safdie & Associates. He has worked as both writer and editor in a number of capacities especially in the arts. When asked about his new appointment: "I arrived in the US from Montreal in 1986 for the purpose of advanced studies at the Fernand Braudel Institute, a research program in capitalist development. I suppose this, my historical studies while at Cornell's Dante Collection and extensive travel over the years in Pakistan, India, and Indonesia, the *longue durée* has always been present in my way of perceiving the world. Given that our AKPIA study is concerned with the great wave length of urbanism and architecture of Islamic cultures, my assignment



Alberto Yahya Balestrieri

is rewarding. We are a unique and diverse collective of people." When asked about plans: "There's no end to the complexity of managing a program based at two premier but unique institutions. I have to remain continually focused on the immediate, but now and then I allow myself a vision or two."

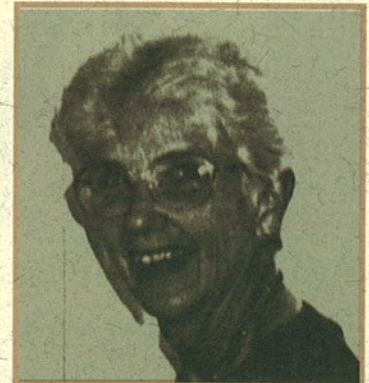
Most know **Bob Marlatt**, who has been with the AKPIA Central Office since 1991; this year he was promoted to Administrative Assistant. Besides his duties as general Central Office trouble-shooter and fiscal officer, Bob has



Bob Marlatt

another profession: he is an active Boston area professional musician. A graduate of Northwestern University, Bob has played the French horn for twenty five years. He teaches horn at Brandeis University and the Milton Academy. In October 1996, Bob was appointed to a position with the Boston Ballet orchestra, receiving his tenure as a full member by the music director and audition committee this past spring.

Margaret Sevckenko started the AKPIA program, in the full sense of the expression, in May of 1979. To get the program off the ground, she deposited the



Margaret Sevckenko

first check, set up our accounts, and purchased the first desk and filing cabinet. For a while, she was the only employee. She led a nomadic life moving offices from Harvard's Center for Middle Eastern Studies location to MIT 10-390 and today can be found at AKPIA Harvard's Sackler Museum office. She has served a long career as the editor of many important AKPIA publications. Retiring in 1995 she continues to work for the program on a part-time basis and is known to most as our AKPIA historian emeritus.



FROM THE DESK

We are happy to issue our first AKPIA Newsletter in more than three years. We hope that our readers will profit from this update of our activities. With its reappearance, we wish to encourage AKPIA alumni/ae to get back in touch with us so we can learn more about their professional activities and include newsworthy items in the next issue. In the past the AKPIA Newsletter has often served as a receptacle and sounding board for many of our undertakings that go far beyond the walls of Harvard and MIT. We encourage you to assist us. Your news items, with an accompanying photo or slide, should be addressed to Newsletter 98, AKPIA, MIT Room 10-390, 77 Massachusetts

Avenue, Cambridge MA 02139. Diskette format or e-mail to <akpi-arch@mit.edu> is preferred. Submissions must arrive at our office by May 31, 1998.

The newsletter is published by the Central Office of **The Aga Khan Program for Islamic Architecture**, Massachusetts Institute of Technology, Room 10-390, 77 Massachusetts Avenue, Cambridge, MA 02139-4307, USA

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Necipoglu, continued from p.1

This fall semester I am teaching the thematic survey of world art, "Art and Visual Culture," with Professor Henri Zerner of the Harvard Art History Department to 280 undergraduates. This course gives us the opportunity to integrate Islamic materials with the mainstream examples of Eurocentric art history. I will teach "Issues in Ottoman Architectural Culture: Proseminar," a more specialized intermediate course in the spring term. This is an outgrowth of my forthcoming book tentatively entitled "Ottoman Architectural Culture and Patronage in the Age of Sinan."

A dynamic group of post-doctoral fellows is in residence supported by Aga Khan Program grants. Since last year this fellowship program has brought an interesting group of junior

Program fellow Dr. Ghada al-Hijawi al-Qaddumi has just published her translated and edited *Book of Gifts and Rarities: Kitab al-Hadaya wa al-Tuhaf*, as volume 29 in the Harvard Middle Eastern Monographs. Forthcoming publications in the *Muqarnas Supplements* series will include interpretive sourcebooks: *Writing Art Histories and Biography during the Safavid Period: The Album Preface* by David Roxburgh planned for 1998, and *The Epigraphy of the Masjid-i Shah: Monumental Inscriptions in the Context of Safavid-Ottoman Relations* by Nuha Khoury planned for 1999. We continue to encourage project proposals and manuscript submissions for this series.

The Aga Khan Program at Harvard



Professor Gulru Necipoglu with some group participants in the Vienna symposium, spring 1997. Front row: Professor Gulru Necipoglu, Professor Banu Mahir, Professor Gul Irepoglu, Professor Serpil Bagci (currently AKP fellow), Professor Gunsel Renda, second row: Professor Hans-Georg Majer, and Christel Catanzaro (project assistant at Munich University).

and senior scholars to the University. Lectures by all the fellows are scheduled in the AKP-sponsored lecture series, "Friends of Islamic Art."

Research conducted at Harvard by post-doctoral fellows will provide a fresh new source for Aga Khan Program-sponsored publications. Under my editorship volume 14 of *Muqarnas: An Annual on the Visual Culture of the Islamic World* has just been published. Former Aga Khan

focuses on scholarly publications with a long-term impact as its major outreach activity. Our program is complemented by postdoctoral fellowships which open Harvard's unique resources to serve the development of our field. Our international conferences and symposia: Fatehpur Sikri (1985) and Islamic Palaces (1992) have resulted in outreach in the form of publications.

AKPIA SARAJEVO INITIATIVE

Sarajevo suffered extensive damage in the 1992-1995 civil war in the former Yugoslavia. Major cultural institutional buildings, such as the National Library and Museum, were devastated in the siege of the city. With international assistance, the people there are now confronting the urgent task of rebuilding the city. Unfortunately rapid post-war reconstruction does not always address the loss of cultural patrimony and the disruption of the traditional urban fabric.

MIT and the AKPIA, with the help of its Harvard Fine Arts Librarian, Jeffrey Spurr, have developed a project that will work in the education and training of Sarajevo professionals to better manage the reconstruction and conservation of their architectural heritage over the next thirty years. It will familiarize Sarajevo architects and technicians with training in conservation and reconstruction methods. Innovative computer techniques will permit rapid and detailed analysis of the city's urban fabric. The data which will be collected as a result will help others engaged in future work of this kind.

The project began this past summer when Birgul Colakoglu, an MIT Ph.D. candidate in Architecture and Computation, interned at Sarajevo's Institute for the Protection of the Cultural, Historical and Natural Heritage of Bosnia and Herzegovina. She evaluated the personnel and technical situation in Sarajevo. Her past experience with the reconstruction of Herzegovina's capital, Mostar, was invaluable to this project.

With support from the Trust for Mutual Understanding, the program will host a visiting scholar from the Institute for Protection of Cultural, Historical and Natural Heritage in Spring 1998. It is also planned to welcome architectural students from Sarajevo to participate in intensive computer training and a course in theory of construction in the History, Theory and Criticism section of the Department of Architecture at MIT. In the summer of 1998, MIT architects, architecture students, and Sarajevo counterparts will work together to apply their training and concepts in the field.

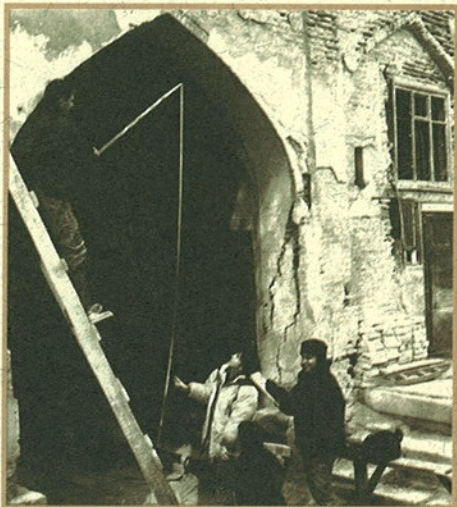


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MIT-AKPIA NEWS

FIELDWORK

June 1996. Attilio Petruccioli conducted a one-month fieldwork project for MIT students to work on the walled towns of Como, Italy and Essaouira, Morocco. This study was integral to the preparation of a studio workshop on the historical context of urban centers in the fall of 1996.



January 1997. The AKPIA conducted fieldwork in Bukhara, Uzbekistan. Attilio Petruccioli and MIT students traveled to Uzbekistan for a study financed jointly by the Kress Foundation and the AKPIA. This research will be used for the development of an atlas of built forms and construction techniques in Bukhara.

July 1997. Attilio Petruccioli and Architectural Design Professor Reinhard Goethert traveled with MIT students to Aleppo, Syria to conduct research related to architecture and urban context. Their survey of the dead cities will contribute to an assessment of traditional built forms in conflict with historical change and the mutation of urban forms.

August 1997. The AKPIA continued its fieldwork in Bukhara. This work will add to the compendium of documentation on built forms and construction techniques of Uzbekistan.

Students with summer 1997 AKPIA travel grants conducted individual research projects in Bosnia-Herzegovina, Jordan, Morocco, Russia, Tunisia and Turkey.

FILMS

The AKPIA and the Arab Student Organization at MIT co-sponsored the screening of *El Maseer* on 2 October 1997 and a discussion with the director of the film, Youssef Chahine, on 3 October led by Professor Nasser Rabbat at the Museum of Fine Arts, Boston. Youssef Chahine is an eminent Arab film director who has been making films for almost half a century.

The screening of the Syrian film, *Stars in Broad Daylight* (Nujum al-Nahar), was held at MIT on 18 November, 1996, followed by a discussion with the director Usama Muhammad. The event was sponsored by the AKPIA at MIT, the Science, Technology and Society Program, and the Dean's office at the School of Humanities.

EXHIBITIONS

In September 1996, the AKPIA presented an exhibition of the Aga Khan Awards for Architecture: seven projects from the sixth award cycle (1992-1995). This exhibition was organized by Rotch Visual-Collection Librarian Ahmed Nabal. It was on display at MIT from September through December 1996.

Visiting AKPIA scholar Hasan-Uddin Khan co-ordinated and co-curated "Modernities and Memories: Recent Works from the Islamic World" which opened at the Venice Biennale in June 1997. It was the first Biennale entry of its kind. Artists from Canada to Indonesia exhibited recent works representing contemporary artistic expressions in Islamic communities. This project developed out of AKPIA discussions over recent years and received its primary support from the Rockefeller Foundation. Organizers are currently investigating a number of North American and international venues to show this exhibition again.

SYMPOSIA & CONFERENCES

Three international conferences, organized by Acting Director and Aga Khan Professor Attilio Petruccioli, were held over the past academic year.

"From Antiquity to Islam in the Cities of al-Andalus and al-Mashriq,"

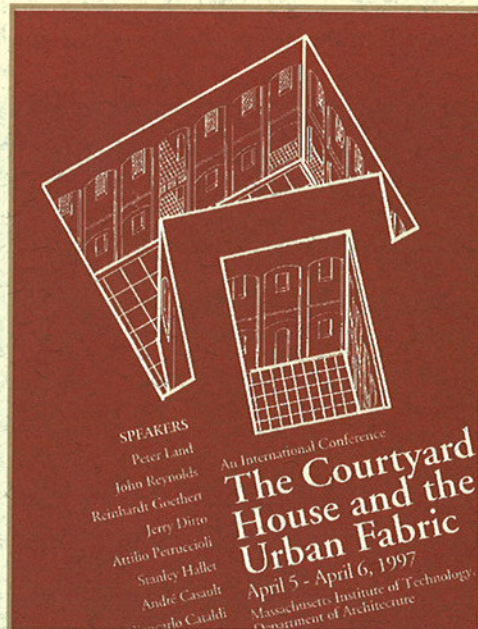
October 1996. Professors Attilio Petruccioli and Nasser Rabbat organized a conference that brought together a number of architectural historians, archaeologists, architects, and urban planners. They discussed the historical crosscurrents of Syrian and Spanish cities from Roman incorporation through later Islamic periods of development. Hugh Kennedy from the University of Saint Andrews was the keynote speaker.

"Urban Triumph or Urban Disaster? Dilemmas of Contemporary Post-War Reconstruction,"

September 1996, was organized by Jon Calame and Esther Charlesworth. The participants included M. Kojakovic, R. Gakenheimer, C. La Grange, A. Pasic, S. Barakat, J. Diefendorf, J. Dominiczak, M. Yayha, A. Fleming, J. Stubbs and W. Logan. The event led to the Sarajevo post-war reconstruction project. The symposium received financial support from the Kress Foundation and the Trust For Mutual Understanding.

"Bukhara: The Source, the Myth, the Architecture and the Urban Fabric,"

November 1996. Scholars from the Republic of Uzbekistan discussed their work with colleagues from around the world. The participants were Richard Frye, Maria Subtelny, Michele Bernardini, Heinz Gaube, Firouz Ashrafi, Annette Gangler, Iosif Notkin, Nasim Sharipov, Florian Schwarz, Robert McChesney and Edvard Rtveldadze; and the discussants were Stanford Anderson, Stefano Bianca, Lisa Golombek, Renata Holod, Hasan-Uddin Khan, Ronald Lewcock, Mina Marefat, Roya Marefat, John de Monchaux, Gulru Necipoglu, Attilio Petruccioli, Nasser Rabbat, John Schoeberlein-Engel and Batir Usmanov. Publication of the conference proceedings is forthcoming. The conference was supported by the Kress and the Graham Foundations.



"The Courtyard House and Urban Fabric,"

April 1997. The AKPIA international symposium drew together 13 invited lecturers and 16 discussion participants from around the world. The participants included Peter Land, John Reynolds, Reinhard Goethert, Jerry Ditto, Attilio Petruccioli, Stanley Hallett, Monique Eleb, Giancarlo Cataldi, Andre Casault, Rafi Samizay, Jean Castex and Amos Rapoport. The discussants were Stanford Anderson, Michela Bandini, Lucio Barbera, Julian Beinart, Mauro Bertagnin, Sibel Bozdogan, Jean Louis Cohen, Eckard Ehlers, Enrico Genovesi, John Habraken, Renata Holod, Karl Kropf, Ludovico Micara, Anne Vernez Moudon, Nezar Al-Sayyad, and Roy Strickland. The conference covered issues of development and transformation of the courtyard house type, the change in its relationship to the urban fabric, its application as a typological form and its relevance to contemporary design.

FACULTY NEWS

Nasser Rabbat, Associate Professor of the History of Architecture, was on leave in the spring term 1997. At the Institute for Advanced Study in Princeton, he worked on his book tentatively entitled "The Shaping of the Mamluk Image: Art, Representation, and the Writing of History." He recently published the following articles: "My Life with Salah al-Din: The Memoirs of 'Imad al-Din al-Katib al-Isfahani," *Edebiyat*, 7, 2 (Fall 1996); "Al-Azhar Mosque: An Architectural Chronicle of Cairo's History," *Muqarnas*, 13 (1996); and "The Formation of the Neo-Mamluk Style in Modern Egypt," in the collection of essays presented to Stanford Anderson on his sixty-second birthday (1997). In 1997, he lectured at New York University; the University of St. Andrews, Scotland; the American University of Beirut, Lebanon; the University of New Mexico, Albuquerque; and participated in several symposia at MIT and Harvard University.

Sibel Bozdogan, Associate Professor of Architecture, is working on her book, "Modernism and Nation-Building: Turkish Architectural Culture in the 1930s," a project which she started with a Social Science Research Council grant two years ago and hopes to complete this year before returning to full-time teaching in the spring.

She co-edited with Resat Kasaba, *Rethinking Modernity and National Identity in Turkey* which appeared recently by University of Washington Press. The Turkish edition of the book will be published by the Turkish History Foundation in Istanbul. Also among her recent publications is the essay "Against Style: Bruno Taut's Pedagogical Program in Turkey 1936-38" which she contributed to the collection of essays edited by Martha Pollak,

The Education of the Architect, published by the MIT Press in May 1997 as a festschrift honoring Stanford Anderson on his sixty-second birthday.

Over the summer of 1997, **Gulru Necipoglu** gave a one-hour television interview in the form of a guided tour of the Topkapi Palace discussing the main themes and contributions of her book, *Architecture, Ceremonial and Power: The Topkapi Palace in the 15th and 16th Centuries*, which has been translated into Turkish and will soon be published. The interview on a program called *Krtik* (Critique) appeared on NTV in Turkey in October.

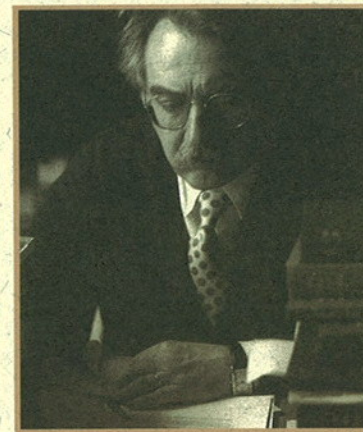
She also taught a seminar entitled "Analyzing the Autobiography of Sinan: A Textual Study of Tezkiretu'l Bunyan" (Treatise on Monuments) in July at the Harvard Summer School in Ottoman Studies on the island Cunda, Turkey.

She made a ten-day tour of classical, Byzantine and Ottoman archaeological sites along the Aegean and Mediterranean coast of Turkey with colleagues Irene Winter

and Neil Levine. The sites included Bursa, Pergamum, Kusadasi, Miletus, Priene, Didyma, Xanthus, and Patara.

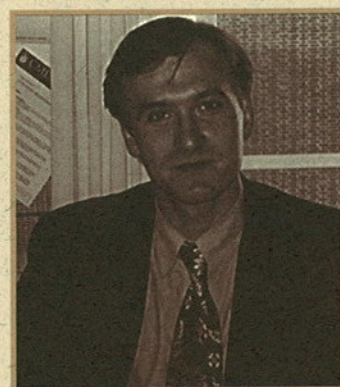
Attilio Petruccioli published "Gardens in the Times of the Great Muslim Empires: Theory and Design," *Muqarnas Supplement*, 7 (Leiden: E.J. Brill, 1997); "Gardens and Urban Design" in *The Mughal Garden: Interpretation, Conservation and Implications* (Lahore: Ferozsons Publishers, 1996); and "The Rule and the Exception" in *Ichiko International*, 8 (1996). He is preparing the proceedings of three MIT conferences for publication: "Rethinking the XIXth Century Town: The Morphogenesis of the Urban Fabric," April 27-28, 1996; "Bukhara: The Myth, Sources, Architecture and Urban Fabric," November 9-10, 1996; and "Courtyard Housing and Urban Fabric," April 27-28, 1997. In the last conference he presented "Form and Disform: Making of the Urban Fabric." He attended several outside conferences and presented the following papers: "Architectures de la

Méditerranée" at the *Eloge de l'Architecture Domestique Islamique dans l'Aire Méditerranéenne* in Casablanca; "Alger 1830-1930: un lecture typologique des immeubles résidentiels" and "De la ville classique à la ville Islamique--notes d'analyse



Attilio Petruccioli typologique" at the March 1997 Session d'étude: *Ville Islamique*, Ecole d'Architecture Paris Villemin; and "Parceling Process Analysis in Urban Development: The Case of Boston" at the July 1997 Fourth International Seminar on Urban Form, University of Birmingham.

NEW FACULTY



David J. Roxburgh joined the Department of the History of Art and Architecture at Harvard University in July 1996 and started to teach in the fall semester. He received his M.A. in Fine Arts from Edinburgh University in 1988, and his Ph.D. in History of Art from the University of

Pennsylvania in 1996. His dissertation, entitled "Our Works Point to Us: Album Making, Collecting, and Art (1427-1565) under the Timurids and Safavids," won the Best Dissertation award in the field of Iranian Studies, given by the Foundation for Iranian Studies in 1996.

Before his move to Cambridge, David lived in Washington, D.C. for two years. He worked at the Freer and Sackler Galleries, Smithsonian Institution and the Center for Advanced Study in the Visual Arts, National Gallery, for which he received an Andrew W. Mellon predoctoral fellowship. He completed his dissertation research and writing during this time.

In the summer of 1997 he returned to Istanbul to do addi-

tional research for two book projects. The first is a source book on the Safavid album preface and involved editing the Persian prefaces to the albums. The second is a book on album making and collecting and required study of a wider group of sixteenth-century albums in Istanbul collections. He also joined a group of Harvard and MIT graduate students on an excursion to Bursa, Bilecik, Söğüt, Geyve, Göynük and Mudurnu to examine early Ottoman monuments and Turkish domestic architecture. This fall David will chair a session at the MESA annual meeting in San Francisco on *Architecture and Literary Texts*, and he will give a paper at a conference in Strasbourg, "L'art iranien: histoire, évolution et interférences."

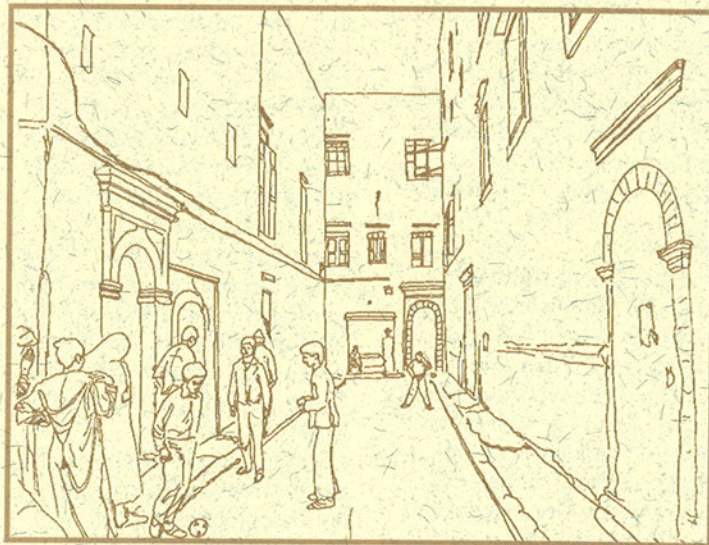
REPORT FROM MIT AGA KHAN PROFESSOR

We have been promoting some exciting and innovative research, teaching, and fieldwork on the architecture and urbanism of Islamic cultures over the last year. AKPIA fieldwork has allowed our students to expand our presence in North Africa, and in Central and South Asia. The 1996-1997 cycle attracted some outstanding scholars to our international conferences on "Rethinking the XIXth Century City" (Fall 1996), and "Courtyard House and the Urban Fabric" (Spring 1997), which permitted students to familiarize themselves with new research issues as well as to link us beyond the parameters of our own teaching faculty and institutional resources. Our typological and urban morphological research has received the attention of the Association of International Studies in Urban Form (ISUF).

Our theoretical orientation has concentrated on the built form, pursuing how the scales of architecture, city, and territory interrelate rather than become autonomous objects of analysis in themselves. The built form is an element that writes history, and our reading of its fabric is crucial to understanding the indigenous context of what we study and its unique stages of morphological development. In our MIT Design Studio for Islamic Societies we have encouraged the students to use their imaginative sense of interpretation, and to see this approach as an application of a code-enabling process, rather than a rigid system of classification and

hyper-analysis in regards to the great palimpsest of architectural history.

We have used this as a basis to pursue new programs in the area of conservation and preservation of architectural patrimony, an



HARVARD AKPIA STUDENTS NEWS

Dr. Gauvin Bailey (Ph.D. 1996) spent the last year as a fellow at Boston College and is now Assistant Professor at Clark University.

Persis Berlekamp conducted preliminary dissertation research in various European museum collections. She is a teaching fellow for the core course, "Arts and Visual Culture" and hopes to formulate a dissertation proposal on miniature painting.

Africanist **Mark DeLancey** traveled to Tunisia to work on an archaeological survey directed by Dr. Renata Holod, Dr. Lisa Pentress, and Dr. Ali Dreen.

Ahmet Ersoy was awarded a 1997-98 Kress grant to complete his dissertation, "Nineteenth-Century Ottoman Architecture and Architectural Discourse in the Reign of Sultan Abdulaziz." He also received a departmental grant for archival research in Vienna last summer.

May Farhat received a departmental grant to complete her

dissertation on the shrine complex at Mashhad during the Safavid period.

Dr. Cigdem Kafescioglu (Ph.D. 1996) was awarded a post-doctoral Getty fellowship to publish her dissertation, "The Ottoman Capital in the Making: The Reconstruction of Constantinople in the Fifteenth Century."

Africanist **Jessica Levin** received support to travel to Cameroon with a group of students under the direction of Professor Mark W. DeLancey.

Alka Patel received AKP support to travel to India and Pakistan to continue her fieldwork and conduct research on her dissertation, "Sultanate Architecture of the Sub-continent: A Study in the Scholarship on Indian Islam."

Oya Pancaroglu received a Smithsonian Institution predoctoral fellowship for dissertation completion on figural representation during the Seljuq era. She currently works at the Freer and Sackler

Galleries in Washington, D.C. Last fall she was a curatorial intern in the Department of Islamic Art at Harvard's Sackler Museum. In the spring, she conducted dissertation research in Turkish and European museum collections, and in the summer she participated in an archaeological expedition organized by Dr. Scott Redford.

MIT graduate student **Kishwar Rizvi** is working jointly with Gulru Necipoglu and Nasser Rabbat and is performing research in Iran for her dissertation on the Safavid ancestral Shrine at Ardebil.

Leslie Schick and Arben Arapi had a baby girl **Leyla** this summer. Leslie will continue working on her dissertation, "Cataloguing the Ottomans: European and Domestic Production of Costume Albums in the 16th and 17th Centuries," while teaching at Wellesley College.

Alexis Sornin traveled to Portugal this summer on a Mellon grant to do dissertation research.

Byzantinist **Alicia Walker** was assisted by the Damon Dilley fund to work at the Bir Ftouha excavation site in Tunisia with a team directed by Susan Stevens of Randolph Macon Women's College. Bir Ftouha offered Walker the opportunity to combine her interests in Islamic and Byzantine art because the site consists of a Byzantine church complex exhibiting Islamic influences.

Barry Wood was selected for a one-year internship at the Walters Art Gallery, Baltimore. He will prepare exhibitions and conduct research on Safavid painting in the reign of Shah Ismail at the gallery and also study works at nearby museums in Washington, D.C.

Zeynep Yurekli was awarded a summer grant to attend an Arabic language course at the American University in Cairo. She is a transfer student from the CMES MA program, and her interest is in the modern republican period of Turkish architecture.

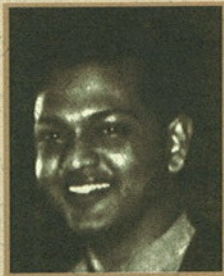
important topic facing us today. Our focus is not simply limited to historical and aesthetic issues but socio-economic ones as well. We are looking towards three new areas: (1) research focused on developing countries of Islamic culture, where the habitat of intense and rapid change offers a dynamic laboratory for new projects; (2) a restoration/conservation methodology sensitive to historical continuity and architectural integrity in the use of traditional materials, inventive restoration, and work promoting sustainable maintenance as well as surgical restoration; (3) maximizing the receipts of our past fieldwork, i.e., Essaouira, Morocco (1995-1996), Aleppo, Syria (1994 & 1997), Bukhara, Uzbekistan (1995-1997), Sarajevo, Bosnia-Herzegovina (1997), by continuing to engage our expertise on the real problems of Islamic historic centres' rehabilitation.

Some of our new directions are: the **Mellahs of Morocco project** which focuses on a general survey of Jewish architecture in Morocco and problems of adaptation; the **Atlas of Bukhara project**, in its third year, which consists of field documentation and historical surveys, providing the basis for a restoration and structural improvements valuable to the cultural patrimony; and the **Aga Khan/Sarajevo Reconstruction Project**, which began as a result of our 1996 conference, "Urban Triumph or Urban Disaster?" We have begun fieldwork examining the effects of post-war reconstruction projects relative to the restoration of Sarajevo's cultural patrimony.

MIT AKPIA STUDENTS

Four new students joined the Aga Khan Program for Islamic Architecture at MIT.

Nilay Oza has been working in Delhi, India for the past two years and taught architectural history at the School of Habitat Studies, New Delhi. "I see my time spent at MIT grounding



Nilay Oza

me further in architectural history beyond the immediate confines of South Asia. This would also be a possibility to further my undergraduate research on early twelfth-century architecture."

Markus Elkatsha is from Egypt and is a graduate of Roger Williams University in Rhode Island. He has been a practicing architect in Cairo for the last two years and is still involved with these projects.

Saman Mahmood, from Pakistan, worked in Karachi before pursuing graduate stud-



Saman Mahmood

ies at MIT. Apart from residential and commercial projects, she was also involved in the design and construction of low-cost school buildings in Karachi. She was teaching at her undergraduate school, the Indus Valley School of Art and Architecture.

Deeba Haider, from Canada, is a graduate of the University of Southern California. "I am at MIT to get exposure to other cultures and their approach to architecture. Also, MIT encourages its students to push their limits."

In his second year **Georgiy Levashov** has focused on Bukhara and its importance to Uzbekistan's national heritage as well as a world monument.

Also in her second year **Yonca Kösebay** is continuing her research on the representation of cities and their architectural composition and how these factors relate to the 16th century Ottoman genre.

THE DEAD CITIES OF SYRIA: CAN THEY LIVE AGAIN?

Twelve students, building on summer fieldwork in Syria, are linking cultural heritage, preservation and development in the workshop at MIT. The focus is on the so-called dead cities in northern Syria, west of Aleppo, which were prominent in the fifth century before their mysterious disappearance.

Three scales of intervention are being explored: regional, intermediate, and city scales. Intervention on the regional scale involves the development of a larger historical corridor linking the approximately 1,000 dead cities. It starts northwest of Aleppo and extends south to Apamea, the well-preserved Roman city.

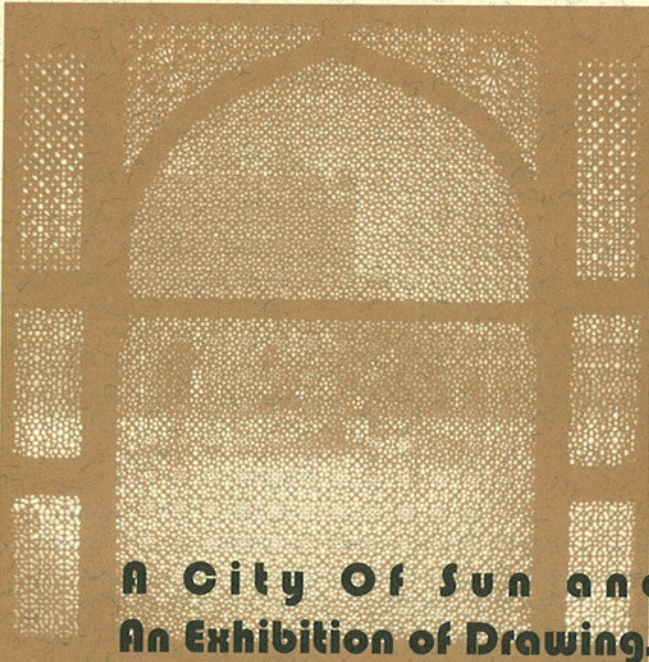
Intervention on the intermediate scale focuses on a smaller region in order to develop the link between landscape, cultural heritage, and village. This area encompasses several dead cities, and it will offer a model for coordination of preservation approaches and cooperation of villages in tapping the historical resources in a sensitive manner. Innovative non-destructive tourist uses will be outlined. Intervention on the city scale concerns the specific strategies of community involvement and detailed preservation approaches that are being developed for the dead city of Serjilla and the adjoining village of Al Bara. Suitable land uses, boundaries of control, appropriate meshing of tourist facilities with the village and the dead city, and reconstruction/preservation are some of the topics under study. A computer stimulation model is being developed as a guide to study alternatives. Underlying the workshop is a broad perspective of design issues which link architecture, planning, and social and economic development components. Issues that are being explored include: what should be preserved, and in what manner? How can the often conflicting interests of development and growth be meshed with preservation of the cultural heritage? How can the local economy become a 'stakeholder' in the preservation of the dead cities? Can concepts of 'eco-tourism' sensitively link development and preservation? How can design interventions be both sensitive to the local context and cater to tourist demands? How can architecture actively contribute in the development context?

The workshop is structured according to a UNESCO World Heritage Monument application format. A preliminary application proposing the dead cities as a UNESCO World Heritage Monument is the target of the workshop. Upon completion the report will be discussed with authorities in Syria and international development agencies to solicit interest in preparing a more detailed submission to UNESCO.

The workshop is being offered jointly by the MIT Aga Khan Program and SIGUS (Special Interest Group in Urban Settlement) at MIT.



UNIVERSITY OF PENNSYLVANIA HOSTS AKPIA EXHIBITIONS CURATED AND DESIGNED BY



"The compulsory decree for the building of the city of Fatehpur Sikri was issued so as to make it the seat of the kingdom. When the engineer of sound judgement drew the line of its foundation on the paper of fancy, he ordered it to have a two to three kuroh circumference on the face of the earth, and for houses to be built on the top of the hill and that they should lay out orchards and gardens at its periphery and centre. A compulsory decree was issued that nobody should obstruct anyone who wants to build a house within the expanse of the said circuit and

it should be entered without any fear of dispute in the register of his ownership, so that people may be inclined to revive dead lands and populate them. Then he strove to bring there foremen, master stonemasons, workers in clay, and collectors. A start was made on the work of auspicious beginning and praiseworthy termination, and it was completed within a short period of time. The lands which were desolate like the hearts of the lovers and faint like the work of the artisans attained freshness, purity, splendor and value like the cheeks of the beautiful and the tulip-faced ones. Trees were grown in the environs which had formerly been the habitat of rabbits and jackals, and mosques, markets, baths, caravanserais and other fine buildings were constructed in the city."

So runs Abd al Quadir Badauni's pompous

A City Of Sun and light: Fatehpur Sikri

An Exhibition of Drawings and Photographs by Attilio Petruccioli



The exhibition presents the living traditions of ritual architecture from the diverse urban settings of India to celebrate the spiritual and the emotional dimensions of cultural diversity. It illustrates the relationship between the ephemeral, the transient, and the static, not only in the interaction between traditions and innovations, but also in the making of cultural identity and difference.

Today, across India, the rites of **ta'zia**, **rath** and **pandal** present the vitality of indigenous pluralism. The structures display the creativity and spirituality of traditional cultures and sub-cultures that use age-old techniques and norms to give infinite forms to their sacred beliefs as the country enters the new millennium.

Every year millions of exquisitely crafted **ta'zia**, the votive tombs of Imam Husain, the grandson of the Prophet Mohammad, are buried to commemorate his martyrdom. Some of them take about a year to build and can be up to 40 feet in height with complex bamboo structures and intricate paper facades, eventually to be given back to the elements (mainly water and earth) as offerings to the great sacrifice of Imam Husain at Karbala, in A.D. 680.

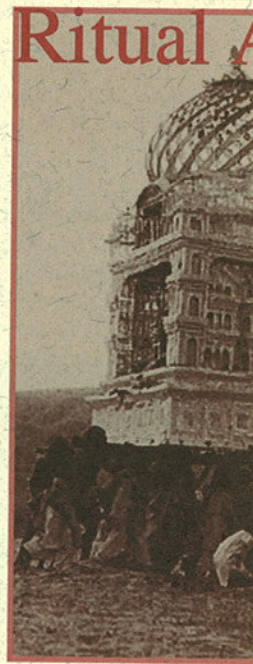
In the same town, and maybe at the same time, another community is preparing the **rath**, the intricately carved chariots of the Hindu gods and goddesses, for the annual processions of the local deity. These

monumental mobile temples are pulled through the streets by hundreds of devotees and with thousands running alongside to be in continuous **darshan** (auspicious viewing).

Yet another group may be collecting donations to build the fascinating bamboo and cloth **pandal**, the temporary pavilions of their divine mother, the goddess Durga. The architectural vocabulary of the **pandal** ranges from simple rural forms to complex monuments to the louvered modern, and they appear so real that one has to touch them to believe their impermanent nature, or go behind the structures to see the elaborate bamboo framework which is left unfaced.

The creative energies of these traditions

Durga Puja pandal are admired for their amazing bamboo architecture. Hundreds of such monumental pavilions are erected every year. The structures are built at any and every urban situation – at street corners, dead-end alleys, urban squares, or in the middle of busy roads. Such temporary architecture, finished to the smallest detail in bamboo and textile, provide fascinating opportunities to study the transient nature of the urban forms and spirit.



EDITED BY SHAKEEL HOSSAIN, SEPTEMBER 1 TO OCTOBER 10, 1997

Excerpts from the exhibition literature

description of the founding of Fatehpur Sikri, capital of the Mogul dynasty who between 1527 and 1707 succeeded in unifying almost the entire Indian subcontinent. The red city of Fatehpur Sikri is carefully placed on the final slope of a long, diamond-shaped ridge that points towards Agra. This ephemeral capital, planned and built in 14 years, was soon abandoned in favor of another great capital: Lahore. Fatehpur Sikri's unique story nurtured the mystery that surrounds it in history. Clearly a city sui generis, its sudden abandonment served to conserve the most important monumental complexes: the Khanqah of Salim Chishti, the Great Mosque and the Royal Palace. The departure of king and court seems to have stopped the passing of time. The spaces we now see, despite some deformations caused by rather unscientific restorations at the end of the 19th century, represent a "frozen cross-section" of the city, a "manual" in which one can read the

relationship between physical spatial organization and human activity.

The founding of Fatehpur Sikri is a mysterious enigma. At first glance, the construction of a new capital so near the old one seems contradictory. Nor is it possible to accept the legend reported by chroniclers without reservations:

"On top of a hill near that village, Shaikh Selim built a mosque and a khanqah (monastery) and there practiced asceticism.

A wonderful circumstance it was that Akbar, who had come to the throne at the age of fourteen, for fourteen other years had no child

who lived. When he heard of the Shaikh he had a keen desire that he should ask help from him. The Shaikh gave him the good news that he would have three sons. At the same time, there appeared signs of pregnancy in Akbar's wife the mother of Jahangir. As on such occasions a change of residence is a good omen, that chaste lady was brought from Agra to the Shaikh's house, and on Wednesday 17th Rabi'-al-awwal 977 - the 31st August 1569 -

Jahangir was born. Afterwards, when the births of Sultan Murad and Sultan Daniel took place, and the Shaikh's influence was recognized, Sikri became a city."

Views from Triennale di Milano: The exhibition, "The Ephemeral, the Transient, the Static: Ritual Architecture and Urbanity" was commissioned in affiliation with the Indian National Trust for Art and Cultural Heritage, New Delhi for the Triennale di Milano XIX International Exhibition, 1996, to address its theme of "Identity and Difference: Integration and Plurality in Today's Shapes, the culture between the Lasting and the Ephemeral."

whole, breeding conflicting and complementing plurality. The pluralism, at one level, evolves out of the various dimensions of man's erratic self - in the celebration of his emotions and senses, his strengths and his weak-

reflect the fertile canvas of traditional cultures and the spiritual essence of their rituals and arts. Though the religious connections are immediately apparent, the spirituality present in their creativity is not essentially in association with formal religions, but more in association with the synesthetic merging of emotions and senses - the essence of *rasa* - the joy of creation and the celebration of life.

Then these traditions offer more than just their diverse creativity and their spiritual essence; they offer the ethos of the land in the making of their arts and rituals. They display the common interlocking weave that keeps them together as separate parts of a

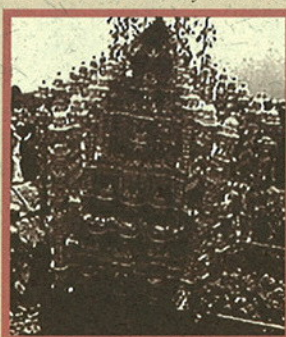
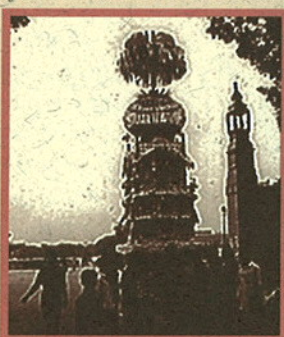
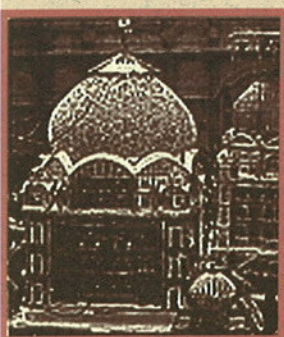
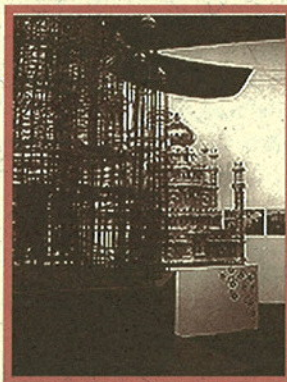
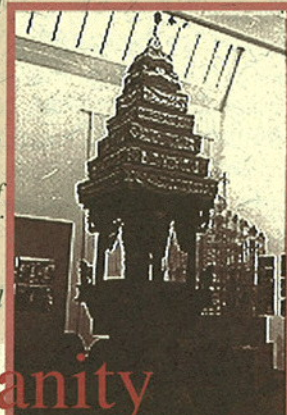
nesses; at another level, it grows through its availability to change and to accommodate the new and the foreign. And no matter how wounded the lines between religions, beliefs, and ideologies may be, the various traditions of ritual architecture of India display a kind of "unity in diversity" (Tagore).

Ta'zia manifests in different forms throughout the Muslim world. In Iran, it is a passion play that enacts the tragedy of Karbala. Whereas in India, ta'zia takes the form of ephemeral architecture - crafted as votive artifacts symbolizing the tomb of Imam Husain. The art of ta'zia, throughout India, has existed and coexisted for centuries in traditions with diverse and dynamic organizations. Though

changing with time and place, in spirit it remains Islamic. (From left: Sunni ta'zia, Jaipur; Ta'zia procession, New Delhi; Burying of Sarkari Ta'zia in Gwalior.)

Rath procession, Puri, Orissa: The concept of darshan, an essential rite in Hinduism for humans and for divinities, is central to the making of Hindu religious rituals and arts. The most illustrious example of this is the rath festival - the annual street processions of gods and goddesses riding in their finely carved wheeled temples (rath), pulled by hundreds of young men, and with thousands running along to pay their reverence.

Architecture and Urbanity



1997-'98 AKPIA VISITING SCHOLARS



Abdul Rehman, an associate professor in the Department of Architecture, University of Engineering and Technology at Lahore has joined

the Aga Khan Program for Islamic Architecture at Harvard University as a Fulbright Visiting Scholar. Abdul Rehman is the author of the award-winning book, *Pivot of Punjab: The Historical Geography of Medieval Gujarat* and of the book, *Historic Towns of Punjab, Ancient and Medieval Period*. At Harvard, Abdul Rehman will be conducting a comprehensive study of Mughal gardens and will also look in detail at plants and planting design as portrayed in Mughal miniatures.

Khalil Pirani is co-editing a book with Professor Attilio Petruccioli, entitled: *Understanding Islamic Architecture*. He presented a paper, "In Search of Identity: Mosque Architecture in the USA," at the IASTE Conference, University of California, Berkeley, and a paper entitled "Educating Clients: An Effective Element for Preservation" at a conference on *Modernity and*

Heritage, Roger Williams University in Rhode Island. He published an article entitled "Designing Abroad: Architects Need to Design with Greater Cultural Sensitivity" *Architectural Record*, May 1997.

Shakeel Hossain has been appointed Research Associate at the AKPIA for the current year and been awarded a 1997-98 Senior Fellowship at the Harvard Center for the Study of World Religions where he will be completing his research and writing on the sacred art and architecture of Shi'a and popular Islam in India. He curated and designed two AKPIA exhibitions at the University of Pennsylvania early this fall on "Ritual Architecture and Urbanity" and "Fatehpur Sikri." He is also designing an Islamic Center in New Jersey with the Cambridge-based architecture firm of Kinoo, Inc. In the spring term, 1998, Shakeel will be co-teaching with Professor Attilio Petruccioli a course entitled, "Beliefs, Rituals, Art, and Architecture: Islam in India." The course will examine the sacred symbols, art and architecture of Shi'a and "popular" Islam along with the artistic traditions of the Muslim dynasties and the Sufi khanqahs in the cultural context of India.

1997 TRAVEL GRANT RECIPIENTS

AKPIA re-offers Summer Travel Grants to MIT and Harvard students to explore the art and architecture of the Muslim World.

Ahmet Ersoy travelled to Vienna to do research in the National Bibliothek and the state archives on the Ottoman exhibition at the 1873 Vienna World Exposition. During his stay he was able to discover some visual and descriptive material on the architecture of the Ottoman quarters and read through the official correspondence related to the formation of an Ottoman project for the exposition.

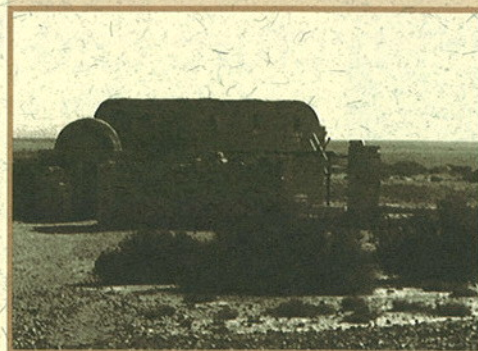


Photo Lara G. Tohme

HARVARD AKPIA POSTDOCTORAL FELLOWS



Harvard AKPIA Postdoctoral Fellows in front of the Sackler Museum; left to right: Dr. Omur Bakirer, Dr. Nebahat Aucioglu, Dr. Klaus Kreiser, Dr. Barry Flood and Dr. Serpil Bagei.

Bukhara, continued from page 1

A second aspect of the Bukhara project is the compilation of a handbook which will be a reliable reference for those involved in restoration and rehabilitation projects. So far preservation in Bukhara, as elsewhere, has centered on major monuments to the neglect of mundane structures and urban fabric. Now interest has shifted to the architecture of ordinary people, but the discipline lacks the theoretical and technical equipment needed to deal with them. The objective of the handbook is twofold: to collect data on building components typical of the geographical area by studying and documenting house types, and to provide a set of criteria for the restoration and rehabilitation of the houses.

The Bukhara handbook will consist of detailed working drawings accompanied by data on materials, building components, and techniques used in the local urban fabric. In its final form (as a book or CD-ROM) it will



Photo Lara G. Tohme

Lara G. Tohme documented various sites in Jordan and Syria, including Qusayr 'Amra, Qasr Mshatta, and Qasr al-Hallabat. Of particular importance to her research was an examination of the estates of the Umayyad dynasty, whose design and decoration demonstrate how early Islamic architecture and art adopted and transformed later and contemporary artistic traditions.

Kristen Little and **Mark D. DeLancey** spent one month on the island of Jerba, Tunisia working with

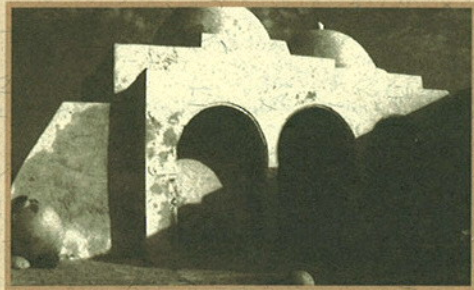


Photo Kristen Little

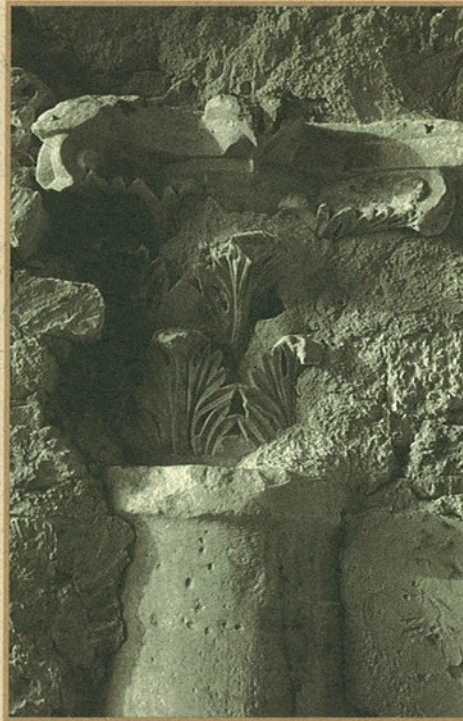


Photo Kristen Little

an archaeological survey team under the supervision of Dr. Renata Holod of the University of Pennsylvania and Dr. Lisa Fentress of the American Academy in Rome. The project, in its second year, was to survey the island for possible archaeological sites and create a map of them to gain insight into the use of land on the island during the different eras of its inhabitation.

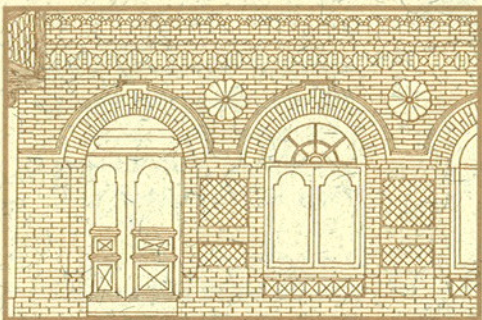
The second purpose was to identify sites for excavation in future seasons. The survey is expected to take four years, after which decisions on where to concentrate further efforts will be made.

Minakshi Mani, for a joint thesis in architecture and planning, studied the rehabilitation of the Jewish quarter or *mellah* in the old walled city or *medina* of Rabat, Morocco. The principal problems she dealt with were the incorporation of history in the conservation of the *mellah* and how conservation relates to future development.

Birgul Colagoklu participated in a conservation workshop in Bosnia which, after four years of war, is trying to rehabilitate and reconstruct its architectural heritage.



Photo Birgul Colagoklu



House elevation showing the brickwork provide guidelines for construction firms, local workmen, designers, and contractors. It is not intended to be a set of prescriptive norms, but a collection of instructions to be included in the local building code and a useful technical reference for conservators. Engineers and architects no longer familiar with traditional rigid structures will benefit from it in reclamation projects. Contractors will find it a useful technical guide and, finally, people interested in restoring their

houses in historic districts will find guidance in it for maintaining the technological and aesthetic language of the existing artifact.

The methodology for collecting the material hinges on the on-site survey of buildings, including their tectonic elements and components. Extant houses, especially damaged structures, allow the study of the layering of construction details. A search in the local archives for drawings, documents, construction contracts, bills, and other relevant documents is also being conducted. Data presented will include information on types of masonry and its construction and on various kinds of vaults including muqarnas false vaults, ceilings, roofs and brick floors, doors and door hardware, windows and stairs.

A second phase will involve the analysis of data collected in the first phase leading to the formulation of categories of components

according to type and principal synchronic and diachronic variations between the 16th and the 19th century. Decoration will not be included since it risks oversimplifying the nature and identity of those elements which constitute the individuality of the historic building.

The last phase will be a study of the restoration processes and structural improvements, and finally a proposal for restoration will illustrate the theoretical and technical knowledge required to add seismic resistance to existing structures.

The Bukhara handbook will be ready for publication in the summer of 1998. Research is being coordinated by the Aga Khan Professor Attilio Petruccioli of MIT, who has had experience with restoration and rehabilitation projects at the Citadel of Cairo and the historic centers of Sana'a (Yemen) and Essaouira (Morocco) among others.

HARVARD FRIENDS OF ISLAMIC ART LECTURES, FALL '96 - FALL '97

BY HARVARD AKPIA POST-DOCTORAL VISITING FELLOWS

Dr. Inci Aslanoglu, Professor, Middle East Technical University, Ankara, Turkey, "Urban and Architectural Developments in the Province of Hatay under French Mandatory Rule Between 1919-1939."

Dr. Omur Bakirer, Professor, Middle East Technical University, Ankara, Turkey, "Brickwork and Ornament."

Dr. Barry Flood (Ph.D., University of Edinburgh, 1993), "The Tomb of Shaikh Sadan Sharif near Muzaffargarh and the Development of Funerary Architecture on the Indian Subcontinent."

Dr. Zeynep Tulay Artan-Berkay, Associate Professor, Istanbul University, "Royal Women, Power, Wealth, and the Problem of Pre-Modern Rulership in Comparative Perspective."

Dr. Serpil Bagci, Associate Professor, Department of Archeology and Art History, Faculty of Letters at the University of Hacettepe in Ankara, Turkey, "The Ottoman Visual Interpretations of an Iranian Epic: The Shahnama."

Dr. Nebahat Avcioglu (Ph.D., King's College, the University of Cambridge, 1997), "Ottoman Travellers in Europe: Travel Literature, Westernisation and the Politics of European Architecture in Istanbul (1780-1880)."

Dr. Ruba Kana'an (Ph.D., Linacre College, University of Oxford, 1997), "Ottoman Art and Architecture in Bilad al-Sham."

Dr. Klaus Kreiser, Professor, Institut fur Orientalistik, Otto-Friedrich-Universitat-Bamberg, "Public Sculpture in the Islamic World."

Dr. Nurhan Atasoy, Professor, Department of Fine Arts and Art History, Faculty of Letters, Istanbul University, "Ottoman Imperial Tents" and "Ottoman Costumes."

Dr. Anatol Ivanov, Head of the Oriental Department, State Hermitage Museum, St. Petersburg, "The Art of Village Kubachi in XIVth-XVth Centuries."

Dr. Abdul Rehman (Fulbright Fellow), Associate Professor,

University of Engineering and Technology at Lahore, Pakistan, "Providing Missing Links to Mughal Garden Design through Mughal Miniatures."

BY VISITING LECTURERS:
Dr. Ebba Koch, University of Vienna : "The Windsor Castle Padshahnama: Style and Ideology in Shah Jahan's Painted History."

Dr. Reza Sheikh, Director, City Photography: "The First Fifty Years, 1850-1900."

Dr. Priscilla Soucek, Professor, Institute of Fine Arts, New York University : "The Glory of Byzantium and Dar al-Islam."

Professor Marianne Barrucand, Universite de Paris-Sorbonne : "Royal Urbanism in Post-Medieval Morocco: from Marrakech to Meknes."

MIT LECTURE SERIES, FALL '96 - FALL '97

FALL 1996

Professor Andre Raymond, University of Aix-en-Provence, "The Traditional Arab City and Problems of its Preservation."

Professor Susan Miller, Harvard University, "Tangiers: A Cosmopolitan City."

Professor Maurice Cerasi, University of Genoa, "The Urban Development of Ottoman Istanbul."

SPRING 1997

Professor Mauro Bertagnin, University of Udine, "Understanding Earthen Architecture: An Introduction to Technology and Typology Between Tradition and Innovation," 19 February, 1997.

Professor Aleksandr Naymark, Indiana University, "Cities on

the Zaravshan River (Central Asia): An Outline of Urban Development Before and During the First Centuries of Islam," 26 February, 1997.

Professor Eugenio Galdieri, University of Rome, "The Conservation of Medieval Islamic Structures at Isfahan (Iran)," 19 March, 1997.

Professor Maurizio Tosi, "A Settlement History of the Murghab Delta in Turkmen Islam," 4 April, 1997.

Professor Renata Holod, University of Pennsylvania, "Women in Architecture: Patronage and Place in Pre-Modern Iran," 30 April, 1997.

Professor Ebba Koch, Art Historian, University of Vienna, "Architecture and Imperial Ideology in the Illustrated History of Shahjahan," 14 April, 1997.

Visiting Scholar Shakeel Hossain, "Karbala Represented: Sacred Architecture of the Shi'a Islam in India."

Professor Amir Pasic, Former Visiting Scholar, "Mostar 2004."

FALL 1997

Senior Research Associate Vivek Nanda, Faculty of Architecture and History of Art, University of Cambridge, "Kumbakonam: A Sacred and Royal City of South India," 24 September, 1997.

Lecturer Samer Akkach, Director, Centre for Asian and Middle Eastern Architecture, University of Adelaide, Australia, "Detachment and Fixity: The Question of Identity in Arab/Islamic Architecture," 23 October, 1997.

Professor Doris Abouseif, Graduate School of Design, Harvard University, "Provincial architecture in Islamic Egypt," 27 October, 1997.

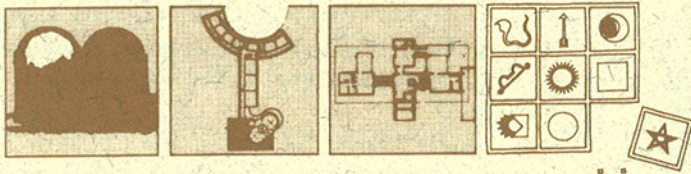
Professor Abdul Rehman, School of Engineering, Lahore, Pakistan. "From Mohenjodaro to Shujabad: The Grand Tradition of Urban Planning in Pakistan," 29 October, 1997.

Lecturer Sawkat Toorawa, Department of Humanities, University of Mauritius, "History and Restoration: Reflections on the Negotiation of Neglect," 5 November, 1997.

Professor Claudio D'Amato, Dean, School of Architecture, Polytechnic Institute of Bari, "Mario Ridolfi's Manifesto on Construction," 3 December, 1997.

ALUMNI/AE NEWS

Kazi Khaleed Ashraf, APKIA-MIT '89, Curates a Traveling Exhibition on the Contemporary Architecture of South Asia



An Architecture of Independence: The Making of Modern South Asia

Charles Correa, Balkrishna Doshi, Muzharul Islam,
and Achyut Kanvinde

This exhibition celebrates the work and contribution of four pioneering architects who have largely defined the contemporary architecture of South Asia: Achyut Kanvinde, Balkrishna Doshi, and Charles Correa of India, and Muzharul Islam of Bangladesh.

The work selected may be seen as representing the beginning of modern architecture in the Indian subcontinent while demonstrating how it extends a rich three thousand year old culture into the present. The works on display reflect the changing course of architectural and cultural values in South Asian societies since Independence. Independence refers not only to the historic event of gaining freedom from British colonial rule in 1947, but also to the complex relationship of dependence and independence. It documents the simultaneous acceptance and resistance of Western ideologies on the part of South Asian architects, together with the way in which they have established their own independent architectural genres.

The commitment of Kanvinde, Islam, Doshi, and Correa to the discipline and spirit of architecture is specially significant. In addition to producing important buildings, they must be recognized as pioneers for their contributions towards establishing a design culture, and developing education and the profession, along with cultural activism involving social and urban concerns.

Modern architecture in South Asia is not monolithic. From a common set of ideals, it has gradually evolved into an "adventure of difference," reflecting the cultural complexity of South Asia itself, and its different routes towards independence. Among the different approaches, ranging from the tectonic to the metaphysical and from the socially-conscious to the sensorial, there are now conversations as well as contestations, coherence as well as contradictions. The work of the four architects presented here represents the rich horizon of South Asia.

Kazi Khaleed Ashraf, James Belluardo
Co-Curators

From the exhibition pamphlet. The exhibition was shown at the Arthur Ross Gallery, University of Pennsylvania, August 15 to October 5, 1997; The Architectural League, New York, October 24 - December 3, 1997. From there it will travel to Pittsburgh and Chicago before coming to MIT in Fall 1998.

LIBRARY RESOURCES

The endowed AKPIA Rotch library collection has acquired over 500 new titles. The visual collections also continue to provide reference and informational assistance to patrons throughout the world. This year Omar Khalidi and Ahmed Nabal published "Library Materials Acquired 1993-96," a bibliographical list and guide to AKPIA resource acquisitions. They also designed and implemented an important RVC website that includes links to textual and visual resources on Islamic architecture at MIT. The two also presented a paper "Science and Islam" in Kuala Lumpur and visited the Aga Khan Trust for Culture Headquarters in Geneva.

AKPIA Harvard library colleagues Jeffrey Spurr and Andr s Riedlmayer have been busy organizing the Harvard Semitic Museum Photographic Archives. They acquired important photo research this year. The Josephine Powell collection comprises 30 years photographic documentation of architecture from Uzbekistan to the Balkans. The Robert Byron collection documents Islamic monuments in Iran and Afghanistan in the 1930s from his travels on the famous Road to Oxiana, including 14 photographs of Arabia and Jordan by T.E. Lawrence. They also acquired an album of 73 rare original photographs of Lowell Thomas 1922 trip to Kabul by way of the Khyber Pass.

They also assisted on classification and technical projects with the Brooklyn Museum, the University of Nebraska, and the Aga Khan Trust for Culture Library in Geneva. Aside from acquisitions, small exhibits, and soliciting new private donations they initiated a post-war restoration project for the National and University Library of Bosnia and Herzegovina in Sarajevo. In their efforts to seek underwriting for this project they are working with Attilio Petruccioli and the MIT Department of Architecture to develop an exchange program with partner institutions in Sarajevo.

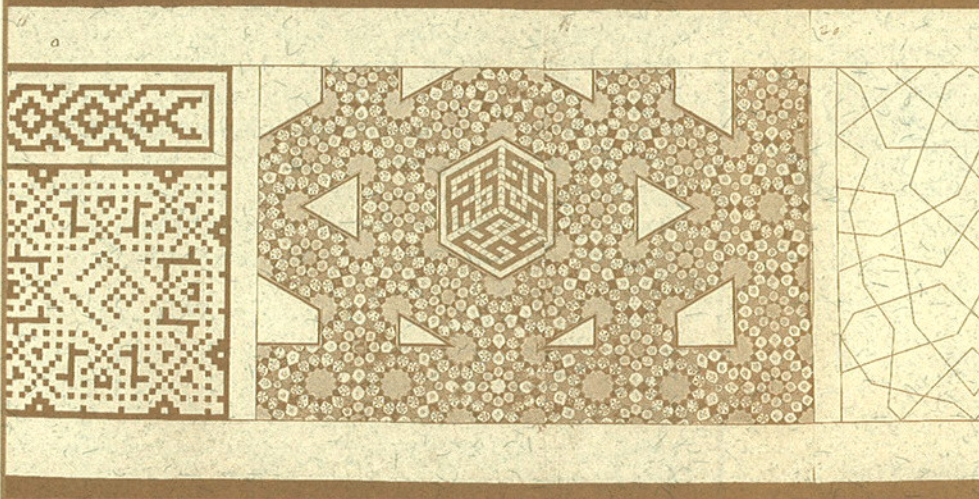
ROTCH WEBPAGES

Two webpages were created by the MIT librarians using images from the archives. The "Textual and Visual Resources on Islamic Architecture Available at MIT's Rotch Library and Rotch Visual Collections" includes basic information on book and non-book materials on art, architecture, and urbanism in the Muslim world. The page also contains more than 170 selected images of religious and non-religious buildings. The religious buildings were further subdivided into three groups according to their names, geographic locations, and their major architectural components. The page also includes links to more than twenty websites on Islamic architecture.

The second webpage, "Mosques in the United States," uses images from the Aga Khan Visual Archives. The idea and content of this webpage were based on an exhibit organized a few years ago by Omar Khalidi. It includes interior and exterior images of mosques located in various American cities and accessible through a map of the United States.

RECENT PUBLICATIONS BY THE AKPIA FACULTY

THE TOPKAPI SCROLL—GEOMETRY AND ORNAMENT IN ISLAMIC ARCHITECTURE Gulru Necipoglu



The Topkapi Scroll: Geometry and Ornament in Islamic Architecture

Gulru Necipoglu, *The Getty Center for the History of Art and the Humanities, Santa Monica, CA, 1995.*

Precious few architectural drawings and no other theoretical treatises on architecture remain from the pre-modern Islamic world. One exceedingly rich and valuable source of information, however, is the Timurid pattern scroll in the collection of the Topkapi Palace Museum, examined here by Gulru Necipoglu. In this book, Necipoglu undertakes an in-depth analysis of this unusual pattern scroll and sheds new light on architectural design in the Islamic world between the tenth and sixteenth centuries. She also makes an insightful comparison between the Islamic understanding of geometry and that found in medieval Western art.

Oleg Grabar, the eminent historian of Islamic art, characterizes Necipoglu's book as "meticulously researched, intelligently put together, and imaginatively conceived—a masterpiece that establishes our understanding of why geometry became so important in Islamic art."

This large-format volume, the inaugural publication in the Sketchbooks & Albums series, reproduces the scroll's 114 patterns entirely in color. It also includes an extensive catalog with illustrations showing how individual patterns were created from incised geometric designs and an essay by architectural historian Mohammad al-Asad which discusses the geometry of the muqarnas and demonstrates how one of the

scroll's patterns could be used to design a three-dimensional vault.

Sefarad, Architettura e Urbanistica Ebraica dopo il 1492, edited by Attilio Petruccioli, *Dell'Oca Editore, Como, Italy, 1995.*

The essays collected in this volume retrace the connection of the complex web of relations created by the Sephardic imagination. The book does not aim to define all the components of the dialectic between the Sephardic world and the local cultures.

The main purpose of the book is to establish whether the sophisticated and cosmopolitan Sephardic culture expressed its own architectural and urbanistic tradition prior to the second half of the nineteenth century.

Der Islamische Garten Architektur. Natur. Landschaft, Edited by Attilio Petruccioli, *Deutsche Verlags-Anstalt, Stuttgart, 1995.*

Compared to the studies on Western gardens the Islamic garden is a relatively unknown phenomenon. After the pioneering studies by C. M. Villiers-Stuart, Stella Crowe, Donald Wilber, and Richard Ettinghausen, this book aims to introduce new parameters, such as the relation between garden

and territory, garden and agriculture, and the construction of the typological processes for the garden.

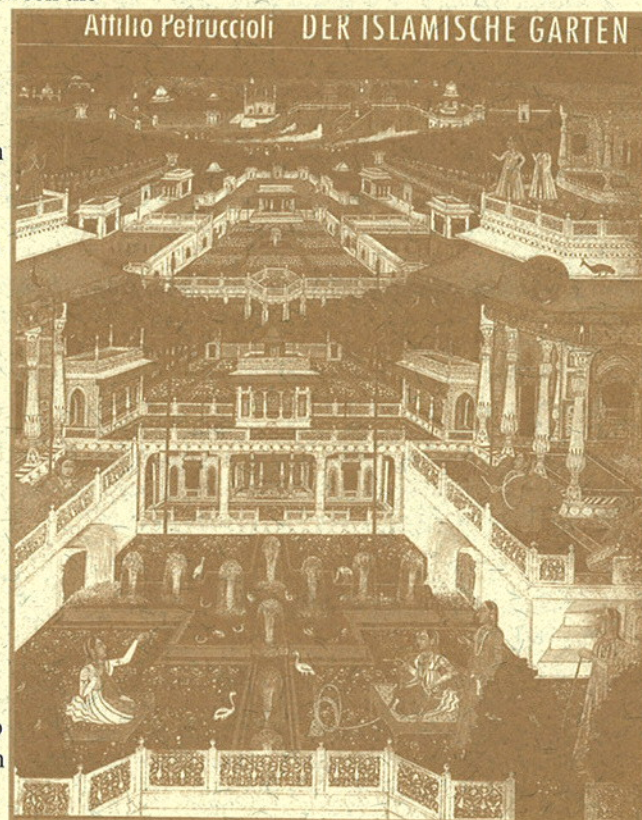
It ends with a reappraisal of the role of the paradise garden and excessively simplistic notions like the so-called *chaharbagh*.

The Citadel of Cairo: A New Interpretation of Mamluk Architecture Nasser O. Rabbat, *E. J. Brill, Leiden, 1996.*

This study of the citadel reconstructs its architectural history within the urban context of Cairo and the wider framework of Ayyubid and Mamluk institutions, polity, society, and tastes, and it proposes new interpretations of the most significant elements in Mamluk royal architecture.

"Far more than just a chronology of architectural remains, Rabbat's book is an exploration into the very fabric of Mamluk culture, written in the best historian tradition." Yasser Tabbaa, *ARS Orientalis*, 26, 1996.

"The great merit of this book is its approach, which always connects the architecture with its social and historical setting, seeking the function it was created to fulfill and the circumstances that accompanied its evolution, making it intelligible and interesting," Doris Behrens-Abouseif, *Mamluk Studies Review*, 1997.



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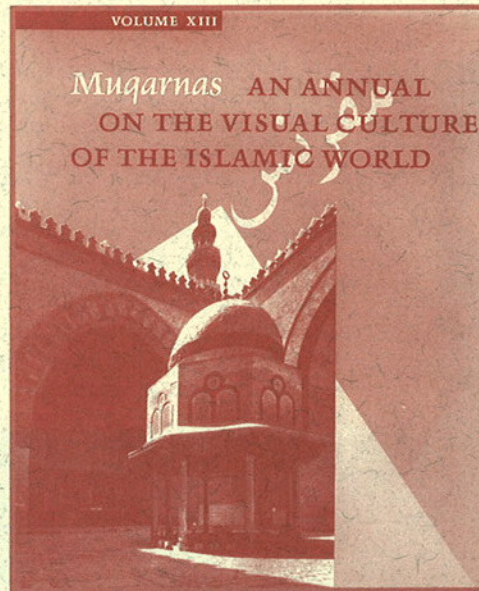
Muqarnas, An Annual on the Visual Culture of the Islamic World, Volume 13, edited by Gülru Necipoglu, E. J. Brill, Leiden, 1996.

Contributors include: Oleg Grabar, "Michael Meinecke and His Last Book"; Thomas Leisten, "Mashhad al-Nasr: Monuments of War and Victory in Medieval Islamic Art"; Jere L. Bacharach, "Marwanid Umayyad Building Activities: Speculations on Patronage"; Nasser Rabbat, "Al-Azhar Mosque: An Architectural Chronicle of Cairo's History"; Howyda N. Al-Harithy, "The Complex of Sultan Hasan in Cairo: Reading Between the Lines"; Nuha N. N. Khoury, "The Meaning of the Great Mosque of Cordoba in the Tenth Century"; Michael Cooperson, "Baghdad in Rhetoric and Narrative"; Aptullah Kuran, "A Spatial Study of Three Ottoman Capitals: Bursa, Edirne and Istanbul"; Filiz Cagman and Zeren Tanindi, "Remarks on Some Manuscripts from the Topkapi Palace Treasury in the Context of Ottoman-Safavid Relations"; Yildirim Yavuz, "The Restoration of the Masjid al-Aqsa by Mimar Kemalettin (1922-26)"; Anthony Welch, "A Medieval Center of Learning in India: the Hauz Khas Madrasa in Delhi"; Alpay Ozdural, "On Interlocking Similar or Corresponding Figures and Ornamental Patterns of Cubic Equations."

Gardens in the Time of the Great Muslim Empires, Theory and Design. Supplement to the Muqarnas, An Annual on the Visual Culture of the Islamic World, Volume VII, edited by Attilio Petruccioli, E. J. Brill, Leiden, 1997.

Interest in the Islamic garden has increased considerably in the past years. This volume collects eight papers from a conference held at MIT in 1995 and two additional papers especially written for the book.

Contributors include: Mirka Benes, "The Social Significance of Transforming the Landscape at the Villa Borghese, 1606-30: Territory, Trees and Agriculture in the Design of the First Roman Baroque Park"; Gülru Necipoglu, "The Suburban Landscape of Sixteenth-Century Istanbul as a Mirror of Classical Ottoman Garden Culture"; Mahvash Alemi, "The Royal Gardens of the Safavid Period: Types and Models"; R.D. McChesney, "Some Observation on Gardens and its Meanings in the Property Transactions of the Juyburi

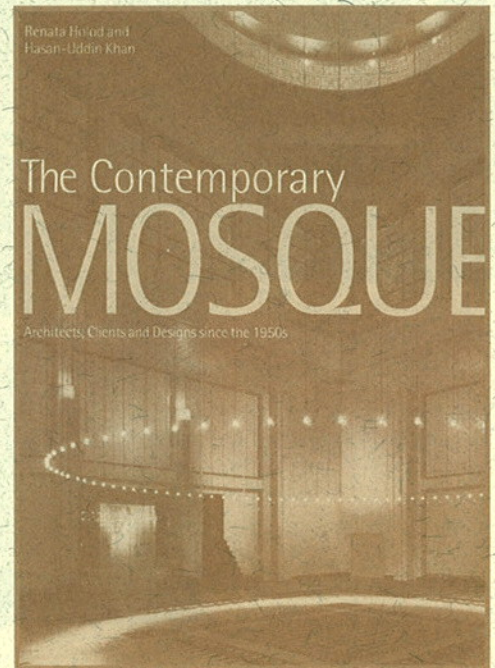


Family in Bukhara, 1544-77"; Maria Eva Subtelny, "Agriculture and the Timurid Chaharbagh: the Evidence from a Medieval Persian Agricultural Manual"; Gauvin Bailey, "The Sweet-Smelling Notebook: An Unpublished Mughal Source on Garden Design"; Ebba Koch, "The Mughal Waterfront Garden"; Abdul Rehman, "Garden Types in Mughal Lahore according to Early Seventeenth-Century Written and Visual Sources"; D. Fairchild Ruggles, "Humayun's Tomb and Garden: Typologies and Visual Order"; James L. Westcoat, Jr., "Mughal Gardens and Geographic Sciences, Then and Now."

Muqarnas, An Annual on the Visual Culture of the Islamic World, Volume 14, edited by Gülru Necipoglu, E. J. Brill, Leiden, 1997.

Contributors include: Stephen Vernoit, "The Rise of Islamic Archaeology"; Doris Behrens-Abouseif, "The Lion-Gazelle Mosaic at Khirbat al-Mafjar"; Francisco Prado-Vilar, "Circular Visions of Fertility and Punishment: Caliphal Ivory Caskets from al-Andalus"; Avinoam Shalem, "Jewels and Journeys: The Case of the Medieval Gemstone Called al-Yatima"; F. B. Flood, "Umayyad Survivals and Mamluk Revivals: Qalawunid Architecture and the Great Mosque at Damascus"; Aysil Tükel Yavuz, "The Concepts that Shape Anatolian Seljuq Caravanserais"; Amy Singer, "The Mulknames of Hürrem Sultan's Waqf in Jerusalem"; Klaus Kreiser, "Public Monuments in Turkey and Egypt, 1840-1916"; Karin Ruhrdanz, "About a Group of Truncated Shahnamas: A case Study in the Commercial Production

of Illustrated Manuscripts in the Second Part of the Sixteenth Century"; Salome Zajadacz-Hastenrath, "A Note on Babur's Lost Funerary Enclosure at Kabul"; Ebba Koch, "Mughal Palace Gardens from Babur to Shah Jahan (1526-1648)"; Anthony Welch, "The Shrine of the Holy Footprint in Delhi"; and Timothy Insoll, "Mosque Architecture in Buganda, Uganda."



Contemporary Mosque, Architects, Clients and Designs Since the 1950s

Renata Holod and Hasan-Uddin Khan, Rizzoli International, New York, 1997

The book features over 70 mosques built since the 1950s throughout the Islamic world and for Muslim communities in other countries. Traditionally the mosque is the first permanent structure to be built in a Muslim community, serving as its physical and spiritual center. Since the end of the colonial era and the creation of independent Muslim nations, a significant number of new mosques have been built throughout the Islamic world and in the West many have been built to serve the communities whose growing numbers now make Islam the second largest religion in North America.

The *Contemporary Mosque* presents a beautifully illustrated look at the current state of the art in this traditional building-type which has been interpreted afresh by some of the world's most prominent architects. It is a fascinating book for professionals and students, and anyone interested in the physical expression of Islam in the modern world.

AKPIA 1997 FALL RECEPTION



Above: (from left) Merrill Smith, Reinhard Goethart, and Margaret Sevcenko.

On September 29th an evening social was held at the MIT Emma Rogers room. We thank MIT President Vest's office for the use of the facility which permitted the reunion of over 70 AKPIA colleagues. Over dinner and conversation, past and present faculty, students, committee members, and staff had a chance to mingle in the first AKPIA community event of its kind in over three-and-a-half years. Thanks to Acting Director Petruccioli's desire to bring so many of us together in the true spirit of *comune*, the occasion proved to be a great success.



On right: (from left) Mark DeLancy, Zeynub Yurekli, Yonca Kosebay and Shirine Hamadeh

PAKISTAN'S NEXT FIFTY

Recent AKPIA graduate Zarminae Ansari has initiated a workshop/studio proposal: "*The Next Fifty: A Proposal to Research, Document and Conserve Pakistan's Disappearing Architectural Heritage.*" This project is designed to answer many questions on architectural heritage through the initiation of new scholarship. She has proposed an intensive seminar and lecture series in Pakistan for students from local institutions who will conduct fieldwork with AKPIA students. This effort will provide a new generation of architects and conservationists with the theoretical and methodological tools to address issues surrounding the loss of traditional architecture and urban fabric. The project will seek to publish its research for other similar projects and researchers in the years to come.



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