



AKPIA

newsletter

AKPIA-MIT SUMMER '98 FIELD WORKSHOPS

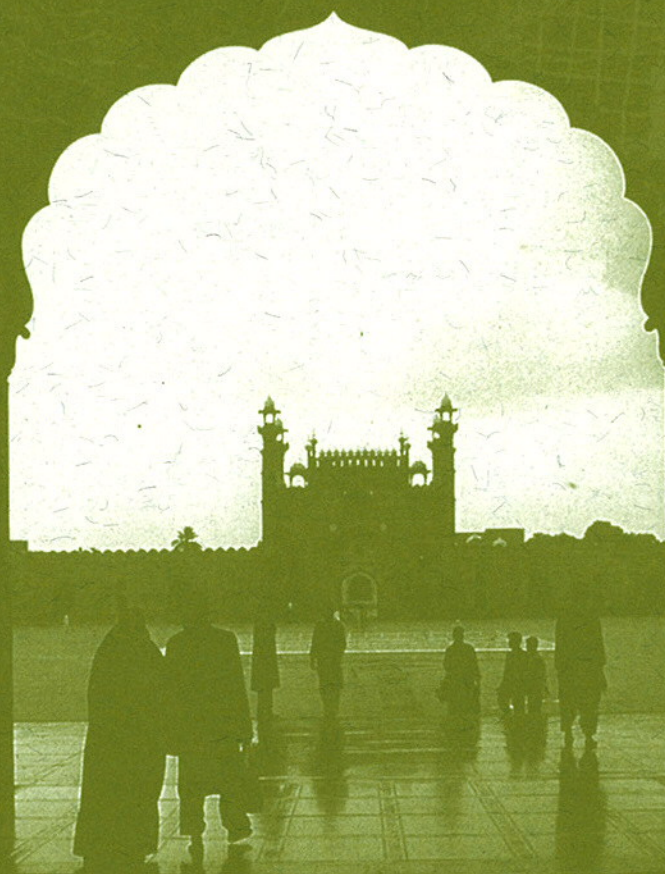
In the summer of 1998, AKPIA/MIT organized fieldworks in Italy, Morocco, and Pakistan, to provide students with on-site instruction in the built landscape, typology, and urban morphology.

Aga Khan professor Attilio Petruccioli oversaw the three workshops, coordinating with colleagues from a broad swath of institutions to provide a rigorous and meaningful experience.

The detailed report follows on page 8.



Left: Collage from the Summer Workshops Exhibition held at MIT. In the background is a drawing from the Italy workshop and in the lower end is a view of the gate of Badshahi Masjid, Lahore. Top: Elevation of a house in the walled city of Peshawar - drawing made by the student participants of the Pakistan workshop.



AKPIA INTERVIEW

Attilio Petruccioli joined the MIT faculty as the Aga Khan Professor of Islamic Architecture in 1994. After four and a half years in that capacity and as Director of the Aga Khan Program, he has returned to Italy to teach at the University of Bari. Professor Petruccioli enriched the program immeasurably with his network of experts throughout the Islamic and Western worlds, and with his insistence on the value of in-depth on-site fieldwork for students of architecture. Attilio's warning to students considering accompanying him on the fieldworks, "Lazy people with scarce physical makeup are discouraged from applying" could be applied to his demand for intellectual rigor as well. The Program will miss Professor Petruccioli's infectious enthusiasm and his wide-ranging scholarly pursuits. Before Professor Petruccioli's departure, he and AKPIA Assistant Director Alberto Balestrieri sat down to talk.

Continued on page 11

EXHIBITIONS AT THE SACKLER

The Department of Islamic and Later Indian Art at the Harvard University Art Museum's Arthur M. Sackler Museum had a busy and very productive year which included the arrival of Mary Anderson McWilliams to serve as associate curator and department head, and the appointment of Rochelle Kessler as assistant

curator, having served as acting assistant curator for the previous year and a half. Beginning in the late summer of 1997, three in-house exhibitions were organized: *Shadows of God on Earth: Arts of the Ottoman, Safavid, and Mughal Dynasties*;

Rasika, the Discerning Connoisseur: Indian Painting from the John Kenneth Galbraith

Collection; and *The Art of Kotah* at Harvard. Two highly successful loan exhibitions were mounted: *Gods, Kings, and Tigers: The Art of Kotah*, and *Princes, Poets & Paladins: Islamic and Indian Art* from the Collection of Prince and Princess Sadruddin Aga Khan. In conjunction with *Princes,*



Poets & Paladins, Sheila Canby, Assistant Keeper, Department of Oriental Antiquities at the British Museum and the exhibition's curator, gave a lecture at the opening festivities, and a series of gallery talks were given over the summer of 1998 by Mary McWilliams, Rochelle Kessler, and David Roxburgh, assistant professor in the Department of the History of Art

and Architecture. The exhibition was met with great enthusiasm by students, academic colleagues, and the general public and was rated as one of the top ten exhibitions of 1998 by The Boston Globe. Thanks to the generosity of Prince Sadruddin Aga Khan, permission was given to photograph many of the

works from the exhibition in slide format to be housed in Harvard's Visual Collections of the Fine Arts Library for use by students and faculty conducting research, lectures, and classroom presentations. This project was partially funded AKPIA/Harvard.

Attributed to Muhammada 'Ali, "A Noble Hunt," Mughal India, c. 1610. Collection of the Prince and Princess Sadruddin Aga Khan. Photo courtesy: Arthur Sackler Museum, Harvard University Art Museums, Cambridge.

FACULTY RE

Harvard Aga Khan Professor of Islamic Art and Architecture **Gülru Necipoglu** is nearing the completion of an international group project on portraits of the Ottoman sultans. The project was organized by Professor Hans-Georg Majer at the University of Munich and funded by the Thyssen Foundation. The nine members have been meeting regularly over the years in Venice, Oxford, Budapest, Istanbul and Ankara to study relevant collections. Professor Necipoglu's assignment for the final publication, in addition to catalogue entries on Ottoman and European images of sultans Osman I through Murad II, and Selim II, is an essay on "Word and Image in Portraits of the Ottoman Sultans." It will be discussed along with other contributions in September before 1999 publication.

Professor Necipoglu's work on the 16th-century Ottoman chief architect Sinan and his patrons will be completed during her 1998-99 sabbatical year. Her research in Ottoman archives, manuscript libraries, and the Directorate of Waqfs, along with her fieldwork surveys of extant buildings and recording inscriptions in the Balkans, Turkey, and the Arab world, has already been completed. Her work on Sinan was incorporated into her spring proseminar at Harvard, in which student presentations covered Ottoman architecture between the 14th and 19th centuries.

This book will present her interpretation of the oeuvre of Sinan, who between 1538 and 1588 codified what is known today as the classical style. The development of this style is generally traced by correlating the monuments he built with the various stages of his career. Sinan's linear stylistic development, culminating in the attainment of a perfectly centralized space in the Selimiye Mosque in Edirne, is what accounts for its modernist construct. Professor Necipoglu argues that the variegated designs of Sinan's monuments, which defy

FROM THE DESK

This year's Newsletter focuses on the current research activities of our faculty, students and associated colleagues. The broad range of Islamic art and architectural study at AKPIA remains unique not only because of the wealth of our two sister institutions and current participants but also due to the richness of a diverse international network of colleagues over the past 20 years. To mark our 20th anniversary we are planning a special Fall 99 Newsletter. We invite alumnae and associated colleagues to solicit articles in the form of AKPIA memoirs or stories reflecting their Program participation. Submissions may be from 100 to 250 words accompanied by annotated visuals. Please submit your text in electronic format whenever possible.

*Encouraging your participation,
Alberto Balestrieri, AKPIA Assistant Director*

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SEARCH AT AKPIA/HARVARD

linear chronological developments, imply the concept of "decorum," or appropriateness, in terms of the relative social status of patrons, both men and women. Through the codification of a stratified system of architectural signification, the gendered status hierarchies of the Ottoman ruling elite were so visually expressed. The book will be illustrated with groundplans and axonometric drawings of Sinan's major monuments drawn by the architect Arben Arapi. These will be complemented by maps of the Ottoman empire and its capital Istanbul, indicating the sites of buildings, prepared by Ahmet Ersoy.

Grabar and Michael Cook, *Geometry and Islamic Visual Culture*, and was invited to make critical closing comments. In April she participated in a conference on Ottoman law, organized at the Harvard Law School by Cemal Kafadar and Frank Vogel, as discussant of paper by Tulay Artan, "Ottoman Law, Material Culture, and Conspicuous Consumption." Her article "The Suburban Landscape of Sixteenth-Century Istanbul as a Mirror of Classical Ottoman Garden Culture" appeared in *Gardens in the Time of the Great Muslim Empires: Theory and Design*, Attilio Petruccioli (Leiden, 1997).

(Royal Ontario Museum, Toronto). All three will be published within the next year. A different version of one, titled "Disorderly Conduct? F. R. Martin and the Bahram Mirza Album," will appear in *Muqarnas 15* (Fall 1998). This last essay represents the uses of an "archaeological" methodology applied to the study of fifteenth and sixteenth century albums. Close examination of various physical features enabled the reconstruction of an ex-Bahram Mirza album folio (from what are now six separate pieces), as well as the identification of a few more intact folios in American and Turkish collections. Their recontextualization in the album enables a better understanding of its contents when Dust Muhammad assembled it for Safavid prince Bahram Mirza in 1544-45. Professor Roxburgh also organized and chaired a Fall 1997 MESA panel entitled "Architecture and Literary Texts." The panel explored the potential uses and value of poetic and prose texts for the study of Islamic architecture.

Throughout the year Professor Roxburgh's main research and writing focus has been on his sourcebook *Writing Art Histories Under the Safavids: The Album Preface*, a study that will make ten album prefaces available in Persian and English, accompanied by a series of interpretive chapters. It will be published in a *Muqarnas* supplement issue next year. Additional research for the book was completed last summer in Istanbul when Professor Roxburgh edited the album prefaces (all are in Persian), and completed work on insha'/munsha'at (style books for secretaries) manuscripts. He did additional reading and writing in the fall and spring, and in the summer has been devoting himself to the completion of the manuscript as well as some smaller writing projects. His travel plans include a brief trip to Uzbekistan with a group of Friends of the American Research Institute in Turkey. ❀

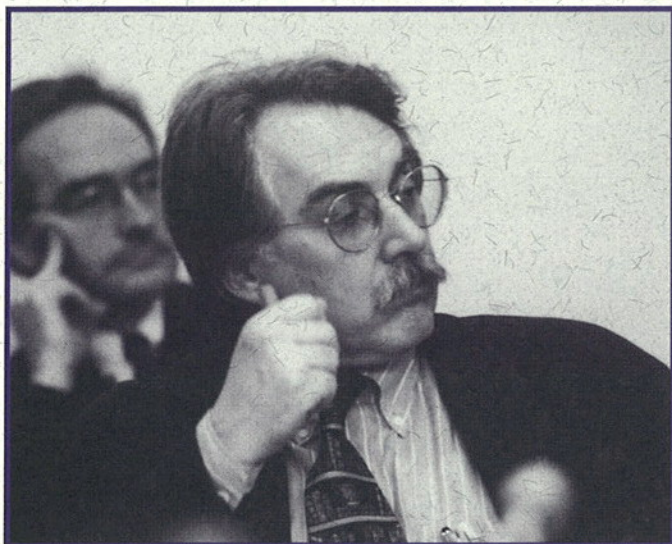


Gülru Necipoglu and David Roxburgh at Ms. Asher's lecture at AKPIA/MIT Spring 98 Lectures. (In the back are Nasser Rabbat and Minakshi Mani).

In October 1997, Professor Necipoglu participated in an international project Portraits of Ottoman Sultans in Istanbul, presented the paper "Word and Image in Portraits of the Ottoman Sultans" and discussed publication of the project next year. She also presented at MIT HTC program her paper "Thoughts on a Late Medieval Pattern Scroll from Iran: Geometry and Ornament in Islamic Architecture." In November 1997 she attended the annual MESA convention, and served as a discussant of a panel organized by David Roxburgh, Literature and Architectural History. In February 1998 she participated as a discussant in a Princeton Institute for Advanced Study workshop organized by Oleg

David Roxburgh, Assistant Professor of the History of Art and Architecture, attended several conferences this year and gave papers at three: "Bahram Mirza and His Collections" for the conference Safavid Art and Architecture (London, British Museum); "Genealogies écrites et peintes: histoire de l'art et biographie dans un album fait pour prince safavide Bahram Mirza" for the conference L'Art Iranien: Hier et Aujour'hui (Strasbourg, Université de Sciences Humaines); and "Disorderly Conduct?: Early Scholar-Collectors and the Istanbul Albums," for the Historians of Islamic Art Majlis conference Exhibiting the Middle East: Objectives and Realities, CAA

FACULTY RESEARCH AT AKPIA/MIT



produced the first of four AKPIA conference proceedings, *Typological Process and Design*, held at MIT in March 1995; has prepared for publication volume two, *Rethinking the 19th Century City*, a 1996 AKPIA conference; and is presently completing volume three, *Bukhara: The Source, the Myth, the Architecture and Urban Fabric*, MIT 1996. He is continuing work on

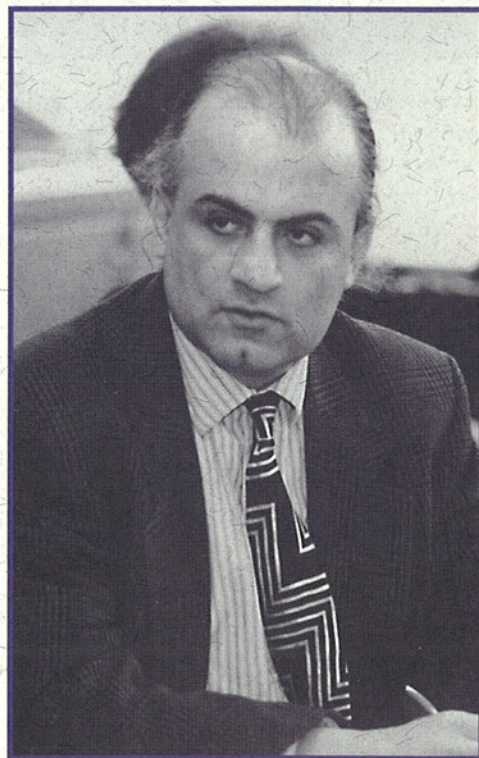
Over the past year MIT Aga Khan Professor and Acting Director **Attilio Petruccioli** attended several conferences, symposia and seminars, including: Fourth International Seminar on Urban Form, (Urban Morphology Research Group, Univ. of Birmingham, UK); V Incontro di Studio, (International Center for the Study of Regional and Urban Evolution), Pienza, Italy; Transformations of Middle Eastern Natural Environments: Legacies and Lessons, (Council on Middle East Studies), Yale Univ.; Culture and Identity of the Mediterranean, Memory and Making, (Forum for Mediterranean Cultures), Jerusalem; the Fifth Colloquium on Architecture and Behavior –Architectural Knowledge and Cultural Diversity, Ascona; "Islam and Ecology," (Center for Study of World Religions), Harvard; and New Town: Morphogenesis and Development, (International Seminar on Urban Form), Paris. Professor Petruccioli lectured at the University of Pennsylvania and the University of Lund, Sweden.

Professor Petruccioli's article, "Analisi del processo di parcellizzazione nello sviluppo urbano, Il caso di Boston," co-authored with Paolo Carloti, appeared in the January-February 1998 issue of *Paesaggio Urbano*. He published "Reflissioni su di un maestro," an article on Hasan Fathy in the February 1998 *Casabella*. As Editor-in-Chief, he

his own book tentatively entitled *After Amnesia: Learning from the Islamic Mediterranean Fabric*, which has appeared in a provisory review edition. The result of his thirty years of research performed throughout the Mediterranean basin, Middle East and South Asia on building type, typology, and the connective tissue of urban morphology (i.e., city, monument, and site) this work applies new paradigms to our understanding of typological processes.

Nasser Rabbat, HTC Associate Professor of the History of Architecture and the Aga Khan Career Development Professor, has been teaching lecture courses on religious, civic, and residential architecture in the Islamic world, a course on the architecture of Cairo, another one on Islamic architecture and the environment, and seminars on Islamic urbanism, cultural signification in architecture, and on Orientalism and representation (with S. Bozdogan). He is currently working on two book projects focusing on the historiography of the Mamluk period. The first is a critical study of one of the most original interpreters of cities and buildings in the medieval world, al-Maqrizi, and his famous book, *al-Khitat*, which constitutes the primary source for the study of pre-modern Cairo. The study is tentatively entitled, *Historicizing the City: The Significance of Maqrizi's Khitat of Cairo*. The second project is a study of

how the image of the Mamluks, the red-outable slave-elite who ruled the Eastern Mediterranean from the thirteenth to the sixteenth century, was created in various media, literary, artistic, and architectural. It is tentatively entitled, *Shaping the Mamluk Image: The Scope of the Sources*. Rabbat is also pursuing two other research topics: the survival of classical architectural traditions in the early Islamic period, and the work of British and French architects in the Middle East in the nineteenth century. He recently contributed the following essays: "The Interplay of History and Archaeology in Beirut," in *Projecting Beirut: Episodes in the Construction and Reconstruction of the Modern City*, Peter G. Rowe and Hashim Sarkis, eds. (Munich; London; New York: Prestel, 1998); "Mamluk Artists and Society: The Perspective of the Sources," (*Journal of Architectural Education*, Sept. 1998); "The Iwan: Its Spatial Meaning and Memorial Value," (*Bulletin d'Etudes Orientales*, 44 1997); "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); "The Formation of the Neo-Mamluk Style in Modern Egypt," (Essays Presented to Stanford Anderson on his Sixty-Second Birthday, 1997) and written several entries on architectural terms for the *Encyclopaedia of Islam*, the *Encyclopaedia of the Qur'an*, and *A Guide to the Late Antique World*. Since May 1998, he has been regularly contributing two essays a month to the international Arabic daily "al-Hayat" on themes ranging from monuments and memory, to excavation and restoration projects in various sites in the Arab world, to book, exhibition, and film reviews. He spent the spring semester 1997 as a visitor at The Institute for Advanced Study, Princeton. In 1997-98, he gave lectures at UCLA, New York University; the University of St. Andrews, Scotland; the American University of Beirut, Lebanon; The Dar al-Athar al-Islamiyya, Kuwait; Granada, Spain; the University of Tokyo, Japan. He also participated in several symposia at MIT and Harvard University.



MIT Associate Professor **Sibel Bozdogan** is currently engaged with three projects related to her larger interest in issues of modernity, modernization and modernism in non-western contexts. First, she is completing her work, *Modernism and Nation-Building: Turkish Architectural Culture in the 1930s*. Based on a survey of the profes-

sional, official and popular publications of the time, this work investigates the role of architecture in the construction of a modern national identity in Turkey. It identifies the accomplishments, as well as the inherent contradictions, biases and exclusions, of an architectural discourse that claimed to be "modern" and "national" at the same time, defining both of these terms in accordance with the larger project of nation-building under the auspices of the Kemalist state.

She is pursuing a joint series editorship with Professor Resat Kasaba of the University of Washington. Tentatively entitled *Modernity and National Identity*, the series will look at the social, cultural and architectural manifestations of national identities and the way they are constructed, transformed and/or contested in the modern world. Manuscripts will address these topics from an interdisciplinary and trans-regional perspective, with a particular focus on architecture, urbanism and public space. Draft proposals are currently being reviewed. Professor Bozdogan's manuscript is expected to appear as the first title in the series.

She will be chairing the "Mediterranean or Arab? Politics of Architecture in the Making of the Modern Middle East," panel at the MESA annual convention, Chicago, December 1998. It will focus on the appreciation and appropriation of the local vernacular architectures of the Eastern Mediterranean and North Africa as instruments of colonial and/or nationalist politics in the 20th century. Papers will be presented by four HTC PhD candidates: Maha Yahya and Pani Pyla (AKPIA) and Alona Nitzan-Shifan and Brian McLaren (AKPIA Travel Grant recipients).

MIT Visiting Associate Professor **Hasan-Uddin Khan** conducted simultaneously a workshop at MIT and an advanced studio at Roger Williams University in the spring semester. The workshop and studio dealt with the redevelopment and adaptive re-use of the historic 19th-century Cambridge

Public Library. They explored the aspects of materials, scale, and landscape in relationship to conservation and site issues and the architectonics of monument, memory, and urbanism. The firms of Ann Beha and William Rawn Associates, historic preservationist Karen Jessup and landscape architect Ellen Deming participated in workshops. Students researched and produced designs, terminating in a joint, one-day final review involving MIT and RWU faculty, other external critics and practicing architects.



Professor Khan's *International Style: Modernist Architecture from 1925 to 1965* (Taschen) was published in Spring 1998, appearing in English, German and French. This book follows the development of modern architecture from the Bauhaus and Le Corbusier to building in its manifestations in Asia and South America, focusing also on architecture that transcended the boundaries of place, thereby becoming international in nature. Professor Khan's research on contemporary architecture in the Middle East will also appear in a series on 20th-century world architecture, co-edited by Zhang Qinnan and Kenneth Frampton, to be published by the Chinese Association of Architects for the 1999 UIA Congress in Beijing. He presented "Architecture of Islam: Responsibility and the Natural Environment" as one of the three plenary papers at the May 1998 Islam and Ecology conference at Harvard University's Center for World Religions with conference proceedings to appear in 1999. ☸

AKPIA HARVARD LECTURE SERIES AND VISITORS

Professor Necipoglu sponsored a number of speakers for the "**Friends of Islamic Art Lecture Series.**" Post-doctoral Research Fellows who contributed lectures in their areas of specialization were **Barry Flood**, **Nebahat Avcioglu**, **Anatol Ivanov**, and **Nurhan Atasoy**. This series also included the following distinguished speakers: **Klaus Kreiser**, **Tulay Artan**, **Ebba Koch**, **Serpil Bagci**, **Said Mouline**, **Renata Holod**, and **Serafin Moralejo**. Other post-doctoral Research Fellows were **Abdul Rehman** and **Ruba Kana'an**.

AKPIA HARVARD VISITOR BRIEFS

Finbarr Barry Flood, an independent scholar from Edinburgh, Scotland, spent the summer and fall of 1997 on projects whose common theme was the reconfiguration of architectural idioms at the intersection between an emerging and an established culture: Umayyad and Byzantine in one case; the Ghurid culture of Afghanistan and the Hindu and Buddhist cultures of northwest India in the other. He finished two studies on Umayyad architecture and its ornament--the first reconstructing a lost vine frieze surrounding the haram of the Umayyad Mosque in Damascus; the second on medieval clocks of the Damascus Mosque--both of them segments of a larger study on the building program of the Caliph al-Walid. He then embarked on the study of a medieval tomb near Muzaffargarh in

the Punjab, a synthesis of Hindu-temple and Afghan-funerary architecture, which resulted in a lengthy article for publication.

Abdul Rehman, a Fulbright Fellow affiliated with the Aga Khan Program at Harvard, from the University of Technology and Engineering in Lahore, Pakistan, continued his work on Mughal gardens, concentrating on the information that can be extracted regarding their design and development from Mughal miniature paintings. He also organized the two-week workshop for M.I.T. students that took place in Peshawar, Pakistan, Summer 1998.

Ruba Kana'an, who recently completed her Ph.D. at Oxford University, has been working on a series of lectures for a course she will teach next year on Ottoman architectural history in Bilad al-Sham at Oxford as a Barakat Foundation Fellow. These lectures will take up themes such as the Ottoman-Syrian style; religious, secular, and provincial architecture; trade and urban development; Ottoman reforms; and the post-Tanzimat ethos. She has also begun work on a longer study of the Suleymaniye mosque in Damascus, analyzing how the local building style relates to the classical style of Sinan developed in the capital.

Nebahat Avcioglu, a recent Ph.D. from Cambridge University, has been working on a book tentatively entitled *Visual Narratives of Orientalism in the English Enlightenment: Oriental Architecture from Travel Fiction to Building Fact*, which will be published by Cambridge University Press. Two preliminary studies, one on the introduction of Turkish baths in Britain in the nineteenth century, the other on images of the Ottoman in the frontispieces of 17th-cen-

tury European travel literature, are in progress. In the summer she will work on the Turkish aspects of two English gardens, Kew and Vauxhall, as a summer fellow at the Harvard Research Center at Dumbarton Oaks in Washington, D.C. She has been awarded a Barakat Foundation Fellowship at Oxford University for the next two years, during which she hopes to complete these projects.

Anatol Ivanov, Head of the Oriental Department at the Hermitage, St. Petersburg, devoted his time to research on a puzzling settlement, the village of Kubachi, in the Daghestan Republic of the Russian Federation. Today it is known as a village of hereditary jewelers, many of whom have collections in their houses of Islamic, mainly Persian, objects, a number of which have made their way into museum and private collections in Russia and Europe. Its origins remain mysterious, however. The etymology of its name suggests it began as a center for making armour. Its medieval inscriptions are all in Arabic, and early gravestones found there suggest that it has been Muslim since the 14th century. Some early reliefs bear a strong resemblance to those of the Seljuq sultanate. What connection this remote mountain village might have had to the Seljuqs is difficult to imagine, however, though local legends do suggest sources so these and other puzzles that Dr. Ivanov uncovered in his study of this fascinating town have yet to be solved.

Nurhan Atasoy, Assistant Dean at Maltepe University, Istanbul, worked with two colleagues, Walter Denny, University of Massachusetts, and Louise Mackey, textile curator at the Royal Ontario Museum, Toronto, toward the completion of a book on Ottoman luxury textiles which is soon to be published. She also did some preliminary research on Ottoman imperial tents, a subject she plans to develop in the future. ☞



From the AKPIA gathering at Prof. Necipoglu's house: (standing from left) Margeret Sevensco, Abdul Rehman, Nurhan Atasoy, David Roxburgh, (sitting from left) Ruba Kana'an, Nebahat Avcioglu, and Gulru Necipoglu.

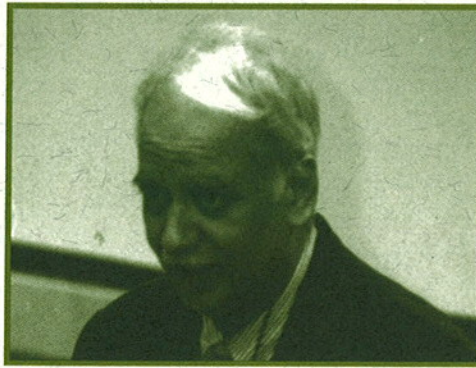
AKPIA MIT LECTURES AND ROUNDTABLES

THE 1997-98 MIT LECTURE SERIES

was organized by Professor Attilio Petruccioli. The fall series included talks by Vivek Nanda (Univ. of Cambridge), Samer Akkach (Univ. of Adelaide), Doris Abouseif (Harvard's Graduate School of Design), Abdul Rehman (Univ. of Technology and Engineering, Lahore, Pakistan), Harvard Aga Khan Professor Gülru Necipoglu, Shawkat Toorawa (Univ. of Mauritius), and Claudio D'Amato. In addition, in October, students who received AKPIA travel grants or participated in AKPIA fieldwork made presentations on their summer research. The semester concluded with a roundtable on the "Dead Cities of the Limestone Massif in Syria," the culmination for the examination of the subject in both the eponymous course and a summer 1997 fieldwork in Syria.

For the SPRING 1998 MIT LECTURE SERIES

Professor Petruccioli and Shakeel Hossain introduced a thematic lecture series in conjunction with their course on Indo-Islamic architecture and urbanism. Speakers for this series included Loyal Rue (Harvard Center for the Study of World Religions), Edwin Bryant (Harvard), Samina Qureshi (Sheppard and Qureshi Associates), Rochelle Kessler (Harvard's Sackler Museum), Jan Pieper (Univ. of Aachen), Omar Khalidi (MIT), Mahvash Alemi (Univ. of Pescara,



Professor Gulzar Haider

Italy), Frank Korom (Museum of New Mexico), Peter Chelkowski (New York Univ.), Catherine Asher (Univ. of Minnesota), Gulzar Haider (Carleton Univ. of Canada), Noman ul-Haq (Rutgers Univ.), and Hasan-Uddin Khan of MIT. The lecture series and course wrapped up with a roundtable entitled "The Sacred in Contemporary Architecture and Urbanism," featuring Rupinder Singh and Kazi Khaleed Ashraf along with Shakeel Hossain.

Other SPRING 1998 LECTURERS

at MIT included Said Mouline of the Moroccan Ministry of Housing, who presented a roundtable on Preserving the Urban Moroccan Heritage; Dwight Reynolds (Univ. of California, Santa Barbara), who presented "A Living Oral Tradition from the Arab World;" visiting scholar Valerie Gonzalez (Univ. of Marseille-Luminy), who spoke on the "Problem of Representation in the Art of the Alhambra;" Alpay Ozdural (Eastern Mediterranean Univ., North

Cyprus), who spoke on "A Practical Method of Teaching Geometry to the Architect-Artisan in the Medieval Islamic City;" and Francoise Choay (Sorbonne), who lectured on "Preservation of Urban and Architectural Heritage: A Societal Problem" and participated in a roundtable on urban preservation and historic value with MIT faculty.

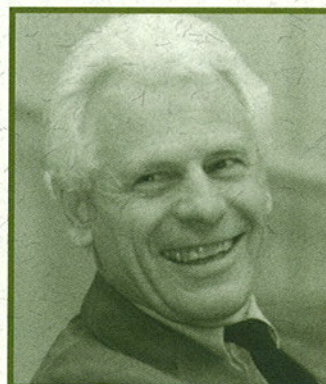
AKPIA MIT VISITOR BRIEFS



Professor Emeritus Francoise Choay of the Sorbonne, Paris VIII and Cornell University, lectured in April at MIT. She spoke on "The Architectural and Urban Historical Heritage as a Problem of Society."

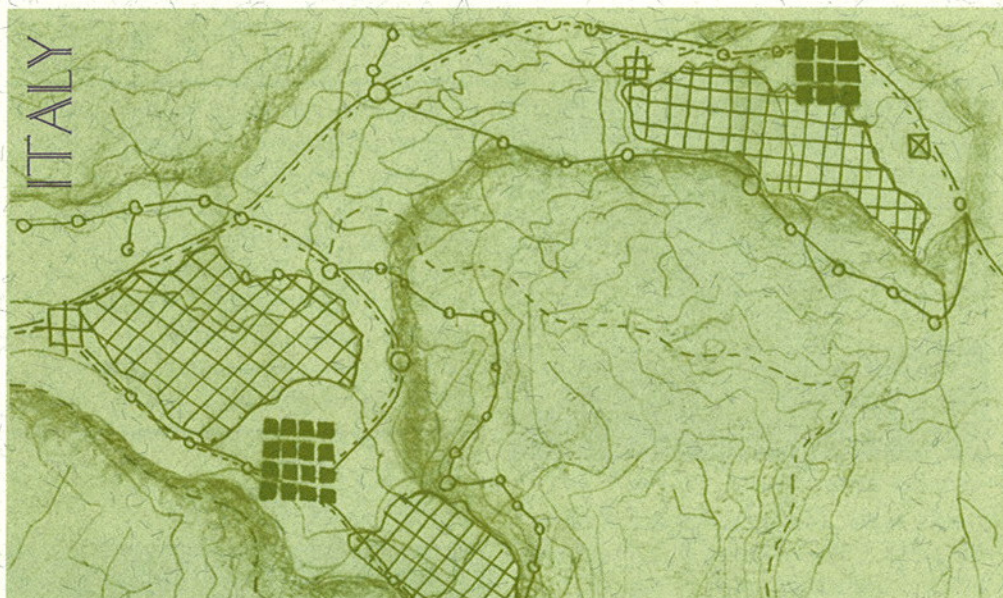
Leaving aside all practical issues, Professor Choay approached our historical heritage as part of the anthropological problems raised by the globalization of the present world. She based her demonstration on an analysis of the 'patrimonial inflation' at work since the late 50s that now concerns millions of people all around our planet. She contrasted this new situation with the various stages of the history of historical monuments and heritage since their invention in quattrocento Europe, and she evidenced a fundamental connection between this inflation and the synchronic opening of the electronic era, marking a prosthetic revolution in the field of techniques. Choay's choice of the adjective 'prosthetic' is meant to point out how our

Continued on page 17



From left: Rupinder Singh, Kazi Khaleed Ashraf, and William Porter at the "The Sacred in Contemporary Architecture and Urbanism" roundtable discussion.

Professor Peter Chelkowski



Students' drawing from the Italy workshop

The 1998 summer school of landscape was organized by the AKPIA/MIT and the Centro Studi del Territorio "Luigi Vagnetti" directed by Professor Alessandro Giannini. It was conceived as an intensive course of training for



Students doing field work in Italy

The AKPIA/MIT Morocco fieldwork in Fez consisted of four levels of study intended to cast new light on the positive contributions of minor communities to the built Islamic heritage. The focus of the investigation was Fez Jdid's Mellah (Jewish quarter) an integral part of the city's life, largely populated by the Muslim community and which remains an urban fragment with a distinct architectural identity.

In order to comprehend the issues that once related and separated the Muslim from the Jewish quarters, students were asked to analyze and carry out typological studies in the form of analytic sketches and measured drawings of selected structures. Students participated in a dialogue with local profession-

als. The work became more specific when students began measuring and drawing the planimetric urban morphology of the Mellah at a scale of 1:500. This task involved measuring every single building and public thoroughfare at the street level. This documentation was used to analyze the dependence of the built fabric on existing topographies, hydrographic basins, and historical trade routes. Recognizing the value of this documentation the mayor of Fez and local institutions were provided copies. Later work focused on: the domestic architecture of the Mellah, its similarities to the traditional "Arab" house, its formal typology and constructive principles, and environmental solutions to

past and present urban fabric. "As built" plans, sections and axonometrics at a scale of 1:25 were executed for more than 12 residences of various scales and patronages. An understanding of the urban/architectural fabric within a socio-historical context was discussed. Students carried out research in local archives and interviewed many residents to better understand the built context.

AKPIA work was exhibited at the Dar Batha Museum. The opening was attended by the local professional and intellectual community, Mr. Mohammed Fassi Fehri, Governor of the prefecture of Fez-Medina, Mr. Abderrahim Filali

Within the context of a research of Islamic cities around the world, AKPIA/MIT organized a two-week summer workshop in the historic city of Peshawar, Pakistan, in collaboration with the University of Peshawar and the University of Engineering and Technology (UET), Lahore. Other institutions participating in the field studies were National College of Arts (NCA), Lahore; Dawood College of Engineering and



Details of a house in Peshawar, Pakistan workshop

AKPIA students to attain a solid typological method of reading and understanding the landscape that would equip them with a methodological tools applicable to Islamic landscapes of the Mediterranean basin. The basic idea



consisted of the combination of theoretical lectures by Professor Giannini and fieldwork. Students were to verify principles in the surroundings of the Tuscan landscape.

Instead of using cartographic material, the reading of landscape was exercised through intensive site visits and sketching sessions. Valle del Casentino, Poppi, Valtiberina Alta, Sansepolcro, Cortona and Val di Chiana were

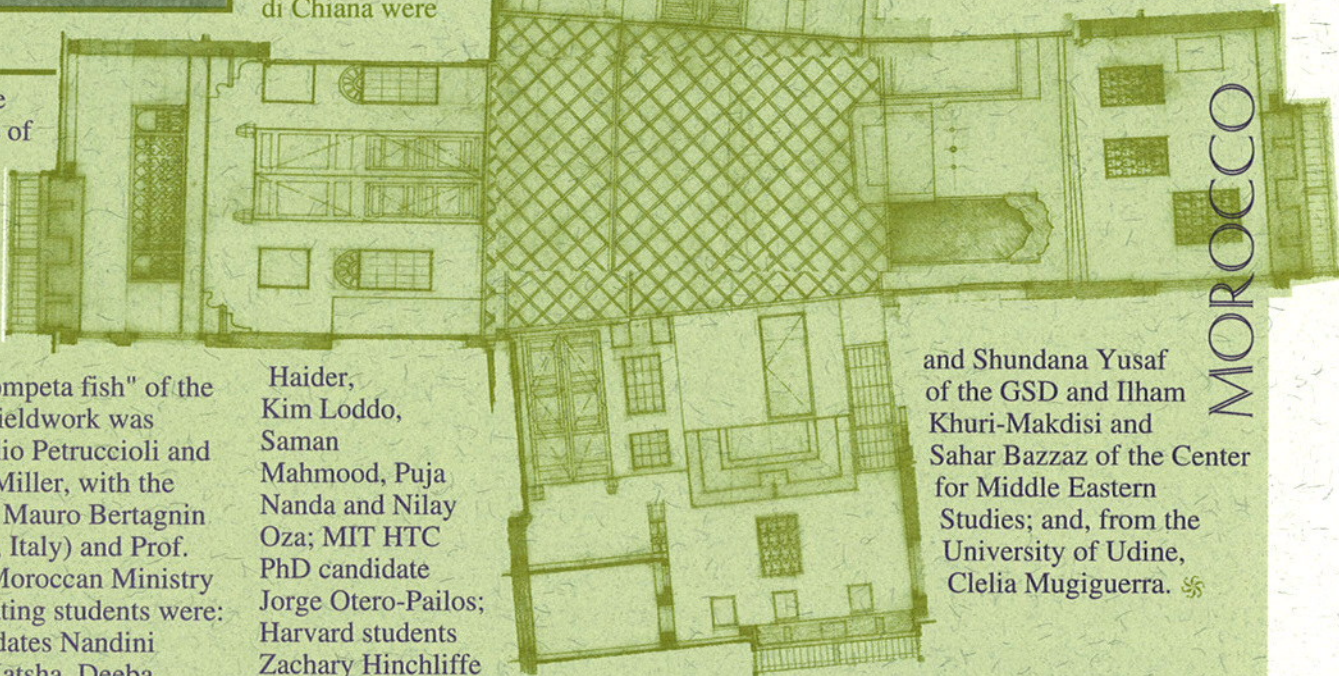
studied by students. A final design exercise, "Fancy Italy," permitted students to apply their skills to a Italian landscape projects. Much of the research approach was based Saverio Muratori's view that architecture is a by-product of the built landscape and the student must retrieve principles of design from the careful reconstruction of the landscape's historical sedimentation. Only then can one grasp a clear understanding of the true typology and typological processes. Those who attended were:

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Baba, President of the Communante urbaine of Fez, and various other state officials. Hospitality was enormously pleasurable and intellectually stimulating. Students experienced the famous "trompeta fish" of the host cook Max. The fieldwork was directed by Prof. Attilio Petruccioli and Harvard Prof. Susan Miller, with the collaboration of Prof. Mauro Bertagnin (Universita' di Udine, Italy) and Prof. Said Mouline of the Moroccan Ministry of Housing. Participating students were: MIT SMArchS candidates Nandini Bagchee, Markus ElKatsha, Deeba

Haider, Kim Loddo, Saman Mahmood, Puja Nanda and Nilay Oza; MIT HTC PhD candidate Jorge Otero-Pailos; Harvard students Zachary Hinchliffe

and Shundana Yusaf of the GSD and Ilham Khuri-Makdisi and Sahar Bazzaz of the Center for Middle Eastern Studies; and, from the University of Udine, Clelia Mugiguerra. ✨



Students' drawing from the Morocco workshop.



Technology, Karachi; and School of Architecture, Ferrara, Italy.

The workshop was held under the leadership of Prof. Attilio Petruccioli. Participating faculty members were MIT Research Associate Shakeel Hossain, Visiting Harvard Fulbright Scholar Abdul Rehman, and UET Professor Yousaf Awan.

In total, four students from MIT, five from Ferrara, 12 from NCA, 10 from UET, and five from Dawood participated in the work-

shop. Markus ElKatsha, Jacob Kain, Zachary Kron, and Luke Young participated from MIT.

Students spent their first few days in Pakistan in Lahore, where they were briefed on previous research projects conducted by the Pakistani colleges and studied the Pakistan Environmental Planning and Architectural Consultants' conservation plan for Lahore's walled city. En route to Peshawar students had the opportunity to view Islamabad.

In late July students arrived in Peshawar and began conducting field studies,

Continued on page 20

ACTIVITIES OF THE AKPIA LIBRARIES

HARVARD AGA KHAN DOCUMENTATION CENTER FOR ISLAMIC ARCHITECTURE

Cataloguer of Islamic Art **Jeff Spurr** worked on developing an effective automated cataloguing system for the Visual Collections and online cataloguing of visual materials. The librarians undertook a year-long special project to identify publications on Islamic art and architecture amidst the library's backlog of printed materials. They selected materials that had no records of holdings at other American libraries to facilitate better access. The collection acquired new rare materials: Pre-World War I photographs of Central Asia, including a fine album of 54 photographs, largely of Samarkand, taken by G. Pankratyev (ca. 1894-1904); 20 loose snapshots of Samarkand and Tashkent (early 20th c.); three large-format albumen prints of Samarkand; and an important full-run of the early Egyptian architectural periodical *al-Imarah*.

Jeff Spurr continued organizing the Fine Arts Library archive of early photographs of the Middle East from

the Harvard Semitic Museum and supervised the conservation, reformatting and rehousing of visual and audio documentation on Iran in the Baroness Ullens Archive. He also continued Harvard College Library's efforts to help rebuild the collections of the National and University Library in Bosnia-Herzegovina.

Librarians collaborated in the following exhibitions: *Diverse Cultures, Diverse Formats: A Celebration of the 35-year History of the Harvard College Library Middle East Division, 1962-1997*, Widener Library, Harvard University, Oct.-Nov. 1997; *Holy Land: American Encounters with the Land of Israel in the Century before Statehood*, National Museum of American Jewish History, Philadelphia, Jan.-Jul., 1998; and *Expanded Visions: The Panoramic Photograph*, Addison Gallery of American Art, Phillips Academy, Andover, Jan.-Apr., 1998.

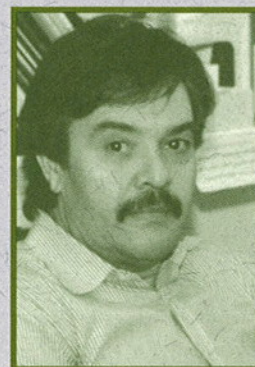
AKPIA Bibliographer **András Riedlmayer** presented a series of lectures last July at the Central European University in Budapest as part of a course, "Cultural Heritage in Danger." He consulted with colleagues at Bosnian cultural institutions and libraries and organized a panel on the problems of underserved cultures and languages in art libraries at the annual meeting of the Art Libraries Society of North America in March.

MIT AKPIA ROTCH LIBRARY RESOURCES

AKPIA Rotch Librarian **Omar Khalidi** presented his exhibit on designed mosques of North America at the Sultan Qaboos University in Muscat, Oman in April



also traveled to Karachi, visiting Dawood College of Engineering and Technology, and discussed library collaboration with the National College of Art in Lahore.



Rotch Visual Librarian **Ahmed Nabal** continues to plan and design the Aga Khan Program Archives' Visual Images internet-accessible database. It will be

searchable through the MIT libraries' Aga Khan webpage. The two Rotch libraries' Aga Khan website collections on Islamic architecture and mosques in the US are frequently consulted. They were published in *The Scout Report for Social Sciences* and will be included on an educational CD-ROM to be issued by Houghton Mifflin for distribution without charge to middle schools throughout America.

Library activities during the year included exhibits featuring 19th-century photographs of Palestine from the Alwan Collection and photos of Mamluk architectural revival in its spread from Egypt to Saudi Arabia, India, Bosnia and the Moroccan city Ghadames. A significant set of some 130 survey maps of the walled city of Hyderabad, Deccan, India was jointly copied for collections by MIT and the University of Pennsylvania through the courtesy of Professor Leonard at the University of California, Irvine. ☘



Alberto Balestrieri, Jeff Spurr and András Riedlmayer at Harvard AKPIA Documentation Center.

INTERVIEW WITH THE AGA KHAN PROFESSOR PETRUCCIOLI *(from page 1)*

AB: As a teacher, researcher, and a practicing architect, what do you see as the challenges in the field of architecture and architectural studies today?

AP: I think that, first of all, we have to be aware that we are facing a crisis of the discipline. It is a crisis of our western world too. It is a long-lasting crisis, which started 200 years ago. It went through the period of the modern movement, which I consider one of the lowest points of our civilization (although the modern movement has many merits, particularly in terms of social research for housing and so on). The modern movement presents the moment in which architects refused their past, their history, and continuity with the past. Still, we are still facing the same crisis. This means that, basically, we do not know clearly what we want to do or what we want in terms of architecture. This is reflected in the totally individualistic attitude of architects. Everyone tends to create his own poetry without much attention to the next building—and without much attention to the society that will use the product. I think that this deep individualism in design is the real problem. This individualism is rooted and manifested in the architectural magazines, where you can see this idiosyncratic attitude in all different languages. At the same time, everyone refers to the last fashion, and fashions are shorter and shorter, so basically we can say that an architectural fashion does not last for more than a year, which is a very neurotic attitude and also a waste of energies and knowledge. We are building on the sand. I have to say, however, that my vision of the crisis is not a catastrophic one. I consider the crisis as a sort of difficult moment, which any civilization has. It is like a work in progress. Imagine, for example, that it is like the current underground construction going on in the city of Boston. Now there are many problems with traffic along Highway 93 due to construction, but when the work is finished, it will represent an improvement for the quality of the city.

AB: Is this an issue for beltways in general?

AP: Yes. Now they are tearing up everything and so on. It will all definitely represent an improvement someday, but for now it represents a lot of difficulty for the people. So I feel, in that sense, it is a good example. The condition of the architectural world now is like that... a work in progress like the work in progress going on now in Boston. So, of course, I am optimistic for the future in general, but my vision is quite in the long-term. I have to be optimistic because I design, and a

designer cannot be pessimistic. The other question, I think, is that talking of the Islamic world, we have to note that it faces a double crisis. One crisis is the same Western crisis that we suffer, being imported into those countries that clearly didn't have the cultural premise for it, but just absorbed and adopted, since most of them were colonized societies. The second problem of the crisis of the Islamic world depends on the fact that its civilization, after the 10th century, lost the strength and the sense of push that was behind the religious message.



Attilio Petruccioli with Stanford Anderson, Head of the Department of Architecture, MIT, at Professor Petruccioli's farewell dinner.

AB: Could you elaborate?

AP: In other words, what I want to say, and we have to find the words very carefully, is that the Koran had a very progressive message in the medieval period for the medieval society, and that was very propulsive for those societies, but after that, it wasn't able to be any more propulsive for those societies. Those

societies, more and more, refer in a literal, medieval way to the Book. More and more they will sink into this deep crisis. So, in other words, a literal interpretation of the Koran is not able to handle the change that is the nature of every civilization. They cannot handle natural change and they are basically blocked by a literal reading of the Book. I must say this in a very gentle way, but it is clear that the Islamic world faces two crises, not just one.

AB: What about the dilemma of professional stardom associated with today's architect and the West's stamp on contemporary design as it relates to designing for the broad range of Islamic societies throughout the first, second, and third worlds.

AP: First of all, I think that there is an inflation of the term "star." If we want to define as "star," an architect who is really a great, great architect... an architect who, in the past, could be compared to Borromini, Michelangelo, Richardson, and so on, we have to realize that those figures, in my opinion, appear only three times in a century. Today, on the contrary, it seems that this term is used for almost everybody. Whoever publishes one small villa in an architectural magazine becomes immediately a "star." Unfortunately, that is the model—the model to which all students tend to refer, which is a sort of artist individualist, who tries to sell his own product as a form of merchandise. I have a totally different feeling

and interest. I think that the goal of a teacher is not that of creating "stars," because, I repeat, if there are three stars in a century, they come out and they don't even need a university. I doubt that Michelangelo or Borromini ever went to a school, but even modern designers like Mies van der Rohe never went to school. He just started practicing architecture.

But, on the contrary, I look to the other millions of students who want to become architects and I think that their model should be different. Their model should be that of a very serious professional who knows how to make architecture—coherent, serious architecture, durable architecture, sustainable architecture for people, and it is not necessary to go very far. If you look at the Back Bay, for instance, or the South End, you see that all that architecture was designed at the end of the last century by very serious professionals who made very coherent architecture, but without any intention of publishing in the magazines. They made serious buildings that also have a dialogue with each other so that they are not only architecture, but they also create a harmonious environment.

I think that architecture and design can be taught, that most of it can be learned, and it can be learned not from the magazines, but through continuous exercise that takes years, needs modesty, and basically needs to look to and consider, first of all, the local, built landscape of existing architecture in the immediate, available area.

AB: But in the case of Boston local ingenuity had the advantage of a clean slate known to the new continent. With the broad range of Islamic societies, we have a multitude of countries whose architecture went through several centuries of indigenous growth to colonial/post-colonial forms and then to rapid and intensive industrialization. From North Africa to Southeast Asia there is no clean slate but rather innumerable factors relative to urban morphology and existent typologies. Where does one begin a sensitive and sustainable design for Islamic societies?

AP: In general, I don't think that the principles are different from Boston or any Islamic country in terms of teaching. I think that the programs could be very similar and that the attitude should be the same. Islamic countries, however, have some peculiar problems. First of all, not all the Islamic countries are the same. It is clear that the UAE is totally different from Afghanistan, or from Pakistan...from most of the poor Islamic countries. I am personally more interested in the poor Islamic countries. I think that the real challenge is in the poor countries like Pakistan.

AB: What about the focus 30 years ago on architecture without architects, habitation for humanity, and today's crises of rapid development in such places as Kuala Lumpur, Jakarta, and Delhi. How are we to deal with design ruled by dynamic economic and development factors rather than conservation and environmental concerns?

AP: I think that the movement of architecture without architects, at that time, had a sort of romantic ethos that was, in part, misleading, though the issue was very much correct. I

think that we must make it very clear that nowadays, the systems of construction and sitework have become quite complicated. I feel that the presence, the guidance and the coordination of the architect is necessary, even in those projects of very, very low-cost housing where, actually, there is not enough money to pay an architect. Let's take the case of a very interesting project. It was a project for low-cost housing in Indore, made by Balkrishna Doshi, who, in my opinion, is one of the most interesting architects of Islamic and third-world countries, particularly when he applies his talent to housing.

In this case, the budget was so low that they decided that the only possibility was that of creating the basic infrastructure, the division of plots, the location of water and sewage, while also monitoring the construction and the growth of that small quarter that was made by the people—following this set construction while giving suggestions, giving guidance, suggesting particularly those architectural complements that could give unity to the complex. It was very modest work because it was clearly exactly the opposite of the idea of the "star" architect, but I think that the result was extremely positive.

On the other side, there are other cases in which it is financially feasible for the architect to have more possibility of intervention. However, in general terms, the role of the architect in this period is a role in which the people have lost the conscience of the architecture, of how the architecture should be, of how a house should be built, something that in the past was very natural. I think that the role of an architect nowadays is to remind the people critically how to re-resume this idea—how to put together fragments of their conscience into a global vision of how to make a house.

AB: Let's talk about typology. Your studies in North Africa, South and Central Asia have researched the integral and variable elements that comprise the range of architecture that we refer to as Islamic architecture. Could you comment on the importance of these typologies?

AP: The typological question involves, first of all, the problem of history. I mentioned before that we learn only from the built reality. The built reality is, practically, the product of the long stratification of history in a given cultural area, and I believe that we can learn mainly from this stratification. It is from this stratification that is around us that we can retrieve the correct principle of design and not from abstract self-referential, so-called methods. The question is how do we read—how do we reconstruct -- this process of the stratification of history (i.e. there are many ways of using and expanding history for architects). Many colleagues who are pure historians, for instance, look at the parallel phenomena related to the architecture, i.e., who was the patron, why the building was built, what were the social conditions at the time of its construction. There are many histories of architecture and all of them have their validity and importance, but I think that, for a designer, the history should be operational. This is a term that has been invented by Saverio Muratori, who is an important leading figure of architectural design in Italy in the

50s. What does the term operational mean? It means that the history intended as this built reality should teach me the principles of design. I can take from it the principles of design. It is intended to be an instrument of design itself. In other words, I believe that there is no design without operational history. Based on that premise, how can I understand, i.e., how can I reconstruct this built reality that, as everybody knows, is extremely complex.



Attilio Petruccioli with Alberto Balestrieri at the farewell dinner for Professor Petruccioli.

It is clear that if we look at the reality as an aggregate of individual facts and individual buildings, we don't go very far, because if we cannot establish structural relationships between the individuals, when we study those individual buildings as individual phenomena, it's as if a zoologist studies the mosquitoes one by one, which is nonsense. You'd never finish. In the end, even if you are able to describe all those billions of mosquitoes, you don't come out of it with anything but statistics. It is clear that you have to establish logical structures.

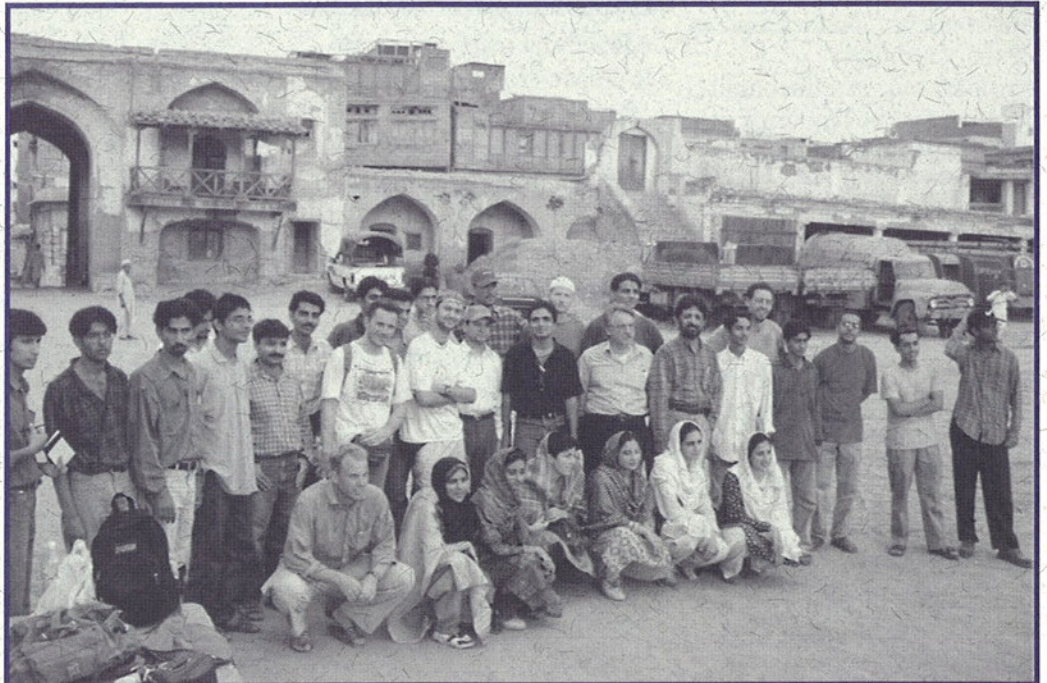
Typology, which is basically the science that studies the types, is an attitude that establishes, or better, that finds these structural relationships between individuals. And now we have to open an important issue. In the U.S., the discourse on typology was very popular in the 80s, when an important architect's premier came, for instance, Leon Krier, who was the most influential in that sense. At that time, the discourse of typology became quite popular, though very soon it got in crisis, and then quickly disappeared. I have to underline the fact, however, that typological discourse, the way it was proposed by Krier, was basically wrong. It was the idea that types are forms-- types are forms of the past that we can take as we please and recontextualize them into a modern context. This is deeply wrong and dangerous. In reality, we are not authorized,

because it is anti-historical, to cut the historical process, which progresses like a movie, into fragments and to take only those fragments as we please. We have to realistically consider the historical process as in the world--as a global process and continues, and this is a very important and new concept because types are not forms, but a process. Type is a process because it is conceived and thought of by people, and possesses functionality as something changeable by people according to their needs. I like to define type as being the organic sum of characteristics of buildings and cities, but also of the landscapes in a specific cultural area and in a given time. These two last aspects are very important because they are not part of the definition of Leon Krier. "In a given specific area," means that type doesn't travel on principle. The type is related to a specific social context. The other important thing is that type changes with time. This is most interesting to the architect. The architect who has to relate to history cannot re-interpret history in terms of single forms that can be copied, but only in terms of process.

AB: What is the operative use of typology and typological process?

AP: I think that there are two levels to consider. One is the analytical. It is clear that the typological process will put the architect in a condition to reconstruct all the personal stratification of reality up to the beginning, because often the explanation of what is going on now is in the beginning. By the same token, at the level of design, the reconstruction of the process will enable the architect to have a very strong platform from which he can dive into the new project. In that sense, I very much see the project as a form of continuity of this reconstruction of the existent reality. In other words, a serious project of architecture is a project of reality, and the correct project is the project that coincides with the reality. ✿

Professor Petruccioli with the students from Pakistan, Italy, and MIT at Peshawar for the AKPIA 1998 Summer workshop in Pakistan.



AKPIA STUDENT RESEARCH PROFILES

HARVARD AKPIA PHD STUDENTS

Persis Berlekamp received an MA in Arab Studies at Georgetown in 1994. She is a resident 4th-year PhD student doing her thesis research on Arabic and Persian 'Aja'ib manuscripts.

Mark DeLancey, a 3rd-year Master's student, earned his BA at Oberlin College in 1995. In the summer of 1997, he participated in the Jerba archaeological survey directed by Renata Holod of the University of Pennsylvania and Lisa Fentriss of the American Academy in Rome.

Ahmet Ersoy, a PhD Candidate in the Department of History of Art and Architecture, was the recipient of a MArch from Middle East Technical University in Ankara in 1991. His focus of research is late Ottoman architecture. Ersoy's dissertation title is "On the Sources of the 'Ottoman Renaissance': Architectural Revival and its Discourse in the Abdulaziz era (1861-1876)."

May Farhat earned her MA in 1990 at the University of Victoria in British Columbia in Islamic architectural history. This is her 8th year in the program. Her dissertation topic is "The Shrine at Mashhad During the Safavid Period."

Rebecca Foote is a PhD Candidate who also earned her MA at Harvard in 1991. Her dissertation title is

"Umayyad Markets and Manufacture: Recognizing a Commercialized and Industrialized Economy in Bilad ash-Sham, 6th-8th Centuries C.E."

Oya Pancaroglu earned her BA in Art History in 1992 at Georgetown University and entered the Fine Arts Dept. at Harvard in 1993. She is currently writing her thesis on "Human Images in the Seljuk Period, 1100-1300," while savoring the benefits of a 12-month Smithsonian Pre-doctoral Fellowship at the Freer and Sackler Galleries in Washington, D.C. Fine Arts PhD Candidate

Alka Patel with Catherine Asher



Alka Patel received her BA from Mt. Holyoke College in 1992. In Fall 97 she conducted fieldwork and research in India on her dissertation "Sultanate Architecture of the Sub-continent: A Study in the Scholarship on Indian Islam." She also earned an MA in Fine Arts from Harvard University in 1995.

Leslie Poe is a joint PhD Candidate in Middle East Studies and Fine Arts. He earned an MA in Anthropology from the University of Virginia in

1989. His dissertation topic is "Mudejar Sevilla: Art, Culture and Society After the Reconquista."

PhD Candidate **Leslie Schick** received a BA in the History of Art from Yale in 1984 and an MA in Fine Arts from Harvard University in 1987. She is writing her dissertation on "Cataloguing the Ottomans: European and Domestic Production of Costume Albums in the 16th and 17th Centuries" while teaching at Wellesley College.

PhD Candidate **Alexis Sornin** graduated from the National Institute for Oriental Languages and Civilizations and the Institute of Art and Archaeology (Sorbonne I University, Paris). Her dissertation topic is "Architectural Practice in Mughal India." She will be conducting archival research in Lisbon, Portugal during summer 1998 and will be affiliated with the Center for Historical Studies, Jawaharlal Nehru University, New Delhi, for fieldwork research during 1998-1999.

She is currently developing an independent project on the politics of architectural and urban preservation and the construction of national identities in South Asia.

Barry Wood graduated from Johns Hopkins University in 1992 with a BA in Art History and began the Fine Arts Ph.D. program in 1993. He spent this academic year as an intern at the Walters Art Gallery in Baltimore, MD, while working on his dissertation "The Shahnama-yi Isma'il of Qasimi: Art and Ideology in the Early Safavid Period."

Department of History of Art and Architecture PhD Candidate **Zeynep Yurekli** earned her BArch and MSc degree in architecture from Istanbul Technical University. She is focusing on post-1550 Ottoman cultural history in general, and late Ottoman architectural practice in collation with Egypt in particular. She spent a summer at the American University in Cairo with a summer grant from AKPIA Harvard. ❀

Rebecca Foote and Mark DeLancey at an AKPIA/Harvard gathering.



MIT AKPIA HTC PHD STUDENTS

Shirine Hamadeh completed her PhD dissertation "Pleasure and the Public: Architectural Sensibility in 18th century Istanbul" in the Architecture, Art and Environmental Studies doctoral program in October 1998. She holds an Aga Khan post-doctoral fellowship at Harvard University. Hamadeh earned an MArch in Urban Design at Rice University in 1987 and her BArch at the American University of Beirut in 1984. She served as a visiting lecturer at the Rhode Island School of Design and as a teaching assistant at MIT. She contributed a paper "In and Out of the Poetic Canon: Garden Topos and Public Gardens in 18thC. Istanbul," to the 1997 MESA and received an HIA student travel award.

PhD candidate **Panayiota Pyla** earned a SMArchS at MIT in 1994 and a BSc and a BArch in 1991 at Rensselaer Polytechnic Institute, where she won the Peck Prize for her thesis. Her dissertation investigates the impact of post-World War II ecological consciousness on the architectural culture of the Mediterranean region, primarily focusing on the writings and design practices of Constantinos Doxiades, Bernard Rudofsky and Hassan Fathy. Her dissertation is titled "Environmental Politics: Unexplored Territories in Mediterranean Architecture and Culture." In spring 98 she received travel grant awards from the CAA, Canada and AKTC, Geneva.

PhD candidate **Kishwar Rizvi** earned an MIT

SMArchS in 1995, a BArch at Wesleyan University in 1987 and received a MArch from the Univ. of Pennsylvania in 1991. Her research focuses on 16th-17th c. architecture in Iran and Pakistan and Sufi shrines. Her dissertation, "The Shrine of the 14th c-Sufi Shaikh, Safi al-din Ishaq Ardabili, in Ardabil, Iran" focuses on the ancestral shrine of the Safavid rulers of Iran and its place in 16th c. architecture. Exploring the architectural interventions of Shaikh Safi shrine and the building complex of Safavid monarchs she investigates the shifting boundaries of the religious and the regal their relationship to the socio-political climate of early modern Iran.

PhD candidate **Lara Tohme** earned her BA in Art History at the University of Washington in 1992 and her MA in Art History at the University of Oregon in 1995. She is researching the history of Umayyad art and architecture and its relationship to the built forms of the Caliph al-Walid I (705-715 C.E.). Focusing on Bilad al-Sham, the architectural and cultural transformations of late-Antiquity brought on by Islamic conquest are explored shedding light on the cross-cultural currents of Islamic and Byzantine worlds.

Maha Yahya earned a PhD in Urban Planning from the Architectural Association in London and is involved in a variety of planning projects in Pakistan and Lebanon. Recipient of AKPIA, Mellon, and Rockefeller fellowships, her dissertation "Unnamed Modernisms: 'Oriental' Filiation or 'Mediterranean' Affiliation in

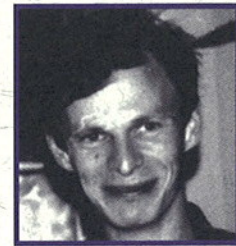
Beirut's Urban Architecture-1888-1943", interrogates various assumptions about "non-western" modernism in the canonic historiographies of architectural and urban modernism. She investigates how Beirut's how colonial processes underwrites contemporary urban politics and how the narratives of global and local form compete thereby affecting the local culture and built environment.

MIT AKPIA SMARCHS STUDENTS 1998 Graduates

Talin Der-Grigorian received her BArch from the University of Southern California in 1996. Her thesis, "Construction of History: Mohammad-Reza Shah Revivalism, Nationalism, & Monumental Architecture of Tehran, 1951-1979," was awarded best 1998 SMArchS thesis. Focusing on modern Iranian architecture under the Pahlavis, she analyzes three specific monuments: The mausoleum of Reza Shah, built in 1950; the Shahyad Aryamehr Monument, built in 1976, and a prayer-house in Farah Park, built in 1978 and how these monuments may interpret the national narrative through revivalistic forms from pre-Islamic history. With the fall of the Pahlavi dynasty, these monuments raise questions on the permanence and the presence of architecture's inherent meaning.

Yonca Kosebay earned a BArch (1993) and MArch in Historic Preservation (1996) from Yildiz Technical University, Istanbul (serving

on the faculty after graduation). Her thesis "The Formal Analysis of the Illustrations of a 16th-Century Ottoman Manuscript: Matrakci Nasuh's Beyan-i Menazil-i Sefer-i Irakayn-I Sultan Suleyman," investigates how the manuscript was produced and analyzes the language of representation, the building types and their hierarchal forms. Exploring the issue of authenticity, she argues that manuscript illustrations depicting the campaign between Istanbul and Baghdad, replace the textual narrative.



Georgiy Levashov earned his Masters of Architecture at the Tashkent Architectural Institute in 1995. For eight years he designed about 80 buildings for power stations in the former USSR while working on projects in Iran, Pakistan, and Bulgaria. His thesis, "Computer Analyses of the Historical Development of Bukhara City from the 5th Century B.C. to the 19th Century A.D.," re-evaluates earlier attempts to describe Bukhara's evolution from archaeological data he compiled during his Central Asia fieldworks and surveys with AKPIA and Professor Petruccioli.

Minakshi Mani earned a joint SMArchS and City Planning MA. After a diploma in architecture from the School of Architecture, Center for Environmental Planning and Technology, Ahmedabad, India in 1987



Markus ElKatsha with Mamta Prakash

and one in French from the Alliance Francaise in Ahmedabad in 1994, she worked in four firms (including Kiran Pandya and Kirtee Shah Associates). Her master's thesis on the conservation of the Jewish Quarter in Rabat, Morocco explores the possibilities of re-evaluating current approaches to conservation while integrating the ideas of conservation with viable urban development. While at MIT she organized four AKPIA conferences.

Current Students

Nandini Bagchee graduated in 1993 with a BArch from Cooper Union. After graduation she worked for Thoresen and Linard Architects in New York as a junior designer on residential, commercial and restoration projects. She participated in the Summer 98 AKPIA Fez and Anghiari fieldworks.

Markus ElKatsha received his BArch from Roger Williams University in 1995. Following graduation he worked in Cairo for two years. He is studying the principles and theories that govern the architectural composition of vernacular construction and traditional architecture in the northern Red Sea region, with the ultimate

goal of developing a design sensibility that is sympathetic to the region's contexts and plans to design for that region. He was selected for MIT's Chandigarh Studio and participated Summer 98 AKPIA Fez, Anghiari, and Peshawar fieldworks.

Deeba Haider graduated from the University of Southern California with a BArch in 1997. She is interested in hybrid structures and their relationship to different cultures and technologies. Her thesis will examine the problem of the urban historical traditions and the effects of the inflow of global capital and multinationalism and how designers and architects deal with these disparate elements to create a new urban environment. She will use Hong Kong and Dubai as case studies. She participated in Summer 98 AKPIA Fez and Anghiari fieldworks.

Sunitha Raju, Aslihan Demirtas, and Nandini Bagchee



Deeba Haider

Saman Mahmood earned her BArch in 1995 at the Indus Valley School of Art and Architecture in Pakistan. Her IVSAA thesis "Beyond 3 By 6: Architecture for the Dead," on a contemporary design for Muslim cemetery

won the "Salimuzzaman Siddiqui Award" for best architectural thesis. Saman worked for two years in Pakistan designing low-cost schools for urban areas resulting in a prototype for local schools of which five were built. She participated in Summer 98 AKPIA Fez and Anghiari fieldworks.

Nilay Oza earned his undergraduate degree from the School of Architecture in Ahmedabad in 1995 and worked with the architect Romi Khosla on a hotel project in Katmandu. He taught for three semesters at the school of habitat studies in Delhi. He received a 1998 MIT Schlossman Research Fellow and participated in the Fez and Anghiari AKPIA Summer 98 fieldworks.

Aslihan Demirtas entered the SMArchS program Fall 98. She earned her BArch at Middle East Technical University in 1991. Since graduation she has worked

professionally as an architect. In Spring 98 she has served as a part-time studio critic at the Middle East Technical University.

Mamta Prakash earned her BArch in 1992 from Sir J.J. College of Architecture in Bombay. She worked at a firm in Delhi and then at Stein Mani Chowfla in Delhi for three years. She completed an MArch at Kansas State University. In Spring 98 she was selected for MIT's Chandigarh Studio.

Sunitha Raju earned her BArch in 1997 at the BMS College of Engineering at Bangalore University. Her master's research at MIT will focus on two Mughal-influenced cities, Jaipur and Shahjahanabad.



Luke Young is pursuing a dual degree - a Master's of City Planning and a SMArchS. After his 1995 BS in Historic Preservation from Roger Williams University he worked at the National Trust for Historic Preservation. He served as an assistant architectural conservator for the World Monuments Fund in the Czech Republic. His focus is historic urban fabric and its adaptation to new design intervention. He participated in MIT's Spring 98 Chandigarh Studio and AKPIA Anghiari/Peshawar Summer 98 fieldworks. ☘

bodies are ever more dispossessed from their essential role in the construction of human identity. In terms of the built environment, the prosthetic revolution has led to the hegemony of a new type of spatial organization – nets of technical infrastructures governed by a plug-in logic, are replacing the articulation logic and the contextualization traditionally at work in buildings, cities and countryside.

Choay's hermeneutics of the patrimonial syndrome rest on two hypotheses: 1: The hegemony of the spatial nets threatens with death a building competence inscribed in our animal condition and functionally comparable to our speaking competence; 2: the present patrimonial inflation stems from the narcissistic behavior of a society unable to assume its present condition.

Choay concluded that the two opposed logics (plug-in versus articulation) could coexist and complement, rather than contradict, each other; and that the revival of an articulation logic in accord with a general anthropology would call for a complete rethinking and reshaping of all our present heritage practices.



Aside her participation in the December 1997 "Sustainable Heritage: Round Table", **Professor Renata Holod** of the University of Pennsylvania also delivered talks and lectures on her Jerba research. This island in Tunisia is legendary for its lotus-eaters of the Odyssey, site of the oldest continuously used as a synagogue in the Mediterranean, refuge of the Ibadi sect, hangout of the Barbary corsairs, and present day tourist haven. She has initiated a multi-year archaeological/ethno-historical survey with Elizabeth Fentress of American Academy in Rome and Ali Drin of the Institut pour Patrimoine of Tunisia in the summer of

1996. Participating in the successful launching of the pilot season were students from AAMW and the History of Art Graduate Groups: Kimberly 'Max' Brown, Kostis Kourelis, Maria 'Luly' Feliciano, Cynthia Robinson, and Michelle Rein, as well as students from Yale, Berkeley, York and University of Buffalo. More than 100 separate sites, Punic, Roman, medieval and early modern, were recorded through field walking. The survey will be continued until twenty percent of the surface of the island is surveyed. The summer 1997 season was expanded to include five Tunisian students in addition to students from the AAMW and History of Art Graduate Groups: Max Brown, Kostis Kourelis, Luly Feliciano, Thomas Morton, and Todd Parment. Also joining the team were students from Harvard and MIT (including AKPIA PhD Rebecca Foote); University of Virginia; Cambridge University and the University of Chicago. The project has been supported by the University Museum, University Research Foundation, the History of Art Archaeology Fund, Kress Foundation, 1984 Fund, and AKPIA. Also, part of the Jerba Project will be a planned study on historical preservation and cultural tourism.



Professor Said Mouline of the Moroccan Ministry of Housing spoke at MIT on February 9. His topic was "Preserving The Urban Heritage In Morocco; Present Status And Future Prospects." Stating that he shared in the battle that Professor Petruccioli wages against the attempt to dissociate cultural and human values from architectural forms, Mr. Mouline presented a discussion on the interest, value and nature of cultural heritage and "the memory inscribed in

architecture by mankind for mankind." He used Morocco's particular geographic position, at the juncture of two continents and two seas, and bordering on the Sahara, to focus on a rich example of cross fertilization writ large in its architecture. Mouline asserted that due to the complex reality of the relationships among people and their environment, which define cultural spaces, cultural heritage is "not just the function of the materialization of a building. It is also a function of the relationships which resulted in the architectural production becoming real and concrete." He further stated that cultural heritage, "is the result of multiple determinisms, the fruit of cross-fertilization" and defined architectural heritage, "the space in which exchanges, ruptures and changes" between societies manifest themselves as "enduring sediment."



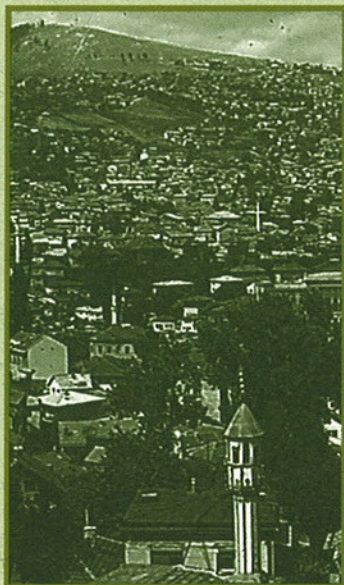
Professor Valerie Gonzalez of the School of Architecture of Marseille-Luminy was a visiting scholar at MIT during the spring 1997 semester. She pursued a program of aesthetic research applied to the Alhambra palaces in Granada, Spain, 13th-15th centuries. She seeks to understand and explain how the relationships among the palaces' three main aesthetic fields (abstract geometrical decoration; Arabic inscriptions; and figurative representations) demonstrate the aesthetic system of the Alhambra and thus the significance of the Alhambra palaces as an Islamic work of art. Gonzalez using a detailed semiotic analysis of verse 44 of the sourah 27 of the Qur'an, Gonzalez seeks to show that the aesthetic system of the Alhambra is mainly a dynamic metaphorical process to which both the visual and literary metaphors contribute. She believes the verse contains some aesthetic values that are found applied in the Alhambra. ❀

MIT AKPIA / SARAJEVO RECONSTRUCTION INITIATIVE

For two years MIT/AKPIA has been carrying out a post-war reconstruction initiative in collaboration with the city of Sarajevo. Birgul Çolakoglu, a PhD candidate in MIT's Design and Computational Program, began working at the Institute of Cultural Heritage of Bosnia-Herzegovina Summer 1997. She researched Sarajevo's post-war reconstruction and post-war architectural education conditions. Establishing contacts with design professionals and representatives of government institutions she found that architecture and urban planning projects incorporating social, technical and aesthetic issues could serve as the basis for integrating ethnically divided groups of Bosnia-Herzegovina. Working with the University of Sarajevo's Faculty of Architecture in Summer 1998 she conducted further research on post-war architectural education and the educational use of use of Information Technology.

In Fall 1998, Architect and University of Sarajevo, School of Architecture member Adnan Pasić joined efforts as a Trust for Mutual Understanding Visiting Scholar. He participated in advanced degree classes exploring computational technologies while consulting with a number of MIT design faculty on post-war reconstruction and housing development issues.

The set-up of an IT remote site collaboration between MIT and the University of Sarajevo is now being explored. This next phase would designate sites in Bosnia-Herzegovina for the use of advanced computational design methods to assess, redesign, and ultimately conserve and restore traditional architecture. ☼



FALL 98 MIT/AKPIA EVENING WITH LECTURE SERIES

Sheikha Hussah al-Sabah, Director, Dar al-Athar al-Islamiyya, Kuwait, "From the Personal to the Public: An Individual Experience in Restoring Traditional Buildings," with the roundtable participation of professors Attilio Petruccioli, Nasser Rabbat, and David Friedman, 5 October, 1998.

Dr. Seyed Aliakbar Saremi, Professor and Architect, Tehran, Iran, "The Status of Iranian Architecture in the 20th Century," 14 October, 1998.

Dr. Samir Abdulac, Architect and UNESCO Consultant, "The Rehabilitation of the Old City of Ghadames: A Comprehensive Action Plan," 4 November, 1998.

Azim Nanji, Dean, Institute for Isma'ili Studies, London, "Architecture and the Public Realm: Lessons in the Ethical Dimension from the Aga Khan Award for Architecture," 23 November, 1998.

MIT VISITING SCHOLAR LECTURES

Adnan Pasic, University of Sarajevo, "A Short Overview of Modern Bosnian Architecture: Building the Idea of the Particular in the Universal," 30 November, 1998.

Professor Mustafa Pultar, Bilkent University, Ankara, Turkey, "Value Systems in Architecture: The Case of the Aga Khan Architectural Awards," 7 December, 1998.

FALL 98 AKPIA/ HARVARD FRIENDS OF ISLAMIC ART LECTURE SERIES

Dr. Adel Adamova, Curator of the Iranian Collections, Oriental Department, State Hermitage Museum, "Persian Single-Page Paintings and Drawings: The Question of Attribution," 19 October, 1998

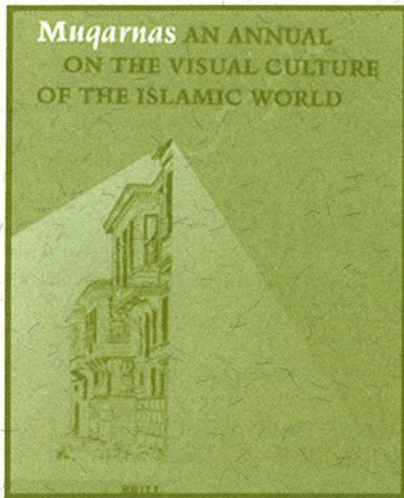
Professor Nasser Rabbat, Associate Professor in the History of Architecture, Aga Khan Program, MIT, "Urban Memory as Veiled Critique: Why Did al-Maqrizi Write his Khitat of Cairo?" 6 November, 1998.

Professor Ethel Sara Wolper, Department of History, University of New Hampshire, "Sufism, Sanctification, and Islamic Architecture in Medieval Anatolia," 20 November, 1998.

"From Humayma to Empire: The Abbasids West of the Euphrates," Workshop with the participation of **Alan Walmsey**, ARC Research Fellow, Department of Semitic Studies, University of Sydney, and Director of the Gharandal (Jordan) Archaeological Project, **Rebecca M. Foote**, AKPIA Harvard Ph.D. Candidate and Co-Director of the Humayma (Jordan) Excavations, 23 November, 1998.

Dr. Ruba Kana'an, Post-Doctoral Fellow, Wolfson College, Oxford University, "Chinese Whispers: The Language of Mimar Sinan's Architecture in Syria," 11 December, 1998. ☼

AKPIA PUBLICATIONS

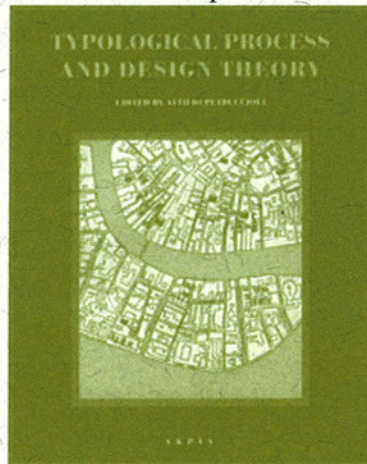


Muqarnas, An Annual on the Visual Culture of the Islamic World, Volume 15, edited by Gülru Necipoglu, E.J. Brill, Leiden, 1997.

Contributors include: K.A.C. Creswell, "Mardin and Diyarbekr"; Ulrike Al-Khamis, "An Early Bronze Ewer Reexamined"; Cynthia Robinson, "Ubi Sunt: Memory and Nostalgia in Taifa Court Culture"; David J. Roxburgh, "Disorderly Conduct?: F.R. Martin and the Bahram Mirza Album"; Lucienne Thys-Senocak, "The Yeni Valide Mosque Complex at Eminönü"; Sabri Jarrar, "Suq al-Ma'rifa: An Ayyubid Hanbalite Shrine in al-Haram al-Sharif"; Alpay Özduval, "Sinan's Arsin: A Survey of Ottoman Architectural Metrology"; Maurice Cerasi, "The Formation of Ottoman House Types: A Comparative Study in Interaction with Neighboring Cultures"; Ron Fuchs, "The Palestinian Arab House and the Islamic 'Primitive Hut'"; Ali S. Asani and Carney E.S. Gavin, "Through the Lens of Mirza of Delhi: The Debbas Album of Early-Twentieth-Century Photographs of Pilgrimage Sites in Mecca and Medina"; Jürgen Wasim Frembgen, "Religious Folk Art as an Expression of Identity: Muslim Tombstones in the Gangar Mountains of Pakistan."

Typological Process and Design Theory, edited by Attilio Petruccioli, *Proceedings of the international symposium sponsored by the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology, March 1995.*

Contributors include: Attilio Petruccioli, "Exoteric — Polytheistic — Fundamentalist Typology: Gleanings in the Form of an Introduction"; Sylvain Malfroy, "Urban Tissue and the Idea of Urban Morphogenesis"; Giancarlo Cataldi, "Designing in Stages: Theory and Design in the Typological Concept of the Italian School of Saverio Muratori"; Attilio Petruccioli, "Alice's Dilemma"; Francesco Giovanetti, "Typological Process Towards Urban Rehabilitation: The Manuale del Recupero of Rome"; Giuseppe Strappa, "The Notion of Enclosure in the Formation of a Special Building Type";



Serge Santelli, "The Central Space in North African Architecture"; Karl S. Kropf, "Typological Zoning"; Anne Vernez Moudon, "The Changing Morphology of Suburban Neighborhoods"; Peter J. Larkham, "Urban Morphology and Typology in the United Kingdom"; Maurice Cerasi, "Type, Urban Context, and Language in Conflict: Some Methodological Implications."

Rethinking XIXth Century City, edited by Attilio Petruccioli, *Proceedings of the international symposium sponsored by the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology, April 1996.*

Contributors include: Introduction by Attilio Petruccioli; Julian Beinart, "Form and Application in the XIXth Century City"; Hidenobu Jinnai, "The Modernization of Tokyo during the Meiji Period: Typological Questions";

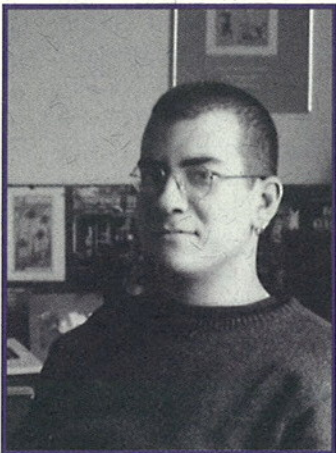
Pierre Pinon, "The Parceled City: Istanbul in the XIXth Century"; Roy Strickland, "Between Party Walls: XIXth Century New York Residential Architecture and Urbanism"; Attilio Petruccioli, "Polarity and Antipolarity in the Formation of the XIXth Century City"; Giuseppe Strappa, "Continuity and Innovation in Building Types in XIXth Century Apulian Town Fabrics"; N. John Habraken, "The Power of the Conventional"; K. S. Kropf, "Plot Types and Housing in XIXth Century Westminster"; J.W.R. Whitehand, "Continuity and Discontinuity in the Urban Landscape: A Geographer's View"; Jean Castex, "The Typological Character of the Buildings Around Garnier's Opéra in Paris, 1861-1913"; Sylvain Malfroy, "The Modern Completion of the XIXth Century Fabric Based on the Grid and Blocks: Case Studies from Industrial Towns in Switzerland"; Brenda Scheer, "Typology and Urban Design Guidelines: Preserving the City Without Dictating Design."

Publication in Process

As co-editor with Attilio Petruccioli, Khalil Pirani is completing the book **In Search of Understanding Islamic Architecture**. This work comprises contributions from a broad range of prominent architects and professors. It addresses principles of design in Islamic architecture. Avoiding debate based on any narrow set of guidelines, articles explore the spiritual concepts, historical perspectives, and contemporary trends of architecture in the Islamic world. The debate is further enriched by comments from reviewers and the authors' responses.

Contributors include: K. B. Ahmad, M. Alemi, N. Ardalan, M. Arkoun, R. Badran, T. S. Budhi, K.T. Diba, J. N. Erzen, A. Fanani, E. Galdieri, A. Hasan, S.G. Haider, R. Lewcock, L. Micara, A. Moersid, S. Ozkan, A. Rehman, and A. Shuaibi. Reviewers include: N. Alhasani, N. Ardalan, M. Arkoun, S. Bozdogan, W. Doebele, O. Grabar, S.G. Haider, C. Jencks, R. Lewcock, A. Petruccioli, K. Pirani, A. Rehman. ❁

NEW AKPIA STAFF MEMBER



Michael Pregill joined Harvard/AKPIA August as administrative assistant to Professor Gulru Necipoglu and as office manager. With a BA from Columbia 1993 and MA from Harvard Divinity School 1997, Michael plans to return to studies in

Fall 2000 as PhD. candidate in Comparative Religion.

His interests lie in scripture and exegesis and the intellectual trends and interpretation of Torah and the Qur'an throughout history, with special reference to the shared intellectual history and culture of Muslims and Jews.

Previously a Staff Assistant at Harvard's Quantitative Reasoning Requirement Office Michael has undertaken a vigorous effort to upgrade all Harvard/AKPIA office procedures and technical facilities. ☞

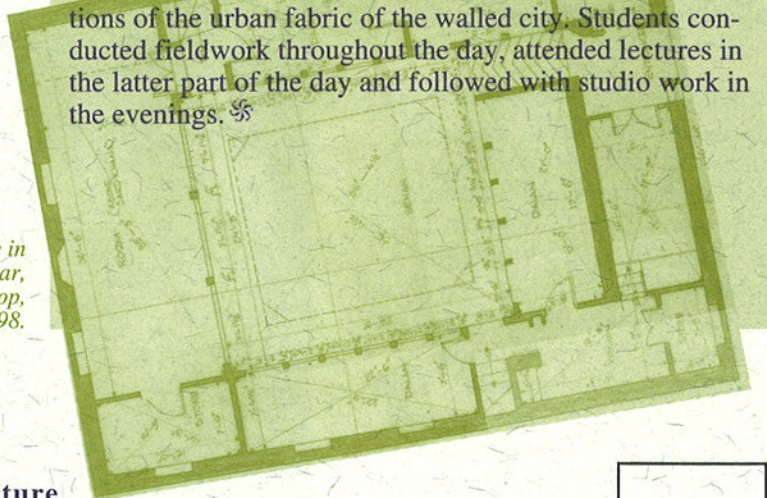
Students' drawing of a house in the old city of Peshawar, AKPIA/MIT Pakistan workshop, 1998.

ITALY, *continued from page 9*

MIT SMArchS students Nandini Bagchee, Markus ElKatsha, Deeba Haider, Saman Mahmood, Puja Nanda, Nilay Oza, and Luke Young; BSAD candidate David Hamby; MArch candidates Jacob Kain and Zachary Kron; HTC PhD candidate Jorge Otero-Pailos; and Harvard GSD student Shundana Yusaf. The workshop was a great success due to the relentless work of students and the great beauty of the local landscape, and many superb dinners cooked by Mrs. Gabriella. ☞

PAKISTAN, *continued from page 9*

which consisted of two stages. First, the participants documented and studied the housing typology of nine houses, which were carefully selected to represent various strata of the society and different locations with reference to land uses. Second, the students documented three different sections of the urban fabric of the walled city. Students conducted fieldwork throughout the day, attended lectures in the latter part of the day and followed with studio work in the evenings. ☞



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