Fall '99, Spring '00 Volume 8, Number 1 & 2

AKPIA newsletter

The Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology

20th Anniversary

AKPIA at 20 Years and Beyond

New Programming Initiatives at Harvard and MIT

Aga Khan Professorship of Landscape Architecture and Urbanism in Islamic Societies Established at Harvard

by Dean Peter G. Rowe, Harvard Graduate School of Design

I am pleased to announce a significant gift which was made to the Graduate School of Design by His Highness The Aga Khan. Through his generosity, the School is able to establish the Aga Khan Professorship of Landscape Architecture and Urbanism in Islamic Societies. The gift will provide $2.5 million to the endowment to fund the professorship, plus additional program funding for five years.

This gift will enable the School to provide needed leadership and greater focus for its emerging intellectual and design interests in both historic and contemporary aspects of open-space and built environments in Islamic societies. It will also provide a broadened and heightened understanding of the significant contributions that have been and can be made by these societies to both urban design and landscape architecture. This new chair will complement and add significantly to other senior positions already established within the School, as well as to those existing

cont'd on page 13

Jeff Spurr, Peter Rowe (GSD Dean), His Highness The Aga Khan

Anne Beamish, Managing Editor of ArchNet, looking at slides with T. Luke Young

ArchNet: The Planet's Foremost Digital Resource for Islamic Architecture

by Scott Campbell

An ambitious project is currently underway at MIT to create an unprecedented intellectual resource on the World Wide Web – a site with extensive original material and links to other websites which will be the place to go for anyone interested in the architecture, urban design and urban development in developing countries, with a special focus on the Muslim world. Implemented and managed at MIT by the School of Architecture and Planning and the MIT Press and supported by the Aga Khan Trust for Culture, ArchNet will support scholarship, teaching and practice throughout the world, strengthening and sustaining the international community of scholars and practitioners working on these topics.

The flagship site of the network, which is now in development, will contain: individual workspace for each registered member; common digital workspaces for remote collaborative projects; a fully-searchable image database; an extensive searchable library with books, journals, abstracts and other textual resources; course syllabi; professional and academic job listings; member profiles; an academic directory of various teaching programs and faculty; a calendar of events in the international community; threaded discussions for scholarly exchange; and other online communication tools

cont'd on page 13

Exhibitions at the Sackler

News from the Department of Islamic and Later Indian Art, Arthur M. Sackler Museum, Harvard University

Since our last Newsletter report we have organized a number of exhibitions out of our permanent collection. In 1998 we opened two in-house exhibitions, *Divinely Inspired: Images of Mystics and Mendicants*, curated by Rochelle Kessler, Assistant Curator of Islamic and Later Indian Art, and *Courts and Countryside: Islamic Paintings from the 14th through the 17th Century* curated by Mary McWilliams, Norma Jean Calderwood Associate Curator of Islamic and Later Indian Art. *Courts and Countryside* served as an opening event for the symposium *The Making and Reception of Painting in the Pre-Modern Islamic World*, organized by Department of the History of Art and Architecture Assistant Professor David Roxburgh and sponsored by AKPIA Harvard. Later in 1998 the Arthur M. Sackler Museum hosted the lecture series *Art and Patronage in the Islamic World* with presentations by Sheikha Hussah al-Sabah, Director, Dar al-Athar al-Islamiyyah, Kuwait; Howayda al-Harithy, Assistant Professor, Department of Architecture, American University of Beirut; Assistant Professor David Roxburgh and curators Mary McWilliams and Rochelle Kessler.

Mary Anderson McWilliams, Associate Curator of Islamic and Later Indian Art, Harvard, organizing the exhibition "The Enlightened Eye: Gifts from John Goelet" for the Sackler Museum

cont'd on page 5

From the Desk

We are happy to announce our 20th Anniversary AKPIA Newsletter. Although this issue arrives later than desired our news is upbeat as AKPIA focuses on new program initiatives. Due to the sustained generosity of His Highness The Aga Khan, AKPIA is enjoying a period of expansion. The Harvard Graduate School of Design celebrates their newly established Aga Khan Professorship for Landscape Architecture and Urbanism in Islamic Societies. The MIT School of Architecture has received support to create ArchNet; a revolutionary flagship website designed to support international architectural scholars and practitioners with web-based digital resources. Crossing this threshold towards the new we have taken the time to reflect on AKPIA's past. Some of our colleagues have submitted their thoughts on their AKPIA engagements and community over the past years. Beyond this we report to you once again on our current research and teaching activities, including an interview with the newly tenured MIT Aga Khan Professor, Nasser Rabbat.

Once again, we are pleased to update our network of readership on AKPIA activities. We encourage your inquiries.

Alberto Balestrieri, AKPIA Assistant Director

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Faculty Research

Gülru Necipoglu, Harvard Aga Khan Professor of Islamic Art and Architecture, on sabbatical leave last year, worked on the draft of her book tentatively titled *Architectural Culture in the Age of Sinan: Identity, Memory, and Decorum*. The draft is nearly completed; one to two years of additional work will be devoted to revisions and fine-tuning of the interpretive framework. She undertook several exciting field trips in connection with her research on Sinan, including trips to southeast Anatolia, the Crimea, and Bosnia (where she served on the UNESCO committee for the rebuilding of the Mostar Bridge).

Since her return, she has lectured on aspects of her Sinan research, including architectural ornament and monumental calligraphy at the Harvard University symposium *Arts, Empire, and Tradition: The Ottoman Achievement,* held in conjunction with the exhibition *Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Museum* at the Sackler Museum. She also presented *Monumental Calligraphy in Sinan's Architecture: Innovations in Form and Content* at the University of Michigan, in a colloquium commemorating the 700th anniversary of the founding of the Ottoman Empire. She was the keynote speaker at this colloquium, *Legacy of the Ottoman Empire: the Architecture of Mimar Sinan*. Several respondents from various fields, such as Michael Bonner, Yasser Tabbaa, Valerie Kivelson, and Patricia Simons, commented on her presentation.

She continues to be involved in an international group project on the portraits of the Ottoman sultans. She recently participated in a workshop that completed the catalogue of an exhibition on European and Ottoman sultanic portraits that will open at the Topkapi Palace Museum on June 6, 2000. There are plans to organize subsequent showings of this exhibition in Vienna and Washington, D.C. In the meantime, they are preparing a scholarly book on the research that will complement the shorter catalogue aimed at a general audience.

She has also given permission for a translated version of her article, "Süleyman the Magnificent and the Represen-

at AKPIA/Harvard

Gülru Necipoglu, Aga Khan Professor of Islamic Art and Architecture at Harvard.

tation of Power" (*Art Bulletin*, 1989), to be published in the catalogue of the exhibition, *Carlos V: Las Armas y las Letras,* celebrating the fifth centenary of the birth of Charles V. This exhibition, which will open next April in Granada, compares the emperor's cultural politics with that of his rivals: Francis I and Süleyman the Magnificent. Since there was insufficient time to prepare a new contribution for the catalogue, she will instead update and modify the article prior to translation.

Another group project she has been involved in, *The Computerized Qadi Court Records of Istanbul,* has been given a new institutional framework. This project, formerly supported by grants from the AKPIA, will now be housed at Sabanci University, but will continue to be directed by the same committee of scholars, including Necipoglu. A generous grant by the Packart Humanities Institute has given the project a new lease on life. The seven volumes that have already been prepared by various historians will be published by the Sabanci University Press. These books, and documents studied in the future, will eventually be made available through the Internet.

David Roxburgh, Assistant Professor of the History of Art and Architecture, has been on sabbatical (junior leave) since September 1999 on a J. Paul Getty Postdoctoral Fellowship. He was also awarded an ARIT-NEH postdoctoral fellowship which he had to decline. During his sabbatical he will devote the major portion of his time to writing a book-length study of album-making titled *In the Realms of Dispersal and Collectedness: Art and Aesthetics in Pre-Modern Iran,* a revised and expanded version of his doctoral thesis. Meanwhile he is also completing a study on the album preface genre to be published in the *Muqarnas* supplement series. Short research trips to Istanbul, Paris, and St. Petersburg are scheduled for the late spring 2000.

Roxburgh presented several papers and lectures during 1999: at the Historians of Islamic Art *majlis* at Los Angeles County Museum of Art, held in conjunction with the College Art Association Annual Meeting in February; at the conference *Islamic Art, Culture, and Civilization: Iran* sponsored by UNESCO, University of Tehran (Faculty of Arts), Université de Sciences Humaines de Strasbourg, and Institute of Islamic Studies (London), where he was also interviewed by Iranian Television (a brief write up appeared in the Tehran Times); and finally at the literacy faculty seminar sponsored by the Middle East Studies Center, University of Pennsylvania, Philadelphia. He will present new research on 15th-century digests and compendia at two venues in the winter of 2000: at the Institute of Fine Arts, New York University, for the Daniel H. Silberberg lecture series; and at the Los Angeles County Museum of Art, Los Angeles.

David Roxburgh, opening the conference *The Making and Reception of Painting in the Pre-Modern Islamic World*

The highlight of 1999 for the AKPIA at Harvard University was a two-day conference in May, *The Making and Reception of Painting in the Pre-Modern Islamic World,* organized and chaired by Roxburgh. Following from this, he is guest editing *Muqarnas 17* (2000) in which the symposium papers will be published of conference participants Jonathan Bloom, Sheila Blair, Abolala Soudavar, Renata Holod, Priscilla Soucek, Yves Porter, Serpil Bagci, Zeren Tanindi, and John Seyller, and Eva Hoffman and Lâle Uluç who are additional contributors. Roxburgh will write the introductory essay in addition to his study on authorship in Persianate painting.

Over the summer Roxburgh completed two articles: "The Pen of Depiction: Drawing in 15th- and 16th-century Iran," *Harvard University Art Museums Bulletin* 7, 2 (Spring, 2000); and "Au Bonheur des Amateurs: Collecting and Exhibiting Islamic Art, ca. 1880-1910," *Ars Orientalis* 30 (2000), guest edited by Linda Komaroff. He also wrote catalogue entries for *Forty Years Ago*, an exhibition catalogue to honor collector John Goelet to be privately published in 2000.

P. Oktor Skjaervo, Aga Khan Professor of Iranian at Harvard University.

The Aga Khan Chair for Iranian was established in 1956 to further "studies relating to the history and civilizations of Iran, with the object of preserving and transmitting to future generations knowledge of the rich heritage of the Iranian past." Under the tenure of Professor Richard N. Frye (1957-1990)

cont'd on page13

Faculty Research at AKPIA/MIT

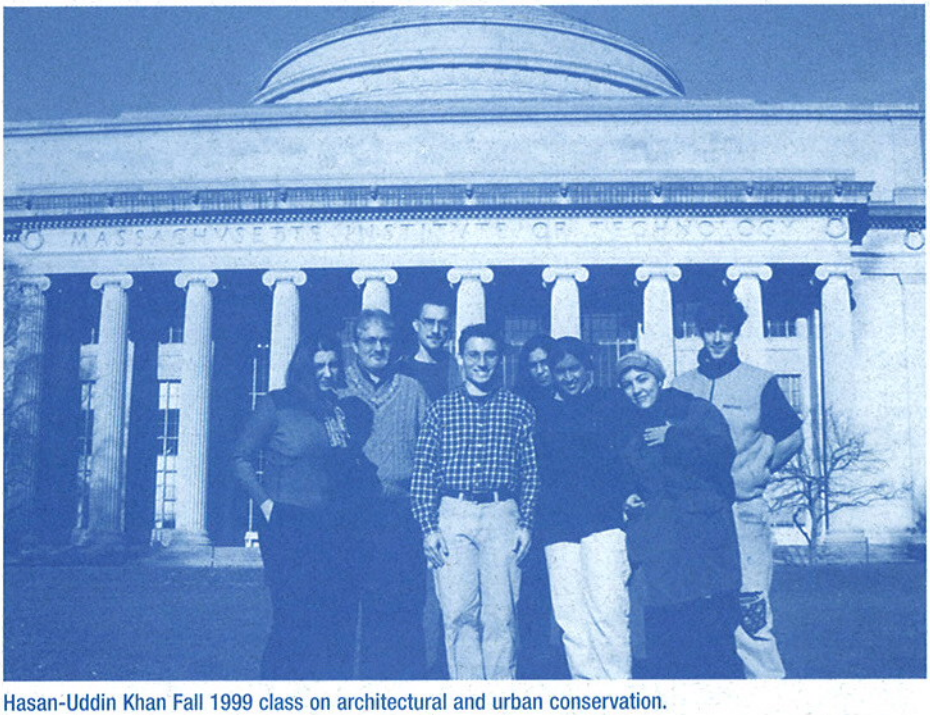
Nasser Rabbat, Associate Professor, Aga Khan Professor of the History of Islamic Architecture was awarded tenure by the MIT Academic Council in spring 1999. He was named Faculty Director of the ArchNet project sponsored by AKTC, and was appointed the Aga Khan Professor of the History of Islamic Architecture in the summer of 1999.

He is currently working on two books that further explore themes first touched upon in his earlier book, *The Citadel of Cairo: A New Interpretation of Mamluk Royal Architecture* (Leiden: E.J. Brill, 1995). The first deals with the problems of representation in Mamluk sources and is tentatively entitled, *Shaping the Mamluk Image: The Scope of the Sources.* It critically analyzes the primary sources to show how the image of the Mamluks was fashioned to fit different agendas by diverse groups of interpreters, and how it was recast in the 20th century in response to newly emerging nationalistic concerns. The second is a study on the fifteenth-century Egyptian historian al-Maqrizi and his *Khitat* book. This study will be the first assessment of the man and his architecturally oriented work and a contribution toward establishing his proper position in the history of urban and sociological thought, a position that he deserves to share with his more famous teacher, the historian Ibn Khaldun. The book is slated for publication in late 2000 and is tentatively entitled, *Historicizing the City: The Significance of Maqrizi's Khitat of Cairo.* Professor Rabbat is also co-editing the 1999 Kevorkian Lectures at NYU, which will be published under the title *A Medieval Cairo for A Modern World.*

Professor Rabbat is pursuing several other research topics: the survival of classical architectural traditions in the early Islamic period (7-8th century), and the work of British and French architects in the Middle East in the nineteenth century. He is also putting three of his courses —*History of Cairo, Islamic Architecture and the Environment, Religious Architecture and Islamic Cultures*—on the web with only copyright-free photos in order to make them open to all Internet users. The three sites should be fully operative by the beginning of fall 2000.

He recently published the following essays: "The Mosaics of the Qubba al-Zahiriyya in Damascus: A Classical Syrian Medium Acquires a Mamluk Signature," *Aram 9-10* (1997-1998 [1999]); "Toward a Reevaluation of the Umayyad Artistic Culture," (in Arabic) *Abwab 19* (Winter 1999); "Signs of the Built in 'Asfar al-Bunyan': Architecture in the Writings of Jamal al-Ghitani," (in Arabic) *Al-Hilal 107*, 1 (January 1999); "Architects and Artists in Mamluk Society: The Perspective of the Sources," *Journal of Architectural Education* 52, 1 (September 1998). He also contributed several entries for the *Encyclopedia of Islam, the Encyclopedia of the Qur'an,* and *A Guide to the Late Antique World* (Harvard, 1999). Since June 1998, he has written more than 25 articles for the Arabic newspapers *al-Hayat* and *al-Mustaqbal* on cultural issues, art and architectural history and criticism, as well as reviews of books, exhibitions, and films.

Jon Calame, Senior Project Manager at the World Monument Fund, speaks to Hasan-Uddin Khan's Fall 1999 seminar.



Hasan-Uddin Khan Fall 1999 class on architectural and urban conservation.

Hasan-Uddin Khan, Visiting Associate Professor of Architecture at MIT, offered a seminar and advised students in fall 1999. His fourth seminar at MIT, *Communities of Resistance: Globalization, Tourism & War,* dealt with the relationship of urban conservation and historic preservation projects to external forces of disruption and change—tourism and war. This seminar was attended by students from both MIT and Harvard, including a Loeb Fellow. Khan's invited guest lecturers were Prof. Ronald Lewcock (Georgia Institute of Technology), Jon Calame (Special Projects Manager, World Monument Fund), Bob Cowherd (MIT PhD), and Esther Charlesworth (City of Melbourne, Senior Urban Designer). In spring 2000 he taught *University of the Middle East: A Seminar and*

Design Workshop on a Real Project. He also taught an advanced design studio at Roger Williams University where he is the Distinguished Visiting Professor of Architecture and Historic Preservation. In the fall he was a panelist on the *Globalization of Asian Cities* at the University of Nebraska. The case studies written by students in his fall 1998 course *Conservation in the Islamic World* have now been edited and installed on a web site (http://web.mit.edu/akpia/ www/AKP site/4.239/index.htm).

As a continuation of his research, Professor Khan has also just completed a book on 20th century architecture of the Middle East. In October he attended the final follow-up meeting of the May 1998 conference *Islam and Ecology* held at the Center for World Religions at Harvard University. In addition to his other activities, Professor Khan continues writing and researching on issues of preservation and contemporary architecture in Asia, with particular reference to Islamic cultures.

Howayda al-Harithy is currently a Visiting Associate Professor in the History, Theory, and Criticism section of the Department of Architecture, MIT for the spring 2000 semester. Her seminar, *Issues in Islamic Urbanism: Politics of City Formation and Transformation in the Muslim World*, investigates issues such as the conception vs. perception of cities, patterns of urbanization, urban morphogenesis, the model of the "Islamic City," and the visual representation of cities. She received her PhD from Harvard's Fine Art Department in 1992 and has held a position in the Department of Architecture and Design at the American University of Beirut since 1994. In the summer of 1999 she was the Aga Khan Visiting Scholar at Harvard.

Professor al-Harithy specializes in Mamluk architectural history and has recently published an article "The Patronage of al-Nasir Muhammad ibn Qalawun" in *Mamluk Studies Review 4* (2000). This year, she has published a monograph with the Orient-Institut der Deutschen Morgenlåndischen Gesellschaft titled *The Waqf Document of Sultan Hasan ibn Muhammad ibn Qalawun, dated 760/1358.* ❊

Istanbul: Crossroads of Religious Architecture Photography Exhibit

Jeff Spurr, Murat Germen, and Alberto Balestrieri at the opening of Germen's exhibit, "Istanbul: Crossroads of Religious Architecture."

With the support of the Aga Khan Trust for Culture and the Secretary General of the Aga Khan Awards for Architecture, AKPIA MIT hosted the exhibit, *Istanbul: Crossroads of Religious Architecture* from March 24 to April 21, 1999. In this photographic survey of Istanbul's religious architecture, Murat Germen (MArch/MIT Alumnus, 1992) documented the multiple layers of architectural history as exemplified in the city's mosques, synagogues, and churches. The exhibit served as a testimony to Istanbul's architectural heritage as well as its ethnic and religious plurality, thereby highlighting a tradition of co-existence of faiths associated with Ottoman civilization. The exhibit's original aim was to raise awareness of Istanbul's patrimony of religious architecture spanning the 4th to the 20th century. However, with Turkey's earthquake devastation in late 1999 the exhibit changed to incorporate documentation to assist earthquake relief drives and heighten awareness of the fragility of cultural heritage. *Istanbul: Crossroads* was hosted by the School of Architecture at Roger Williams University in Rhode Island in the fall of 1999. The exhibit later traveled to the University of Arkansas' School of Architecture for a spring 2000 show.❊

Exhibitions at the Sackler cont'd from page 2

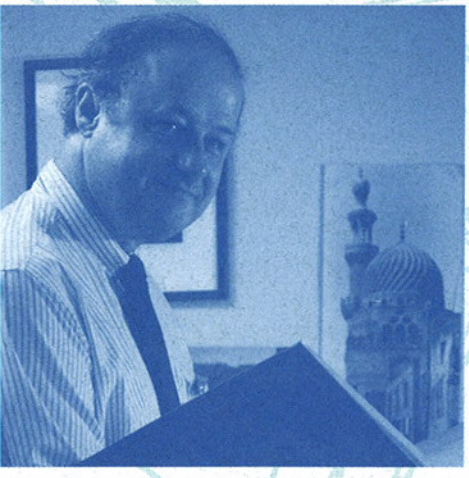
A 1999 fall/winter exhibit, *Letters in Gold: Ottoman Calligraphy from the Sakıp Sabancı Museum*, Sabancı University, Istanbul, proved to be the highpoint of the year's program. *Letters in Gold* presented calligraphy as both the art of beautiful writing and the quintessential visual art form of the Islamic world. It was the first major exhibition to explore the five-hundred-year tradition of calligraphy from the Ottoman Empire. It comprised works by the most distinguished of Ottoman calligraphers, Seyh Hamdullah, Ahmed Karahisari, Hafiz Osman, and Sami Efendi. Rochelle Kessler curated a parallel thematic Sackler exhibit, *A Grand Legacy: Arts of the Ottoman Empire,* examining Ottoman achievements in painting, ceramics, textiles, and metalwork.

There were many events held in conjunction with the exhibition. A one day symposium *Art, Empire, and Tradition: The Ottoman Achievement* included as speakers: Walter Denny, University of Massachusetts; M. Ugur Derman, Mimar Sinan University, Istanbul; Oleg Grabar, Institute for Advanced Study, Princeton; Heath Lowry, Princeton; Louise Mackie, Cleveland Museum of Art; Gülru Necipoglu, Harvard; J. Michael Rogers, University of London. Two workshops, *Rhythms of the Pen: Studio Workshop on Islamic Calligraphy,* with Mohamed Zakariya and *Floating Colors: Studio Workshop on Paper Marbling*, with Feridun Özgören and Nan Freeman and a EurAsia Ensemble concert *An Evening of Classical Turkish Music,* took place.

Organized by The Metropolitan Museum of Art and the Los Angeles County Museum of Art the exhibit left Harvard University Art Museums to reopen in spring 2000 at the Louvre Museum, Paris. Support for *Letters in Gold* was made possible by Sabanci Holding/AKBank, Istanbul, Turkey.

The featured spring 2000 exhibit is, *The Enlightened Eye: Gifts from John Goelet to the Harvard University Art Museums.* For over forty years, the Harvard University Art Museums have been the grateful beneficiaries of John Goelet's discerning taste and generosity. In celebration, this exhibition features a sampling of Mr. Goelet's gifts comprising forty-three works from Ottoman Turkey, Mughal India, and Iran during the Timurid, Turkman and Safavid periods along with Ottoman decorative arts, manuscripts and calligraphies. ❊

News from the Special Collections



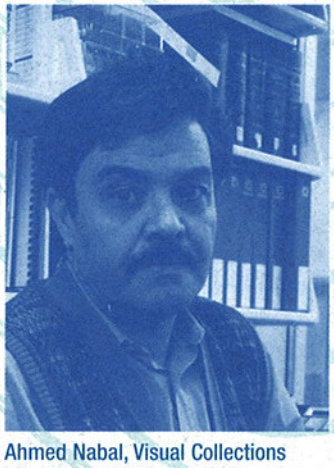
András Riedlmayer, AKPIA Bibliographer at Harvard's Fine Arts Library.

Aga Khan Documentation Center at the Harvard Fine Arts Library

Jeff Spurr, Cataloguer for Islamic Art, was actively involved in the development of Visual Information Access (VIA), Harvard's new online union catalogue of visual collections. He has been a member of the public access task group and engaged in developing the automated cataloguing process. This work helped prepare him to assist in the formation of ArchNet. He acquired a significant group of 798 nineteenth century photographs of the Middle East, notably images of the Maghrib and Suez, from the Harvard Film Study Center. Along with András Riedlmayer, he organized an exhibit at the Fine Arts Library marking the twentieth anniversary of the program entitled *Documenting the Visual Culture of the Islamic World: The Aga Khan Program for Islamic Architecture.* Spurr published two short articles in successive issues of *Hali, The International Magazine of Carpet and Textile Art,* "Revisiting the Shahsavan," (#104) and "Marasali—The Kashmir Connection" (#105). He also continued his work coordinating the Bosnia Library Project, which is devoted to direct assistance to Bosnian libraries.

AKPIA Collections at the MIT Rotch Library

Since the inception of the Program, Rotch Library holdings in Islamic architecture have grown from a modest number of works to one of the premier collections in the field. In late 1999, the collection is estimated at around 8000 titles, each year about 400 books have been added. The collection is primarily in English, but major books in Arabic, French, German, and other languages are also acquired. Chronologically, Rotch focuses on contemporary architecture and urbanism, but all major studies on the history, theory, and criticism of architecture in the Muslim world are collected. Rotch currently subscribes to a hundred periodicals in Islamic architecture and urbanism, plus owns complete sets of another ten journals that have ceased publication. Regular participation in architectural and Islamic/Middle Eastern academic meetings and book fairs in the United States and abroad has greatly helped in the quality and quantity of the collection.

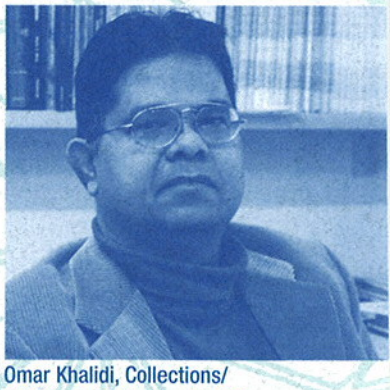


Ahmed Nabal, Visual Collections Librarian at MIT's Rotch Library.

The AKP Librarian, Omar Khalidi, answers many inquiries from architects, planners, students and faculty every year. This is in addition to in-depth and customized bibliographic services rendered to the MIT/Harvard students and faculty.

Merrill Smith, Associate Librarian at MIT's Rotch Library.

Photographs on various aspects of Islamic architecture are regularly exhibited in support of the MIT courses and studios. The *Designed Mosques of America* exhibit was shown at various events and venues since 1992. It is also available on the website. In April 1998 and January 1999, the United States Information Service in Oman and Pakistan invited the AKP Librarian to lecture and show the mosque exhibit. The Exhibition will be again on display in four cities in Pakistan in January 2000 during Khalidi's trip at the invitation of the USIS.



Omar Khalidi, Collections/ Reference Librarian at MIT's Rotch Library.

The Rotch website on Islamic architecture and mosques in the United States was edited and enhanced while many images of historic and contemporary sites in the Muslim world were added. Favorable comments and constructive suggestions were received from our viewers in the US, Europe and throughout the Muslim world. The Islamic Architecture web page was moved to a new server under a shorter URL (http://bloom.mit.edu/agakhan/).

New visual materials were added to the Aga Khan Visual Archives including a 533 slide collection of Islamic sites in Iran yielding a comprehensive visual documentation of the most significant architectural buildings in Kashan, Isfahan, Hamadan and Kerman. A number of CD's and videotapes were added to our CD and video collections including the two most recent tapes: "Cairo: 1001 Years of Art and Architecture" and "The Architecture of Mud."❇

Nasser Rabbat Interview

Interview by Alberto Balestrieri, Jan. 28, 2000

AB: Tell me about your history here at MIT with the Aga Khan Program.

NR: I first came to MIT in 1984, having heard about a program of the study of Islamic Architecture. I was a student at UCLA at the time. I sent a letter to the director of AKPIA at the time, Bill Porter, saying I was interested in coming to do a PhD in Islamic architecture. I came here specifically because of the attraction of having a program that focuses on Islamic architecture. I came with the expectation that there would be a community of like-minded people who would support, nurture, and create a social ambiance that is supportive for someone taking his first steps in the study of Islamic architecture. The only person that I knew of was Oleg Grabar and he was the only person I wanted to work with. Ultimately I became very close to Oleg and my life as a student was spent half at MIT and half at Harvard.

AB: How was the transition from finishing your doctoral degree to being the History, Theory, and Criticism Aga Khan development professor?

NR: In 1985 Design for Islamic Cultures was started. Ultimately it was changed to Design for Islamic Societies but in 1985 it acquired it's own academic structure. Extremely generous funding supported, in the first year, ten students and two research and teaching associates, in addition to the Aga Khan professor. This changed the map tremendously from only having PhD students, who by nature and by training are more on their own, to an extremely tight knit program that started a full year after I arrived. By the time I finished my PhD here the geography of the AKP had changed so much, the history of architecture, the HTC component, had been diminished. The forceful introduction and the extremely well endowed, well-supported Design for Islamic Societies changed the map. When I finished and applied for the empty Aga Khan Career Development position it was an Aga Khan full professor position initially in HTC.

Nasser Rabbat

AB: With the waning of the Design for Islamic Societies, in the early to mid 1990s, what was your share of the program like at that point?

NR: The first thing I wanted was to reassert the presence of an Islamic Architecture historian within HTC, that was of prime importance to me. I felt that that position ought to be part of HTC. That's perhaps the advantage of having me there, that I was an MIT HTC student and an Aga Khan student and so I felt for the students and that's why my agenda from then until now is very student oriented. I'm very interested in the stability of student support. I managed to re-connect, to re-establish; perhaps also because I'm a graduate of the program, so all these people who became my colleagues were my professors before. So there was already some sort of connection, a relationship, which is still extremely strong.

AB: How do you see your scholarship and experience being a benefit to the students you've taken on through the completion of their dissertations?

NR: If you look at the roster of PhD students that we have here doing Islamic architecture, you will see that their work varies in time and in space and in methodological and theoretical orientation. This is in cotrast to other programs where there are periods, areas and theoretical orientations that are not covered at all. That gives solidity if you want but also perhaps a bit of narrowness. Here we feel that the fertilization of ideas among students themselves is very helpful. What I wanted to create in my nine years here is a base for these individuals to come back to. I have managed to be the haven, the refuge for these individuals, but not necessarily the sole intellectual guide. I happen to spend lots and lots of time with my students, individually, one on one. And I happen to know my students quite well, perhaps more than one needs to know one's students. I think this is the thing that I have brought to this program, this solid but very open base that lets people go out and do their own work. So, in a way, because of that open mindedness and because of my availability to the students at any time some individuals started to rethink the topics they're working on so that they can benefit from my expertise. That is something quite satisfying to me.

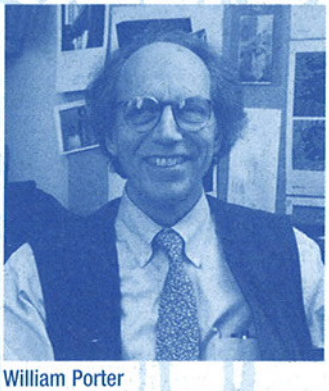
AB: As the tenured Aga Khan Professor of the History of Islamic Architecture, what do you see as the immediate tasks at hand for the MIT Aga Khan program?

NR: One that we have started working on is stabilizing the funding for the students; that's something that I'm very keen on achieving. I'd like to say that we can admit a certain number of students every year and to be competitive; funding is quite important because you need it to attract the best minds in the field. Secondly, we are going to start looking for a junior Aga Khan professor and I'm hoping that together we will be able to establish an intellectual base here that will be exactly as I was explaining earlier. A base that will be open-minded enough to accommodate different interests, different orientations and different pursuits, whether they are professional or intellectual. But at the same time we will offer a very solid intellectual, academic base that can be defined in and of itself as self-sustaining. If we can get people who are interested in the Islamic world,

cont'd on page14

Reflections on AKPIA's 20 Years

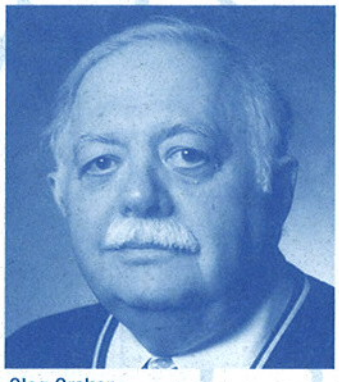
Ioli Kalavrezou It is a feeling of great contentment to see AKPIA reach its 20th anniversary. As a challenging and successful program it has brought together two major universities. AKPIA has broadened Islamic scholarship and fostered a unique cooperation. AKPIA faculty have been able to combine their talents in research projects, symposia, and conferences and our Harvard and MIT graduate students have collaborated in seminars and fieldwork. I feel honored to have served as AKPIA Executive Committee Chair at this unique time. My current sabbatical research has required me to spend much of this year at Dumbarton Oaks and in Athens researching and writing on 10th century Byzantine topics. Perhaps this is just another example of how those of us connected with AKPIA find ourselves with one foot in our respective institutions while the other keeps us continually circulating as globetrotting researchers.



William Porter

William Porter A fascinating journey began for me in 1976 at lunch in Paris, with His Highness the Aga Khan and Sir Hugh Casson, President of the Royal Academy of Arts. There His Highness made clear his commitment, announced earlier in Pakistan, to create an award for architecture in the Islamic world, and he sought ways to make it a creative, responsible, and enduring institution. Discussions in the newly formed Aga Khan Award Steering Committee and in Award-sponsored seminars, were wide ranging, challenging, and wonderfully informed by a rapidly growing body of information, by our personal experience of architecture in many Muslim countries, and by seminars and discussions with architects, leaders and thinkers from many parts of the world. Mohammed Arkoun, Titus Burckhardt, Charles Correa, Hassan Fathy, Hildred Geertz, Dogon Kuban, André Raymond, Muhsin Mahdi, Ismail Serageldin, and Renata Holod, the Award's first convenor, were among the many who created the intellectual space of the award. With His Highness' encouragement and leadership, we began to conceive of a program at Harvard and MIT that could play an important role in architectural education for the Muslim world.

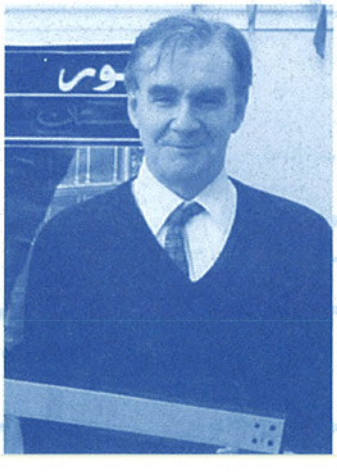
Oleg Grabar Twenty years later, I mostly recall, with melancholy pleasure, the steps which led to the AKPIA. A meeting in Istanbul between His Highness the Aga Khan, Dean William Porter, and myself started the ball rolling. Then the negotiations with a disbelieving administration at Harvard and MIT which led eventually to a fateful meeting in a Boston club between the Aga Khan and the presi-



Oleg Grabar

dents of the two universities, Derek Bok and Jerome Wiesner. There were the reporters and crowd at University Hall when the official announcement of the founding grant was made, and the social events which followed. Finally there were the many, many, meetings led by Bill Porter, Margie Sevcenko, and myself to organize activities and programs and to add a staff to run things between the two institutions. It was all so new, so exciting, so full of energy, and with a vision which had been absent from Harvard and MIT.

Ronald Lewcock I remember that, from the first year that we set it up, the Aga Khan Program Unit for Design in Islamic Societies was known for its enthusiasm and diversity—varied nationalities, cultures, experiences and outlooks, prejudices, aspirations, loves and hates—students, visiting faculty, permanent faculty—disputes, arguments, celebrations—fun, games, jokes, teasing—debate, research, study, travel, design, redesign, furious argument, sleeping, meditation, prayer, joy, play, parties—life, art, architecture and achievement.



Ronald Lewcock

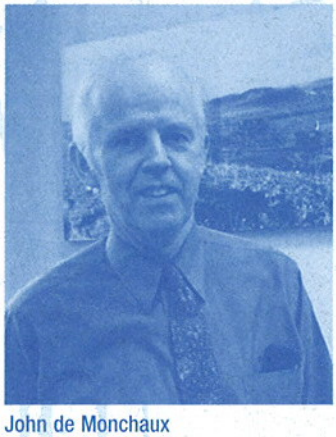
Barbro Ek In one of those fortuitous conjunctions of time and opportunity, I was fortunate to be the director of the Aga Khan Program between 1988 and 1994. These six years hold many memories for me, particularly for the friendships with students, faculty and staff that continue until today. When I began in February 1988, the Program was at the height of its student population with fully 16 students in the SMArchS program and if I remember correctly, the Program had a total of almost 25 PhD students split between Harvard and MIT. About half of the PhD students were in Cambridge actively engaged in the preliminary stages of their studies with the remainder involved in dissertation work in various parts of the world. In addition, there were many non-AKP degree students involved in AKP-offered courses at both institutions who spent a lot of time with the Program. The Program also introduced me to vast reaches of the Islamic world and I was particularly pleased to be introduced to its eastern shores through meetings and trips to Bangladesh, India, and Pakistan where I benefited from the many kindnesses of interested faculty and students in these countries, and in particular

the Ismaili community with whom I came into contact. Some truly admirable relationships and loyalties were created with the town of Mostar. I am very proud of the fact that many of the Harvard and MIT students were involved from the beginning, and now have careers of their own. I can only say how very pleased I am to have had a small part in launching this truly international cooperative affair. Within this same context I must also mention the efforts of Andras Riedlmayer and Jeffrey Spurr in helping Bosnia recover some of its destroyed heritage. They continue to play a pivotal role in the rebuilding of the great library of Sarajevo through the organizing of the gifts of books to the library, and most importantly, the canvassing of scholars all over the world for copies of many of the valuable manuscripts destroyed in the incendiary bombardment of the building. Although the effort is theirs and not mine, I am very proud that activities such as theirs were part of my tenure with the Program and continue to this day.

Attilio Petruccioli I have always had optimistic faith in the creative potential of AKPIA people when they meet and I have always admired the attitude of His Highness to invest his wealth in people's encounters, in human energy more then in material items. I found myself at ease in AKPIA in its established traditions that favoured the intellectual sociality of professors and students, fieldwork and international conferences. Fieldwork was core to our education because it put the students in direct contact with different ways of thinking, different customs, and different architectures. It permitted people to share their environment, homes, lives and cuisine. During our travel AKPIA was turned into a nomadic structure moving around the Islamic world. It was a collective experience of learning open to all, AKPIA and MIT students, working under the July sun in Essaouira (Morocco) or in the Dead Cities region of Syria, under the snow in Bukhara. The best scholars of the world would present their ideas in conferences such as Gardens in the Time of the Great Muslim Empires, the Typological Process and Design Theory, Rethinking the XIXth Century City, and Bukhara, the Myth and the Architecture. The central philosophy was that of verifying the status of the research in the Islamic world with the parallel conditions in Western countries and to evaluate typological studies for the interpretation of the existing fabric. There were the coffee breaks, the encounters in the corridors, the chats at dinners, where all met and felt closer.

Margaret de Popolo

Margaret De Popolo Looking back over twenty years of the Program, I still recall vividly the early excitement and nervousness aroused by the challenge of this adventurous undertaking. The opportunity to build almost from scratch a collection of books, periodicals, plans, slides, and maps for the new Program was exhilarating and energizing. At the time, the Program's support for acquisitions and staff was the most significant of the MIT Libraries' endowed funds. Almost everyone in the MIT Libraries was involved, in some manner or another, in the start-up of the project, and we were able to bring aboard a specialized librarian and other staff to lead the library's efforts. Once the students started to arrive on campus, the opportunity offered by the Program became clear—through library services and resources and through one-on-one contacts with students, to help deepen their educational and learning experiences at MIT, and, to our great delight, to learn from them as well.



John de Monchaux

John de Monchaux When I arrived in the Dean's office in September 1981 I discovered one of the most rewarding accomplishments of my predecessor, Bill Porter. This was AKPIA, a remarkable set of relationships, intentions and resources put in place with the generosity of His Highness and the wit and imagination of Bill and Oleg Grabar. To find AKPIA in place and beginning to make a difference and to be given a fascinating role in the intricate system for its governance was—and has continued to be—one of the most absorbing pleasures of my time at MIT. May AKPIA continue to reward its participants and its audience throughout the world—and continue to challenge those who would doubt the ability of these two universities to work together.

Gülru Necipoglu

Gülru Necipoglu Many memorable events have taken place between 1979, when I first joined the then recently inaugurated program as a graduate student at Harvard University, and 1999. I have witnessed the full spectrum of changes and modifications in the program that has resulted in its present form. The healthy search for identity is an ongoing process signaled by recent developments such as the ArchNet project centered at MIT and the newly created Aga Khan Professorship of Landscape Architecture and Urbanism in Islamic

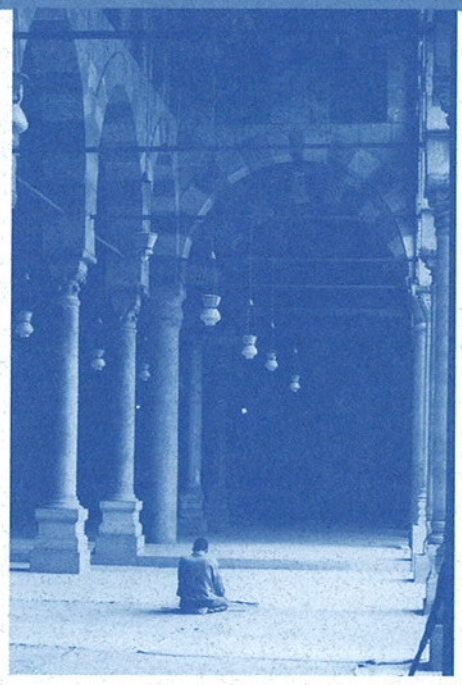
cont'd on page 19

Cairo Fieldwork Trip – January 1999

By Zachary Kron

The City

Among the cities associated with the Islamic civilization, Cairo is perhaps the most representative culturally and certainly the richest architecturally. Founded in 634 at the strategic head of the Nile Delta, the city evolved from a military outpost to the seat of the ambitious and singular Fatimid caliphate between the 10th and 12th century. Its most spectacular age, however, was the Mamluk period (1250-1517), which established it as the uncontested center of a resurgent Sunni Islam and produced a wealth of religious, palatial, and commemorative structures that synthesized the achievements of previous periods and symbolized the image of the city for centuries to come. After that, Cairo was reduced to an Ottoman provincial capital until the end of the eighteenth century. Then, it witnessed a short and capricious renascence under the independent-minded Muhammad 'Ali Pasha (1805-48) followed by a period of vacillation between conservatism and modernization that is still with us. The urban and architectural chaos was exacerbated by the late-twentieth-century acute problems of rapid expansion, population explosion, and underdevelopment.



Yet, Cairo still shines as a cultural, political, and economic center in its three spheres of influence: the Arab world, Africa, and the Islamic world. Moreover, many of its Islamic monuments (456 registered by the 1951 Survey of the Islamic Monuments of Cairo) still stand, although they remain largely unknown to the world's architectural community and their numbers are dwindling at an exceedingly alarming pace.
—Nasser Rabbat, introduction to "Architecture of Cairo", course 4.615

The Program

In January of 1999, ten students and two instructors traveled to Cairo to study ongoing projects in the preservation of historic buildings, and to take a survey of the existing monuments in various states of repair. The investigation lasted just under two weeks and was directly related to two separate courses at MIT. For the students of Hasan-Uddin Khan, this was an extension of his class "Preservation and Adaptive Reuse in the Islamic World," for the students of Nasser Rabbat, this was a preamble to "Architecture of Cairo." The group was able to explore a number of preservation projects and meet with the people responsible for the work, as well as make their own assessments of various other monuments.

The Importance of Travel to the Aga Khan Program

The Aga Khan Program at MIT and Harvard has a long tradition of travel as a primary element of education. Like most architectural pedagogies, the AKPIA emphasizes the irreplaceable aspect of first hand experience of historic architecture. Unlike many schools, however, the AKPIA has a specific investment in the living culture of the people who surround the architecture. The program therefore doubly values travel, to experience both the space and the people of specific places.

For the scholar interested in Islamic architecture, it is impossible to appreciate the quality of a great Mosque without hearing the echo of prayers in it's halls, or feeling the cool stones of it's interior contrasted to the hot midday sun. It is perhaps most important to see the people who occupy the buildings and understand what role the buildings play in the living culture. This is not to say the buildings are always valued, or even respected by the current community, but this too must be acknowledged. What is essential is to understand the relationship: that the buildings are a part of something else, something alive.❊

Photographs by Zachary Kron and T. Luke Young

The Adapazari Workshop

Designing for Turkey's Earthquake Relief: The MIT Adapazari Workshop

This past fall, with AKPIA support, MIT students participated in the Adapazari workshop. This is a project for the development of socially and environmentally sustainable housing for victims of Turkey's August 1999 earthquake. In January the project was presented to Turkish educators, business leaders, engineers, NGO's, and several international organizations such as UNDP, the US Embassy's Economic Development Department, and the Istanbul Technical University.

The small residential community of Adapazari was one of the hardest hit areas in the earthquake. The fall 1999 design workshop, run by MIT Professor Jan Wampler, was conducted with a spring 2000 semester follow-up.
A presentation in January served to develop a final design framework and seek material and financial support for the summer 2000 implementation.

The 1999 earthquake devastation happened toward the end of the prime construction season; adequate housing was not available, leaving hundreds of thousands of victims with dire living conditions throughout the winter. The aim of the MIT workshop has been to develop a relatively small (50 units) example community of high impact which will demonstrate both to the local area and to the rest of the world a sustainable way of developing in such places. It is hoped that this community, as a sustainable, long-term example, will be the catalyst for a chain of healthy development for the earthquake victims. Conceived of by Professor Wampler, he enlisted the help of two former students residing in Istanbul: Barbara M. Brady (BSAD 92) and Rukiye Devres (BSAD 93, MARCH 96).

Professor Wampler has worked with students on sustainable development projects in Latin America, China, and the Hunza Valley of Pakistan, bringing to life the concept that higher learning institutions have much to both offer and learn in contributing to the solutions of real problems around the world. The vision of the workshop has been the creation of a relativelysmall scale community, which can act as an example for how appropriatesustainable development may unravel in the Adapazari area, given localcultural, environmental (including seismic), and economic constraints. The goals of the project have been to develop something which draws from the evolved wisdom contained in local vernacular architecture, while addressing the sustainable use of resources and the fragility of the land in this area, and the sensitive nature of cultural heritage and lifestyle. It is the hope and belief of all involved that this worthwhile investment will be an example of how the human spirit can pool the necessary resources at critical times like these to truly benefit those in need. For further information contact <wampler@mit.edu>. ❊

Students in the MIT Department of Architecture examine a model for post-earthquake housing designed by Jan Wampler's class.

The University of the Middle East Project

A seminar and design workshop, *University of the Middle East Project* (UME) is being conducted by Prof. Hasan-Uddin Khan at MIT this spring. UME's vision is to build a system of interconnected educational centers in North Africa and the Middle East that will promote tolerance, regional cooperation, academic excellence and mutual understanding through academic programming in health, teacher education, applied sciences, technology and sustainable development.

University of the Middle East project speakers Ron Rubin, Henry Rosofsky, John deMonchaux

Students are working in formulating architectural ideas and design concepts for UME while examining critical issues of culture, environment and university stewardship. The "Universities—Concepts and Ideas," session featured presentations by UME President Hala Taweel, Harvard Professor of Law Henry Steiner, UME Vice-President Ron Rubin, and Distinguished Harvard Professor Henry Rosovsky. ❊

UME Seminar. L to R: Hala Taweel, Alberto Balestrieri, Henry Steiner, Stan Anderson, Hasan-Uddin Khan.

Lectures

Harvard Lecture Series

Fall 1999, Friends of Islamic Art

Barry Wood, Independent Scholar
"Heroes and Villains in Early Safavid Art: A Manuscript of the Shahnama-yi Isma'il"

Nuha N.N. Khoury, University of California, Santa Barbara Aga Khan Program Postdoctoral Fellow
"Between Two Mosques: The Masjid-i Shah of Isfahan and the Ahmediye of Istanbul"

Spring 2000, Friends of Islamic Art

Robert Ousterhout, School of Architecture, University of Illinois
"Knowing the Ropes and Drawing the Line: Architectural Design Procedures in Medieval Islam"

Yasser Tabbaa, Independent Scholar
"Islamic Ornament and the Mediation of Symbolic Forms"

Scott Redford, Georgetown University
"The Visual Culture of an Armeno-Crusader Settlement: Excavations at Kinet, Turkey"

Lorenz Korn, Aga Khan Program Postdoctoral Fellow, Harvard University
"Factional Strife and Regional Schools: Mosque Building in Iran Under the Saljuqs"

Thomas Leisten, Dept. of Art and Archaeology, Princeton University
"In the Halls of Chosrou: Sasanian Art and the Development of the Abbasid Imperial Style"

MIT Lecture Series

Fall 1999, Seeing Others, Seeing Ourselves

Caroline Williams, College of William and Mary
"David Roberts and Francis Frith: Artist and Photographer in 19th CenturyEgypt"

Irvin Schick, Harvard University
"Self, Place, and the Discourse of Alterity"

Aziz el-Azmeh, Columbia University
"Barbarians in Arab Eyes"

Spring 2000, Contemporary Architecture in the Islamic World

Raj Rewal, Architect, New Delhi
"Contemporary Courtyards: Three Recent Works"

Attilio Petruccioli, Associate Professor of Design, School of Architecture, Politechnico di Bari
"Applying Landscape Theory to the Arab Mediterranean World"

Farokh Afshar, Associate Professor at the School of Rural Planning and Development, University of Guelph
"Strengthening Local Government and Decentralizing Development"

Intisar Azzuz, Independent Scholar
"Contemporary Libyan Architecture: Possibilities vs. Realities"

Suha Özkan, Secretary General of the Aga Khan Award for Architecture, Geneva
"Validation and Change: The Aga Khan Award for Architecture"

Sarajevo Project Update

The MIT School of Architecture and AKPIA have received a new gift from the Trust for Mutual Understanding to support *Interpolations: New Housing Designs for Post-War Bosnia-Herzegovina*. This is a remote-site design collaboration between the faculties of architecture at the University of Sarajevo, Yildiz Technical University, Istanbul and MIT. Evolving out of the 1997—1999 AKPIA/Sarajevo Reconstruction Initiative this project's primary objective is to design contemporary housing that will complement the needs of Sarajevo's urban fabric, historical patrimony and habitation. Advanced technical training and experienced guidance from faculty members and design professionals will allow students to optimize space, reduce housing construction costs, and establish an architectural grammar of integrity. MIT's powerhouse of advanced technology and digital design equipment will provide the model for remote-site design collaboration. Deans and faculty from all three institutions will be involved in project planning, while each partner institution will select students for their respective teams. The inclusion of Yildiz University on the project came about in late 1999 when the post-war housing needs of Sarajevo became especially relevant to Istanbul's post-earthquake housing concerns. Slated to begin in the fall of 2000, AKPIA is still seeking institutional gifts to match the TMU grant for support of student travel and on-site team workshops. ❊

ArchNet cont'd from page 1

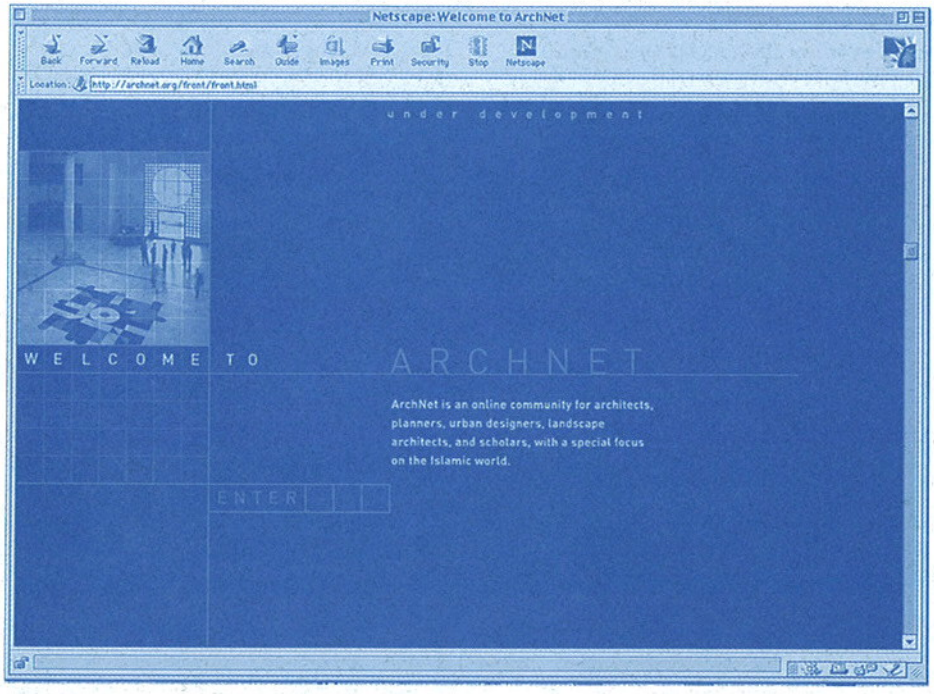
such as chat rooms.

Ultimately, ArchNet will also include linked sites in the Muslim world focusing on local content and scholarly specializations, as well as linked sites at institutions in the non-Muslim world, such as the British Library. In time, ArchNet may also include a comprehensive survey of the world's great works of architecture, the canon of architectural study—including both images and text, indexed and cross-referenced—for use in university teaching.

The first phase of the project, which will last about two years, involves the implementation of the flagship website at MIT and the creation of client sites at several locations in the Muslim world. By the proposed initial deployment date of September 2000, the content will likely include a visual collection of historical monuments, a visual database of contemporary architectural sites, a post-war architectural survey of Kosovo, at least three academic course syllabi, reference tools and published work from the Aga Khan Program for Islamic Architecture at Harvard and MIT.

Phase Two of the project will involve the enhancement of content and the development of partner sites throughout the Muslim world, working closely with local host institutions to implement servers and sites. While the primary language of ArchNet will be English, eventual translation capability is envisioned in Arabic, French and Russian. A high priority will be given to providing access in locations where the need is particularly pressing due to lack of traditional library resources and poor communications infrastructure, including low-speed, low-cost e-mail. And where computer infrastructure and trained support staff do not exist at all, parts of the ArchNet material may be produced and distributed on CD-ROM and other such media.

The administraive team of ArchNet is housed at the School of Architecture and Planning, under the direction of Dean Bill Mitchell. The MIT Press is serving as the electronic publisher and distributor of the content, handling the design and technical implementation of the site. ArchNet is located at **http://archnet.org.** ❊



GSD Chair cont'd from page 1

chairs in architecture and architectural history created at MIT and Harvard which form such a prominent part of the present Aga Khan Program in Islamic Architecture. More broadly still, this position will enable the School to provide worldwide academic leadership and problem-solving expertise, especially with respect to design and related educational issues in landscape architecture and urbanism confronting many in Islamic societies.

The search for the Aga Khan Professor of Landscape Architecture and Urbanism in Islamic Societies is underway. In addition to the endowed gift of the chair itself, the program funds will support the networking, outreach and technical assistance activities required to fully establish the chair in an ideal position of leadership and productive interaction with others in the Aga Khan Program in Islamic Architecture, as well as with would-be constituents in Islamic societies.

We are truly fortunate to have, in the person of The Aga Khan, an enlightened and generous benefactor who appreciates the mission of the Design School and how it relates to his ongoing support of Islamic Societies. ❊

Harvard Faculty Research cont'd from page 3

courses in Iranian civilization were taught covering a broad range of historical periods, language, literature, and religions. Since 1991 Professor P. Oktor Skjaervo has followed in the footsteps of Chair Frye offering an equal range of research topics. Located within Harvard's Department of Near Eastern Languages and Civilizations (NELC) the Aga Khan Iranian Chair supports its students and publications in the field while NELC has sought to sponsor visitors. The Chair welcomes inquiries from throughout the Aga Khan Network of scholars and researchers. ❊

Nasser Rabbat Interview cont'd from page 7

or who belong to the Islamic world and are interested in studying the practice or history of architecture in the Islamic world, to come and benefit from the resources here, we will be fulfilling our mandate.

AB: What do you see as some of the greater, more global, issues in the study and research of Islamic architecture?

NR: Well, this is a three pronged answer. First, the scholarly one, is what one would like to call the continuous process of re-writing the history of Islamic architecture or if you want, the continuous process of re-writing the history of global architecture and making the history of Islamic architecture an integral part of it. By Islamic architecture I mean the architecture for, by, or directed towards Muslims anywhere they are from beginning to end. It doesn't carry a religious notion, it's really about the individuals who are Muslims or under Muslim rule or in a place in which an Islamic influence is strongly felt. The aim is to get this extremely rich human experience, cultural experience, creative experience to be part of the knowledge base of everyone who's interested in design and architecture. That's why we take this vigilant critical position of the history of Islamic architecture being part of the global knowledge base of people interested in architecture, whether it's professional, practical, design practice or historical research. And at the same time I'd like to be able to maintain a vigilant, critical position from within as to how this architecture is presented to itself, to its own constituency, how we see it.

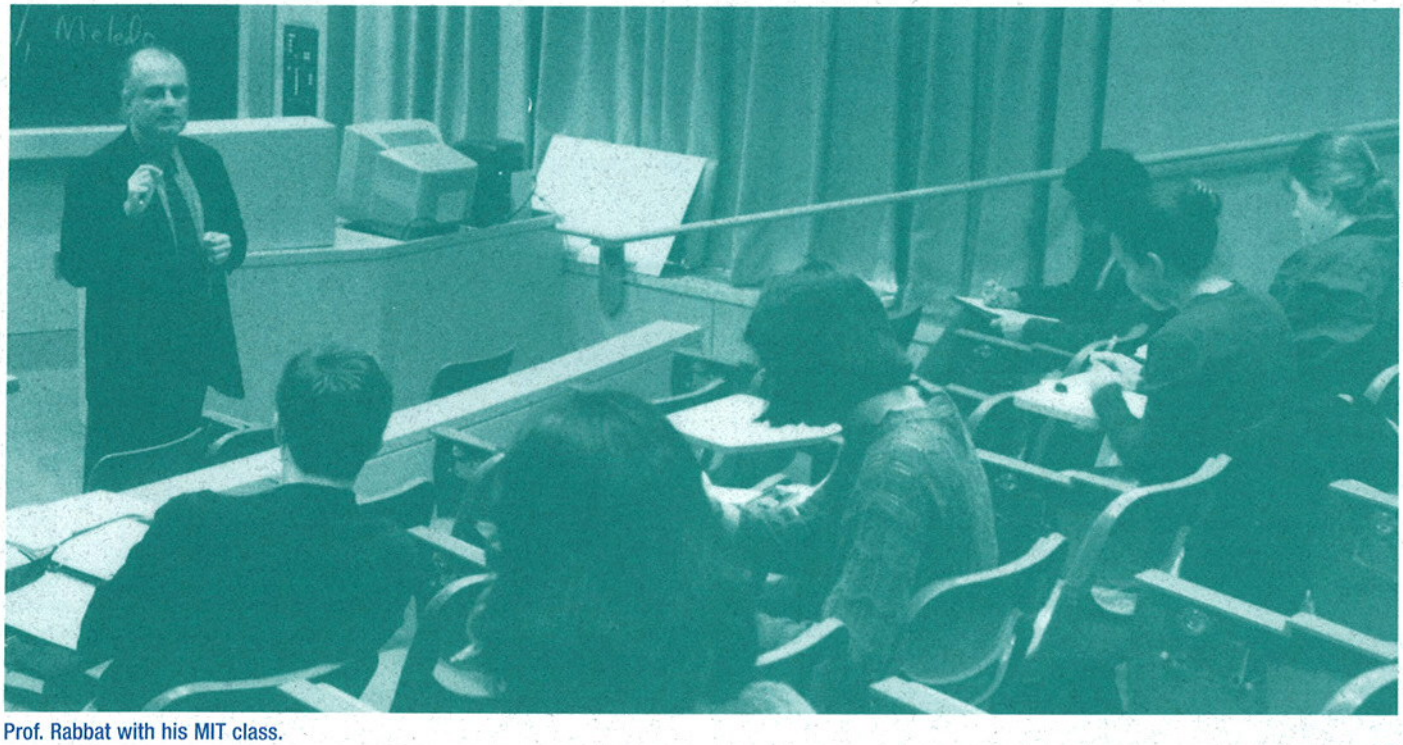
Second, another global issue I would like to deal with is the urban explosion, poverty, the chaos in urban development that is happening in the Islamic world. We can only deal with it from a theoretical and critical viewpoint with the resources and the limited personnel that we have here. So, if I promise you we are going to do that I would be exaggerating our reality and minimizing our limitations. But one concern or issue we can think about is preservation. Not preservation in the sense of just going out and saying this ought to be preserved this way or that way, but seeing the built environment as a living space, as a space in which humans live. We need to see the built environment as partly accommodating the living of humans but partly also as an object of value in and of itself. The interest that I'd like to promote is not preservation per se or conservation per se but the thinking about preservation and conservation within a living built environment, within a living urban or rural space. Why do you preserve this building or how do you preserve this building so that the integrity of the building is maintained but it's not just turned into a museum. Obviously there are some buildings that will be turned into museums because they have acquired this huge capital of artistic and historical value and you don't want to lose that so these buildings are going to be preserved as such. But if we are going to turn all of our old cities into museums, then we may as well leave them and go elsewhere.

Nasser Rabbat, Aziz el-Azmeh, and Philip Khoury at MIT, Nov. 22, 1999.

The third issue is Islamic architecture as a design strategy or a design tool today. There has been a lot of talk about cultural identity, reviving cultural identity, and Islamic architecture as the carrier of our identity. Now this relates to my first point, that I would like to see Islamic architecture as part of the universal architecture. This means it shouldn't be treated as something that has a trajectory on its own and fulfills functions on its own and is only basically understandable from within a cultural framework. I don't think this is correct. Orientalism and colonialism have isolated Islamic as a sort of experiment that is relevant only for its own understanding. Basically that you can understand Islamic history by studying Islamic history but you cannot understand the processes of human history by studying Islamic history. I think this is false. I think if we are going to speak about the usage of Islamic architecture or of the heritage of Islamic architecture in our design process it has to be abstracted, it has to be rethought. It has to be used like tools for criticism as well as tools for constructivism, not just tools to be borrowed, used formally or functionally for purposes of endowing a building with an identity. They are actually tools to invigorate, to stimulate, the design thinking and they are tools that sometimes lead you to say I do not want to do that, rather than I do want to copy the past. We are poised here as the Aga Khan Program, with our academic resources and with the kind of students we get here and with the kind of activities we can establish here, to handle these three issues and to make a seriously important mark in the exploration of these issues.

AB: We know that Islamic societies are very diverse and that the question of identity always seems to come around in terms of architecture. Is there really no model for identity?

NR: Well, there have been some attempts recently, politically or with a sense of idealized and teleological history, to locate an



Prof. Rabbat with his MIT class.

image and identify it as a universal Islamic image. If you look at all the buildings that claim to be Islamic today from Canada to Singapore you will realize that there is a combination of Mamluk and Ottoman styles in them. Especially if you look at the spate of new mosques that have been built all over, from Canada to Jakarta you will see a distillation of an image of the Ottoman and the Mamluk and perhaps this is because they were the two empires that beat up the West. This could be a reason why they have been chosen. The other reason is because they have had the time, the historical depth, to be able to evolve into identifiable images, styles, so that you could call something Mamluk and you could call something Ottoman and you would recognize it anywhere you look. Whereas there are other areas where styles were so intermeshed that it was probably very difficult to separate them and give them names. Some styles didn't have the historical time to evolve into a well-defined image. The third reason, which we have to take into account, is that they are beautiful, there is something attractive about being able to use them. Some people have been able to use them in a kind of abstracting process that I'm advocating here and have ended up with something quite beautiful. Others have actually copied them verbatim. In many instances, by copying something that so much belongs and is identified with a certain place you actually confuse the viewer because you are giving them an image that really has no roots in where you are putting it.

AB: I want to congratulate you on your tenureship and I'm curious, as someone who was educated through the program, someone who has nurtured others through the program and is now arriving at a position of permanence as the MIT Aga Khan Professor for the History of Islamic Architecture, how do you feel about being part of AKPIA with this long history of growth with the program? Does it touch a chord?

NR: It does. The major attraction for me to be at MIT is to be involved in the Aga Khan Program. It touches more than one chord, it touches on where I come from and the nostalgia of where I come from, that spiritual bond to where you are, who you are, who you identify yourself with. The Aga Khan Program provides me with the arena to explore that on the personal, intellectual, academic, and then ultimately, social and collective levels. Most of my thinking is focused on the present and the past of the Islamic world. When I say that, of course there are areas I'm more focused on than others because of expertise, knowledge, so on, but really, it's the whole Islamic world. In many instances there are existentialist universal Islamic problems that I'm very concerned about answering and dealing with. One of them is this issue of Islamic identity, of which architecture is only one facet of many. The Aga Khan Program provides us, and here again my background comes into play, with a haven, a refuge for people from the Islamic world to pursue extremely sophisticated studies of architecture and heritage in an environment that is friendly, supportive, well-connected and hopefully an environment that helps in their move into the world. That's something that I'd like to see.

I am also someone who was nurtured, literally, by the Aga Khan Program, so I feel it's my turn to nurture others. I do feel that I'd like this program, for the lack of a better image, to be like a non-chalant parent. A program that is actually willing to listen, help guide and perhaps educate its students, but that is open minded enough to see them for who they are, basically creative individuals, independent minds that are in the process of formulating their positions, their ideas. We provide them with that nurturing environment where they can feel safe, stimulated, educated but not stifled, not strangled, where they can go out and explore for themselves. They come back and perhaps drop some of their exploration into our world, to enrich it. This is a continuous process. ❊

AKPIA Student Research Profiles

MIT AKPIA/ HTC PhD Students

Recently admitted **Glaire D. Anderson** is interested in architectural encounters between the Islamic world and the Christian West, particularly in Islamic Spain. Her Master's thesis explored Christian attitudes toward Islamic architecture in Spain during the reign of Charles V, through an analysis of some of the Christian building interventions at the Great Mosque of Cordoba and the

Aslihan Demirtas, arranging slides on her research in Turkey, Fall 1999.

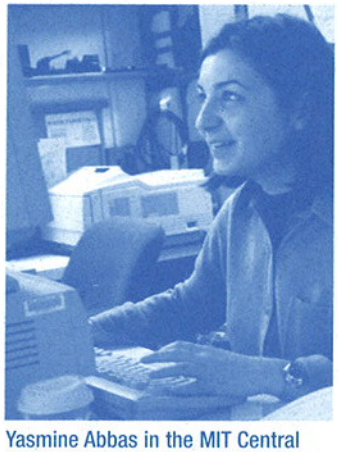
Alhambra in Granada. She is currently studying the modern historiography of Islamic Spain with Professor Nasser Rabbat and the Arabic language and critical issues in the field of Islamic Studies at Harvard University.

Kishwar Rizvi is completing her dissertation, "The Shrine of the 14th Century Sufi Shaikh, Safi al-din Ishaq Ardabili". She was awarded the Association for Middle East Womens Studies 1999 prize for her article, "Gendered Patronage: Women and Benevolence in the Early Safavid Empire," to be published Spring 2000 in *Women and Self-Representation in Islamic Art and Society,* ed. D. Fairchild Ruggles (SUNY: New York).

In her fourth year of research, **Lara Tohme** is researching the connections between Umayyad architecture and the architectural traditions of late antiquity in Bilad al-Sham. The working title of her dissertation is, "Out of Antiquity: Umayyad Art and Architecture in Context." She is currently a Samuel H. Kress Fellow at the American Center of Oriental Reasearch (ACOR) in Amman.

Panayiota Pyla's dissertation, "Environmental Politics: Architecture and Development in Post-WWII Mediterranean", focuses on the writings and works of Hassan Fathy and Constantinos Doxiadis. She has recently received the Kress Fellowship in Art and Architecture and travel grant awards from the Aga Khan Trust for Culture and AKPIA. Her paper, "Environmental Politics: An Alternative Perspective to Hassan Fathy's Vernacular Architecture," was read in the *Hypotheses 3 Conference,* Princeton, February 1999. She also gave a public lecture, "Local Tradition and Global Consciousness: Hassan Fathy's Architecture" at the American Research Center in Egypt in March 1999. Her article "Historicizing Pedagogy: A Critique of Kostof's *A History of Architecture*" appeared in the *Journal of Architectural Education,* May 1999.

Talin Der-Grigorian's research is concerned with modern Iranian national architecture. Her focus is on how sociopolitical and historical factors give meaning to specific architectural forms. Tentatively titled, "Rectification of Memory: National Consciousness, Racial Myths, and the Reconstruction of Historic Monuments under the Institute of National Heritage in Pahlavi Iran," she is conducting dissertation research and documenting architectural monuments in Iran during the winter of 1999-2000.



Yasmine Abbas in the MIT Central Office.

Harvard and MIT AKPIA students, faculty, and visiting scholars at the Fogg Museum, Fall 1999.

Harvard PhD Students

Rebecca Foote completed her dissertation entitled "Umayyad Markets and Manufacturing: Evidence for a Commercialized and Industrializing Economy in Early Islamic Bilad al-Sham" in the fall 1999. She recently relocated to the Mayfair area of London to undertake co-direction of the newly forming Islamic Art Society (IAS), funded by the Qatari government.

Persis Berlekamp, a 5th year student, came to Harvard with an M.A. in Arab Studies from Georgetown University. Since February, she has been researching manuscript collections in Europe and Turkey for her dissertation, "Wonder and Its Images in Medieval Islamic Culture: The *Wonders of Creation* from the Euphrates to the Oxus, 1258-1330." This year her research will be supported by a Harvard Sinclair Kennedy Traveling Fellowship and an American Research Center in Egypt Fellowship.

Mark D. DeLancey, a 4th year student, recently passed his general exams and is currently conducting archival research on a Mellon II grant in France, Switzerland, and Germany. In early January 2000, he will move to Cameroon for a year thanks to a Frederick Sheldon grant. While in Cameroon, he will conduct field research for his thesis entitled "Fulbe Palatial Architecture: Negotiating Cultural Identity in Northern Cameroon."

May Farhat is a PhD candidate working on her dissertation on the shrine of Mashhad. She came to the program with an M.A. from the University of Victoria in British Columbia in Islamic architectural history. She presented a paper, "Displaying Piety: the Shrine of Imam al-Rida in Mashhad under Shah 'Abbas," at the CAA annual meeting in Los Angeles in 1999, for which she received a travel grant award from Harvard University's Graduate Student Council.

Emine Fetvaci joined the program last year. She is currently doing coursework and is interested in doing research in Ottoman and Persian painting, possibly with Byzantine art as a minor field.

Amanda Luyster (Medieval/ Islamic), a 4th year student, com-

pleted her qualifying paper on the Hall of the Kings of Muhammad V at the Alhambra last fall and recently passed her general exams. She will now be devoting her time to her dissertation on representations of Tristan and Isolde in medieval secular buildings in England and Western Europe. Last summer, with the support of two travel grants, Amanda accomplished substantial pre-dissertation research in southern Spain, central France, and England, including photographing the Muhammad V frescoes in the Alhambra. She hopes to spend 2000-01 in London at the Courtauld Institute, within easy access of the other resources of the Continent. During the last school year, she gave presentations at conferences in Cambridge, Tempe, Kalamazoo, and Glasgow.

Oya Pancaroglu is in the final stretch of completing her dissertation, "A World unto Himself: Human Images in the Late Seljuk Period (1150-1250)." Last year she held a twelve-month fellowship at the Freer and Sackler Galleries at the Smithsonian Institution in Washington, D.C. Her paper "Socializing Medicine: The Illustrations of the Kitab al-diryaq" was presented at the last *majlis* section of the Historians of Islamic Art conference in Washington D.C. in November 1999. The paper was awarded the 1999 Graduate Student Paper Prize by the Middle East Medievalists.

Nandini Bagchee in Iran on her 1999 Summer Travel Grant.

Leslie Poe is a PhD candidate in Middle Eastern Studies and the History of Art and Architecture. He came to Harvard with an M.A. in Anthropology from the University of Virginia. He is currently writing his dissertation entitled "Art, Culture, and Society in Mudejar Sevilla."

Sunitha Raju, at work in her studio space at MIT.

Alexis Sornin, while a teaching fellow at Harvard worked on his dissertation on the practice of architecture in Mughal India. He spent the previous fall surveying architectural sites throughout north India and conducted research at the State Archives of Rajasthan in Bikaner last summer to document the organization and production of the Jaipur court building workshop (imarat khana) during the 17th and 18th centuries.

Susan Spinale is a doctoral candidate with the Department of History of Art and Architecture. She is writing her dissertation on the patronage of portraits in early modern Italy, and is researching the portraits of Ottoman Sultan Mehmed II as a main point of investigation. The Italian portrait medals of Fatih Mehmed is a subject Susan recently studied at the American Numismatics Society in New York City.

Alicia Walker (Byzantine/Islamic), a 4th year student, submitted her qualifying paper on the Church of the Holy Sepulchre and the Haram al-Sharif last fall. Her primary field of interest is Byzantine-Islamic artistic exchange. After completing her general exams last spring, Alicia headed for Carthage, Tunisia, where she co-directed a small excavation of a lateRoman/early Byzantine house. The site is particularly relevant to her research interests because it includes later phases of Islamic occupation. A grant from the Aga Khan program made possible the further documentation of the Islamic phases of the site. Alicia will present the findings from this season's excavation at the 1999 meeting of the Archaeological Institute of America in Dallas, Texas. She will devote the 1999-2000 academic year to research and writing for her dissertation, which will examine the appropriation of Islamic and Sasanian artistic idioms in middle Byzantine portable arts.

MIT SMArchS Students

Second year student **T. Luke Young** (USA) is pursuing a dual degree—a Masters in City Planning and a SMArchS. His thesis is titled "Low-income communities in World Heritage Cities: Revitalizing Neighborhoods in Tunis and Quito."

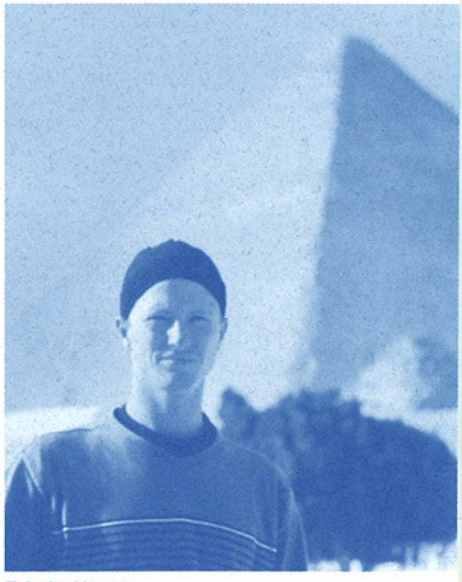
Second year student **Sunitha Raju's** (India) research examines conservation guidelines for historic zones that will account for not only economic development and the built environment but also the cultural continuity of in-situ populations. Her thesis, "Multi-Cultural Communities and Conservation", will examine Chinese, Indian, and Malay settlements in Singapore. In December 1999 she used her AKPIA Travel Grant award to conduct research in Singapore.

Second year student **Aslihan-Demirtas** (Turkey) is studying the modern infrastructure of Turkish dams and reservoir projects and how they impact environmental zones and create new social habitats. In summer 1999 she used her AKPIA Travel Grant award to investigate modern and traditional Ottoman water works projects in Turkey.

Second year student **Nandini Bagchee** (India) completed her thesis "Book Illumination and Architectural Decoration: The Mausoleum of Uljaytu in Sultaniyya" for her January defense. In the summer of 1999 she used her AKPIA Travel Grant award to research her thesis in Iran.

Second year student **Nilay Oza's** (India) study focuses on the use of alternative materials for building. He has surveyed the use of light weight concrete technologies and is examining the viability of bamboo construction, a "rural" material, and its role in building temporary structures in urban South Asia.

First year student **Bianca Maria Nardella** (Italy) is a 1998 MArch graduate from the University of Ferrara. She is analyzing public/private partnerships and the role of NGOs in the rehabilitation and revitalization of historic cities, with special reference to heritage tourism and post-war reconstruction.



T. Luke Young

First year student **Yasmine Abbas** (France/Syria) is a French State Certified architect and graduate of the School of Paris-Conflans. She practiced architecture in Abu Dhabi, United Arab Emirates, after completing her degree. She is researching modern architectural forms in highly defined cultural contexts, concentrating on the expression of Islamic identity in such global Middle Eastern cities as Abu Dhabi and Dubai.❊

AKPIA News

AKPIA Staff

Michelle Woodward joined the AKPIA Central Office staff in January 1999. Formerly an AUC student, she is also a photographer. Her work has appeared in publications such as the *Middle East Report* magazine and the *Rough Guides* to Jordan, Syria, and Israel. She shares 50% of her AKPIA appointment with ArchNet acting as a key player in the project start-up. At the Harvard office **Margaret Sevcenko** remains the AKPIA Consul Emeritus. With the Program since its very inception 20 years ago she is the *Muqarnas* Managing Editor. With the Central Office since 1991, **Robert Marlatt** continues to lend his expertise to financial matters. A professional French Horn musician and new father he has proven himself successful in leading a double life between the office, the Boston Ballet and various professional orchestras throughout Boston and New England. **Michael Pregill** will soon complete his second year at the Harvard AKPIA office serving Gülru Necipolgu and visiting scholars and graduate students in a multitude of ways. He has been responsible for many procedural and technical upgrades with an eye still fixed on plans to pursue doctoral work.

Michelle Woodward, AKPIA Senior Staff Assistant and ArchNet Administrative Assistant.

Margaret Sevcenko

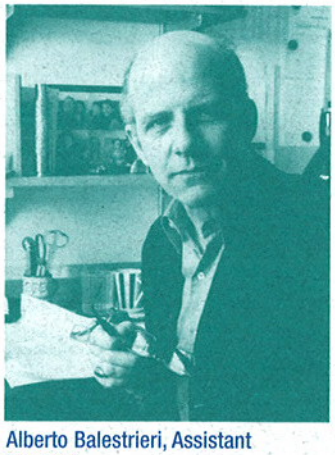
AKPIA Publications

Since our last Newsletter, *Muqarnas* 16 (1999) edited by Gülru Necipoglu, and *Muqarnas Supplement* Volume 8, *The Garden of the Mosques* (2000) edited and translated by Howard Crane have appeared. *Muqarnas* 16 features articles by R. Grafman & M. Rosen-Ayalon, M. Rosser-Owen, E. Baer, Ö Bakirer, Ç. Kafescioglu, L.A. Beliaev and A. Chernetsov, W. Floor, M. Al-Asad and H. Taragan. *The Garden of the Mosques* is an annotated translation of Hafiz Hüseyin bin Ismail Ayvansarayi's Hadikat al-Cevami, one of the most important literary sources on Islamic monuments of Ottoman Istanbul. Copies are available through the Brill Publishers. There are three AKPIA MIT proceedings from the series "Theory and Method in Islamic Architectural Design:" *Typological Process and Design Theory* (1998), *Rethinking the 19th Century City* (1998), and *Bukhara: The Myth and the Architecture* (1999) now in print. Copies are available through the AKPIA Central Office.

Michael Pregill, Staff Assistant at AKPIA Harvard

Websites

As an online community for architects, planners, urban designers, landscape architects, and scholars ArchNet will surely provide an immense array of informational materials and interactive platforms for those wishing to expand their resourcing capabilites on subjects that concern us all. (See feature article and of course http://archnet.org) In a similar vein AKPIA is continually updating its website to provide information such as current listings of lectures and events. We invite people to browse at http://web.mit.edu/akpia/www/AKPsite/index.htm.❊



Alberto Balestrieri, Assistant Director

Bob Marlatt, AKPIA MIT Administrative Assistant, playing french horn in his other profession as a musician.

Reflections cont'd from page 9

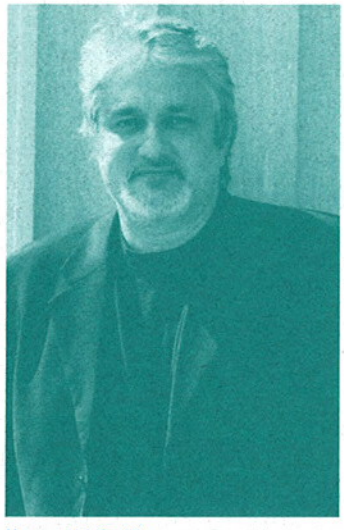
Societies at Harvard's GSD. The program, which continues to grow in scope and to redefine its roles within the two host universities, has produced over the past two decades an influential group of students who now occupy important positions as academics, museum curators, practicing architects, and administrators. It is through them that the AKPIA's legacy has spread from the US to a wide array of countries. Visiting Fellows, lecture series, international symposia, and AKPIA publications such as *Muqarnas* and its supplementary series have also been influential modes of outreach. In the final analysis, however, it is our students and scholarly publications that will leave their lasting imprint on the field of Islamic art and architecture.

David Roxburgh From the moment I started, Gülru welcomed my involvement in the full range of program activities such as the lecture series, visiting scholars program, conferences, and publications (Muqarnas and its supplements and other series) that augment the work accomplished in the classroom and through one-on-one advising. For me teaching has proved to be one of the most exciting aspects of intellectual life in Cambridge. It has seemingly endless possibilities, greatly facilitated by rich visual and archival resources that I feel I have barely begun to tap... and those great behemoths, Widener and the Fine Arts Library. The museum collection, especially for painting and the arts of the book, is an invaluable resource in the classroom. The AKPIA at Harvard and MIT provide a unique crossroads where scholars in the fields of Islamic art and architecture, both historians and practitioners, come together, a nexus that is soon to be enriched by an Aga Khan Professorship at the Harvard GSD.

Akhtar Badshah As a student at MIT who joined the Aga Khan Program as an intern, my fondest memories have been the opportunity to work with some truly remarkable individuals and scholars. I first worked with Mona Serageldin on the summer workshops, then with Bill Porter to launch the Design for Islamic Societies Program, and finally with Ron Lewcock in running the DIS unit with some wonderful students. All of this interaction has given me a unique perspective on people, culture and built form all over the world and a lesson that I still cherish as I move through my ever changing career.

Masood Khan The years at the Program were, from my perspective, a fascinating intermingling of one's past experience and a diversity of people, world views and purposes. It was an exemplary instance of how a specialized professional Program placed within MIT and Harvard, without in the least bit isolating itself, could and did benefit from the larger resource matrix of the two institutions while responding ingeniously to often divergent intellectual demands. Despite the pressures of being in such a context, the Program will remain a part of my life that I would call satisfying and truly ennobling.

Margaret Sevcenko I've learned a lot, I've had a good time, and made friends with people from parts of the world I would otherwise never have known. Well, yes I am sorry we didn't get *Muqarnas* underway sooner, so we could mark our anniversary with a nice near row of zeros—imagine 20 (2000) on the spine—but think of it in *hijra* years and even that's not such a loss. Which reminds me, has anyone ever noticed that the phone extension at MIT is the *hijra* date of the founding of AKPIA? I thought not. Onward and upward: here's to the next twenty years.



Hasan-Uddin Khan

Hasan-Uddin Khan
The very fact that the AKPIA exists has helped legitimate the study of contemporary architecture of Islamic societies. I have been fortunate to see the impact of the program from the outside and, in the past few years, experienced it from the inside. When the Program was first being set up, I was working for His Highness as a Convenor of the Aga Khan Award for Architecture, negotiating with universities on his behalf. I got to know the institutions as an observer, as well as some of the professors — Grabar, Porter, and Anderson — the librarians, and others in the administration. Later as the program activities expanded to Karachi and Amman the idea was to take the benefits into the Islamic world. The impact of this is only now being felt. At MIT Professors Lewcock and Petruccioli took the program into the field of practice; while at Harvard, Professor Necipoglu strengthened its history offerings. Since 1994 AKPIA has offered me a home. Seeing my students and their work from within has helped broaden my own perspective and has been an extraordinarily interesting experience.

Many of the concerns related to the built environment for Muslims have changed but issues of the uses of history (conservation), identity, modernity and technology persist. The need to communicate and engage in a dialogue about the environment is more urgent than ever. Muslims have yet to engage the implication of emerging technologies in relation to building and urbanism. The environment, ecology, and natural systems, as related to human habitation, compose topics of great concern. The opportunity exists within AKPIA to keep it on the cutting edge of work on the built environment. In twenty years the Aga Khan Network has established itself as an important force in thinking about architecture and the built environment. I hope that the program will continue to address contemporary design and urban issues that are of paramount concern in developing countries. ❊

Massachusetts Institute of Technology,
Department of Architecture,

Position Available:

Assistant Professor, The Aga Khan Program for Islamic Architecture

The Department of Architecture at MIT announces a tenure-track assistant professorship in architectural studies to begin in the fall semester of 2001. The position is designated as the Aga Khan Career Development professorship and is supported by a generous gift from the Aga Khan as part of the Aga Khan Program for Islamic Architecture at Harvard University and MIT.

The successful candidate will be involved primarily in the study of architecture and/or urban design in the Islamic world from the 18th century to the present, with an interest in historical, cultural, social, and/or environmental questions. He/she will demonstrate an ability to engage critical issues, such as the role of tradition, modernity, and identity politics in architecture or the impact of recent technologies, economic and environmental concerns, and/or current debates on architectural theory and practice in his/her research and teaching.

He/she will provide intellectual guidance for PhD, SMArchS professional students, and undergraduates studying issues related to the architecture and urbanism of the Islamic world in particular, and the developing world in general.

He/she will participate in developing the academic and research programs supported by the Aga Khan Program, and in integrating coursework related to the architecture of the Islamic world into the rest of the curriculum in the Department of Architecture.

Prospective candidates should have demonstrated accomplishments that qualify them for the above responsibilities, especially familiarity with countries with substantial Islamic populations and their social, cultural, environmental, and architectural contexts. A degree in architecture and a PhD in architecture or related field required; fluency in at least one language of the Islamic world (Arabic, Persian, Turkish, Urdu, etc.) is strongly preferred. Applicants should arrange to send their CVs, portfolios and/or samples of written work, and the names of three references to the following address:

Chair
The Search Committee
Aga Khan Career Development Professorship
Room 10-390, MIT
77 Mass Ave.
Cambridge, MA 02139

For inquiries email akpiarch@mit.edu, or call: 617-253-1400. Application deadline is August 1, 2000. MIT is an equal opportunity/affirmative action institution. Women and minority candidates are strongly encouraged to apply.

The Aga Khan Program for Islamic Architecture
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