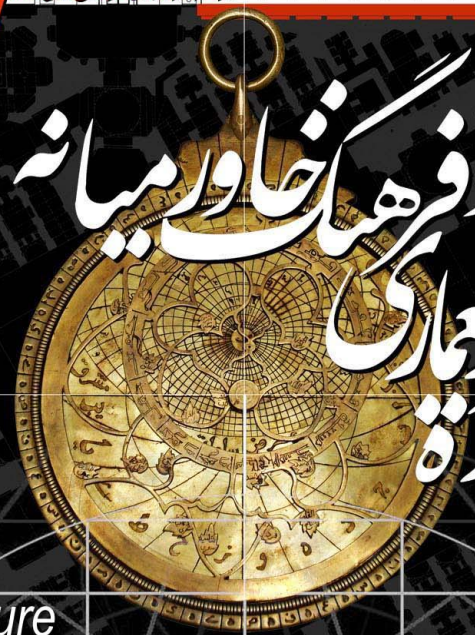


**cmeac** Symposium



**2013**  
March 7-8



وفهرتها  
مركزها  
للعمارة  
والثقافة  
في الشرق  
الاطلس

**Buskuhl Gallery**  
College of Architecture  
The University of Oklahoma



**CENTER**  
FOR **MIDDLE**  
**EASTERN**  
**ARCHITECTURE**  
AND **CULTURE**

CMEAC Presents  
An Exhibition of Drawings by A.H. Pazoki  
March 5-9 Buskuhl Gallery

[www.ou.edu/cmeac](http://www.ou.edu/cmeac)



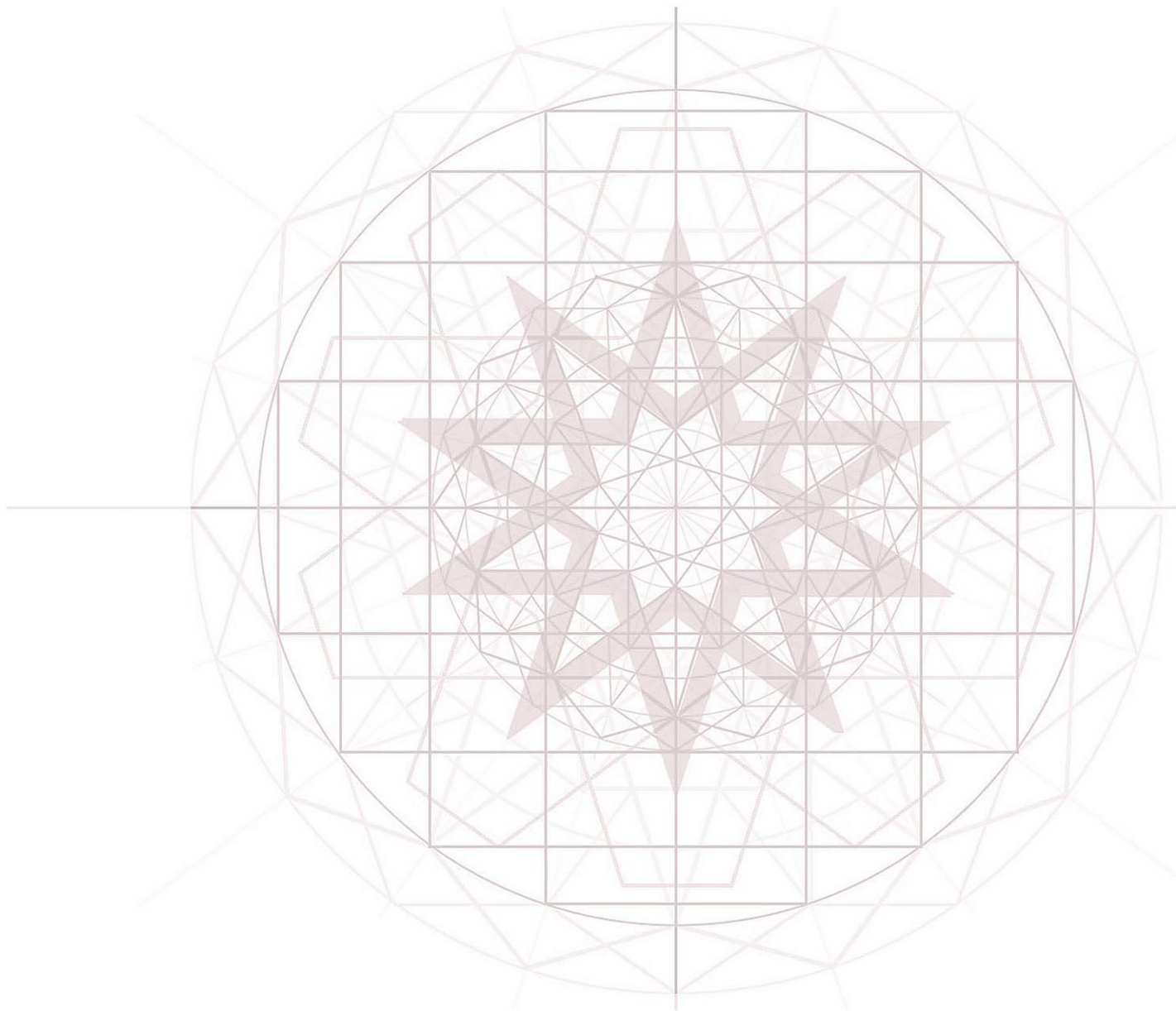


# cmeac Symposium

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# cmeac Symposium



## College of Architecture's Center for Middle Eastern Architecture and Culture Spotlights Faculty Research



The first annual symposium sponsored by the Center for Middle Eastern Architecture and Culture will be on Thursday and Friday, March 7-8, 2013, in the College of Architecture's recently remodeled Gould Hall on the OU campus, Norman, Oklahoma. The two day research and creativity showcase features invited presentations covering topics relative to the architecture and culture of the Middle East in the context of history, the present and prospects for the future.

The symposium features more than 16 presentations divided into four categories. Session 1 covers topics from "historical to the present." Session 2 includes papers on "architecture, the city and culture." Session 3 features papers on the "images of adaptation, survival and resurrection." Session 4 includes papers on "modernization, technology and design." The keynote address on Thursday evening, March 7<sup>th</sup>, features Gisue Hariri, a principal from the award-winning firm of Hariri & Hariri Architects, New York, NY. The Goff Lecture Series is co-sponsoring the keynote address. This lecture will provide an opportunity to see the current work of one of Iran's finest architects practicing in the United States.

Concurrent with the symposium, the college will display art by the prominent Iranian educator and architect Abdolhossein Pazoki, from California. Inspired by nature, Pazoki's work extends from his teaching of architects, artists and graphic designers on how to draw. An exhibit of his work will be March 5-9, 2013, in the Buskuhl Gallery in the College of Architecture. Samples of his work are outstanding, so we expect to have a great show.

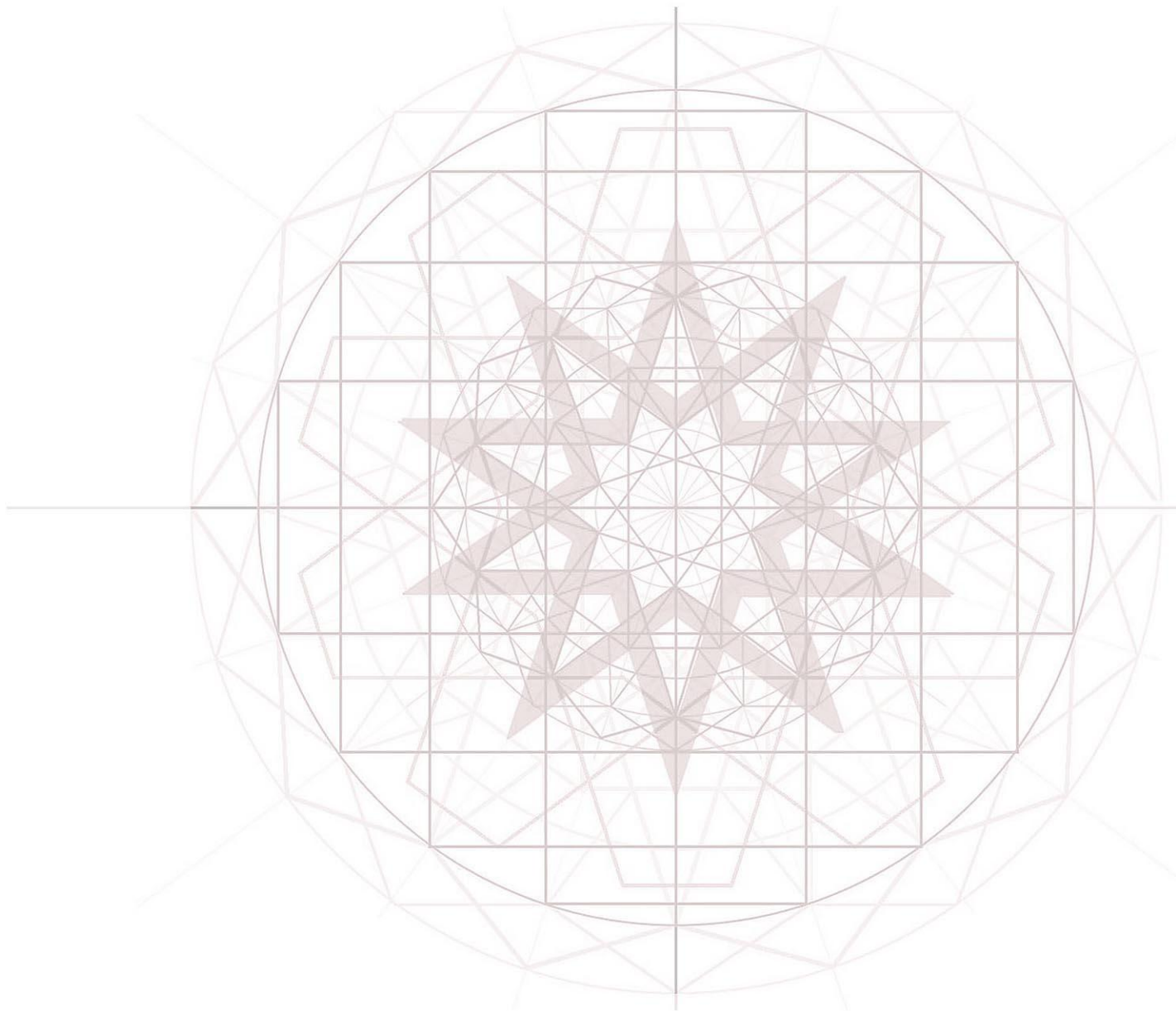
Both the symposium and the display of Middle Eastern art help to underscore the influence of research and creative activities on teaching in the College of Architecture's five degree programs. Undergraduate and graduate degrees are offered in all of the college's divisions: architecture, construction science, interior design, landscape architecture, and regional and city planning.

We desire to educate graduates who are sensitive to regions of the world where much of history was developed, and where precedents in design and sustainability help drive contemporary design, planning and building decisions. Our commitment to support our faculty and students' ability to compete globally is solid. The symposium's presentations are focused on an important region of the world, making the event all the more exciting because of their timeliness.

Boomer Sooner!  
Dr. Charles W. Graham, AIA, FRICS  
Dean



# cmeac Symposium



# cmeac Symposium

## Director's Visions

The Center for Middle Eastern Architecture and culture at the University of Oklahoma celebrates its first interdisciplinary symposium. The papers presented in this venue represent the four thematic categories established by the organizing committee for the symposium: "From Antiquity To Present," "Architecture, City, and Culture," "Images of Adaptation, Survival & Resurrection," and "Modernization, Technology, and Design."

All of these thematic categories aim for an all-encompassing study of building in the Middle East. The concept of "building," in a broad sense, comprises all means by which humans give shape to their environment, including architecture, town planning and landscaping. Certainly, large regions in the world can be discerned where architecture is characterized by common traits. One such large region has the Middle East as its nucleus, while also encompassing parts of North Africa and Central Asia. Thus, the symposium concent acknowledges and celebrates both the similarities and diversities of the region and aims toward bridging differences through a convergent academic stance on architecture and its constituent cultural and technological makeup. Ultimately, the goal is one of providing an opportunity for an intellectual dialogue of definition.

In addition to the papers presented in this venue, the symposium also features two distinguished guests who will share their artistic visions with us. Gisue Hariri, the principal of Hariri & Hariri Architects is the keynote speaker. Abdolhossein Pazoki, an Iranian architect and artist will be exhibiting his mystical surrealistic drawings.

Dr. Khosrow Bozorgi  
Professor of Architecture and Urban Design  
Director, Center for Middle Eastern Architecture and Culture  
College of Architecture, The University of Oklahoma



وفرهنگ خاور میانه  
معماری  
والثقافة للبناء  
في الشرق  
الاولوسط

## Keynote Address by Gisue Hariri

Gisue Hariri is the founder and creative principal of Hariri & Hariri, a New York-based multidisciplinary design firm established in 1986 by Iranian-born and Cornell-educated sisters Gisue Hariri and Mojgan Hariri.



Hariri & Hariri was described by Dwell Magazine as one of the most progressive and out-of-the-box firms currently working in the United States. Their projects run the gamut from luxury apartments and hotels to bathroom accessories to single-family houses to high-concept, high-tech experiments. For the Hariris, design is a holistic, boundary-less enterprise. “Some firms do mostly residential or mostly hospitality,” says Gisue, “we never bought into the ideology of breaking down design into small parts.”

For more than 25 years, they have focused on a holistic approach to design ranging from master planning & urban design to the design of buildings, interiors, furniture, lighting, product design and jewelry. The firm's approach is rooted in a firm belief that design is fundamental to improving quality of life and with an integrated, unified approach it can become a total work of art. Their fascination with nature and organic forms in general and faceted geometry of rocks, crystals and geological formations has resulted in a series of award-winning architectural projects, products, lighting, furniture and a jewelry line.

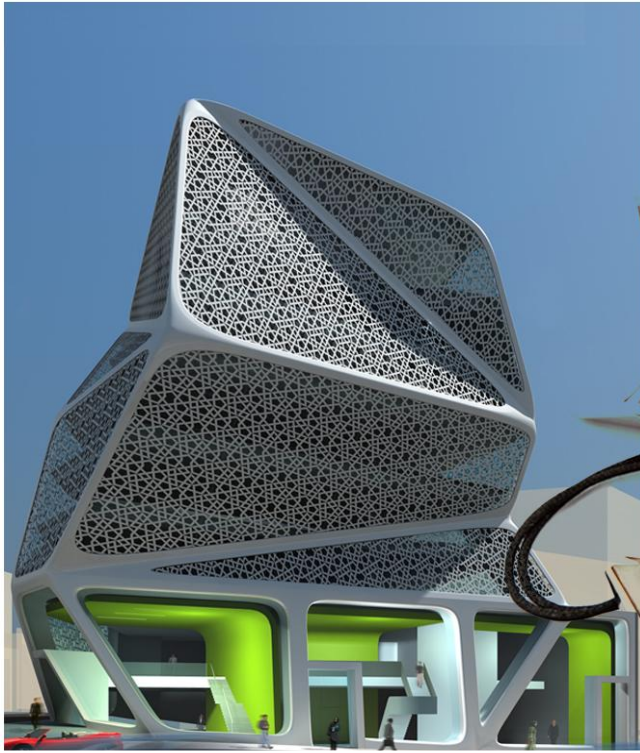
The firm's work with leading international corporations, developers and fashion labels, along with cultural, institutional and high-profile private clients, demonstrates the firm's multi faceted practice. Celebrated projects include the winning master-plan for the St. Mark's Coptic Canadian Village; a landmark mixed-use development under construction near the historic center of Salzburg, Austria; the Swarovski “Crystal Palace Collection” chandelier; an acclaimed “Kryptonite” couture jewelry collection; and the recent BEST OF YEAR “Crystalline” bath collection for AFNY. Among the firm's many awards is the “Academy Award” for Architecture from the American Academy of Arts and Letters, induction into the Design Hall of Fame and selection to the Architectural Digest NEW AD100-recognition as one of today's greatest talents.

Gisue has devoted time to teaching since 1987 to emphasize the importance of academic and philosophical discourse within the context of a professional practice. She has been an adjunct professor at Columbia University and visiting critic at Cornell University, McGill University and the Parsons School of Design. Gisue Hariri has been sought out by many prestigious institutions and publications to serve on juries or panels for their annual awards, such as the BLOUIN Creative Leadership Summit, SOM Foundation Award and AIA Design Awards. These include and ID Annual Design Awards. She has lectured on the work of Hariri & Hariri extensively at a variety of institutions and architecture schools, notably LACMA, the Getty Center, Berkeley Art Museum, and the Dallas Museum of Art, Museum of Contemporary Art San Diego, UCLA, SCI ARC, Syracuse and Rice University.



Hariri & Hariri Architects

وفهرها كخا ورميانه  
مركز معماري  
والثقافة  
في الشرق  
الاولوسط



## Mystical Surrealism: An Exhibition by Abdolhossein Pazoki



A.H. Pazoki is an educator and a practicing architect. He taught art, graphic design and architecture at various art schools and universities in Iran.

Pazoki grew up in Teheran to a family that valued education. His father, a teacher, kept close ties to his origins a farming village in the mountains north of the capital. As a child he watched his grandfather cultivate the land with rudimentary tools. His frequent visits to the countryside exposed him to nature in its beauty and harshness, its vast skies; its soil and vegetation; its animals, birds and insects. Nature's magic and wonder played a key role in his formative early years.

### “Nature is our first teacher”

Natural elements inspire the artist. Once reduced to their essential forms, they are metaphorically transformed to a new entity under a unifying composition to relay images from the artist's imagination about the present or rooted in history and nostalgia.

Growing up in a region with a rich oral tradition, storytelling filled his fancy as well. Like most children, he registered what he saw or heard around him. His mind creates a world where reality and imagination cohabit as equal partners.

During his formal education in the arts and architecture, Pazoki discovered a new mode of expression in the use of pen, ink and paper. Media used in his daily occupation progressively opened up new directions to his avid desire for exploration.

He began to “draw” a bridge between his inner world and the world around him. Raw images surge from the past into the present. Metaphors he constructed in his mind as a child are released to the temporal world of adulthood. Freehand drawing became an act of meditation, a spiritual journey that flows from the heart to return embedded in mythology of times immemorial.

### “I am not answering a question, I am questioning an answer.”

Pazoki approaches his work with no preconception of the outcome or subject matter; images flow through his pen at the moment of creation. He weaves a “magic carpet” that grows independent of time and space, a borderless canvas. Like a “stream of consciousness”, he populates his canvas with fairies, kings, princesses and occasionally ... a handlebar. He depicts insects, animals and ordinary objects-side by side with human figures of seemingly higher status. His composition transcends hierarchy of rank or moral order.



# cmeac Symposium

**“Art is a wonder, and to wonder is an art”**

The human eye or the eye of the watchful owl looks back at the observer, imploring or disdainful and sometimes menacing. The overall composition is made up of unrelated forms; familiar and unfamiliar objects. They define their relationship through a contrast of texture, light and dark. The overall composition interacts with the observer. What one sees does not reveal the full content at first glance.

Pazoki takes pleasure in rendering his surfaces in a realistic texture that captivates the viewer; like magic embroidery full of dance and music. His work and technique is reminiscent of early miniature painting, early Persian calligraphy and poetry manuscripts.

و فرها کخا و میانه  
که معماری  
و الثقافة  
في الشرق  
الاولوسط





# CMEAC

# Symposium

## 2013

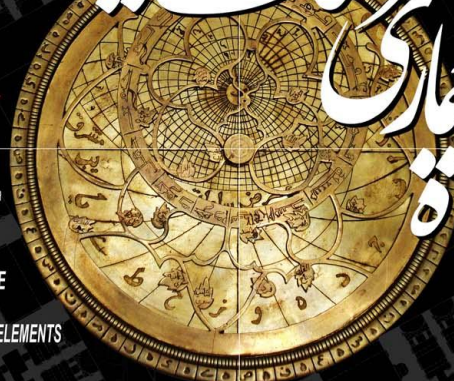
### Thursday & Friday

### March 7-8

# Center for Middle Eastern Architecture and Culture

# مركز الميانه للعمارة والثقافة في الشرق الاطوسط

## Buskuhl Gallery College of Architecture The University of Oklahoma



THURSDAY MARCH 07  
8:30 a.m. - 9 a.m. Welcome Remarks by  
Khosrow Bozorgi, Director, CMEAC  
Charles Graham, Dean of College of Architecture  
Kelvin Droegemeier, Vice President for Research

## paper presentation sessions

THURSDAY MARCH 07  
9 a.m. - 12 p.m. SESSION ONE  
Moderator: Eren Erdener  
11 a.m. - 11:45 a.m. Panel Discussion

LYCIAN AND ETRUSCAN ROCK CUT TOMBS  
Rozmer Basic, Professor, Associate Dean, School of Art & Art History, The University of Oklahoma  
NEGOTIATING PLACE: ARCHITECTURE AND CULTURAL IDENTITY  
Thomas Cline, Assistant Professor, College of Architecture, The University of Oklahoma  
DENOTATION AND AESTHETICS IN ISLAMIC ART AND ARCHITECTURE  
Mohammed Bilbeisi, Professor, School of Architecture, Oklahoma State University  
EUROPEAN ADOPTION/ADAPTATION OF MIDDLE EASTERN DESIGN ELEMENTS  
Theodore Drab, Associate Professor, Department of Interior Design, Oklahoma State University

THURSDAY MARCH 07  
1:30 p.m. - 4:30 p.m. SESSION TWO  
Moderator: Mohammed Bilbeisi  
3:45 p.m. - 4:30 p.m. Panel Discussion

CULTURAL EXCHANGE: SEARCHING FOR A NEW IDENTITY IN TRADITIONAL MIDDLE EASTERN ARCHITECTURE & TECHNOLOGY:  
Khosrow Bozorgi, Professor, Director CMEAC, College of Architecture, The University of Oklahoma (Collaborative Research Project with Professor Theodore Drab, Oklahoma State University)  
THE OTTOMAN ISTANBUL - THE IMPERIAL CITY OF PIOUS FOUNDATIONS  
Eren Erdener, Associate Professor, College of Architecture, The University of Oklahoma  
GÖBEKLI TEPE AND ENCLOSURE D: TO DOMESTICATE THE WILD, THEY FIRST CAPTURED ITS IMAGE  
Joshua Mills, School of Art & Art History, The University of Oklahoma  
CAESAREA MARITIMA: CHARACTERISTICS OF AN EARLY MIDDLE-EASTERN CITY IN JUDAEA  
Farland Stanley, Professor, Director, Center of Classical Archaeology & Civilizations, Department of Classics & Letters, The University of Oklahoma

THURSDAY March 07  
6:30 p.m. KEYNOTE SPEAKER

**GISUE HARIRI, PRINCIPAL, HARIRI & HARIRI ARCHITECTS. NEW YORK, NY**  
Location: 150 Adams Hall, Price College of Business  
The University of Oklahoma

FRIDAY MARCH 08  
9 a.m. - 12 p.m. SESSION THREE  
Moderator: Rozmer Basic  
11 a.m. - 11:45 a.m. Panel Discussion

BURIAL PRACTICES AT ÇATAL HÖYÜK IN NEOLITHIC ANATOLIA  
Meriah LouAnn Ashbacher, School of Art & Art History, The University of Oklahoma  
THE GARDEN AS PARADISE: THE ENDURING LEGACY OF PERSIAN GARDEN DESIGN  
Thomas M. Woodfin, Professor, Director of Division of Landscape Architecture, College of Architecture, The University of Oklahoma  
MIDDLE EASTERN ARCHITECTURE: THE FUTURE IS NOW  
Farooq Karim, Vice President, REES Architectural, Planning, & Interior Design  
THE REBUILDING OF TEHRAN IN THE LATE 19th AND EARLY 20th CENTURY  
Afshin Marashi, Associate Professor, Department of International & Area Studies, The University of Oklahoma

FRIDAY MARCH 08  
1:30 p.m. - 4:30 p.m. SESSION FOUR  
Moderator: Farland Stanley  
3:45 p.m. - 4:30 p.m. Panel Discussion

MODERNIZATION OF EARTHEN HOUSING FOR ARID CLIMATES  
Charles Graham, Professor, Dean of College of Architecture, The University of Oklahoma  
TODAY'S SOUK: MODERN RETAIL DESIGN IN THE MIDDLE EAST  
Jeffrey Gunning, Vice President RTKL, Architecture & Planning  
PORTRAYAL OF ISTANBUL'S CLASSIC ARCHITECTURAL ICONS IN CINEMA  
Misha Nedeljkovich, Professor, Film & Media Studies, The University of Oklahoma  
HISTORIANS AND THE MIDDLE EAST  
Rienk Vermij, Associate Professor, History of Science, The University of Oklahoma

4:30 p.m. - 5 p.m. Closing Remarks by:  
Farland Stanley  
Charles Graham  
Khosrow Bozorgi

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# Mystical Surrealism

Center for Middle Eastern Architecture and Culture Presents  
An Exhibition of the Drawings by **Abdolhossein Pazoki**

Buskuhl Gallery March 5-9 2013

College of Architecture  
The University  
of Oklahoma

در هنر خا و میان  
معماری  
والثقافة  
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The UNIVERSITY of OKLAHOMA  
College of Architecture

Khosrow Buzurg, January 03, 2013





## Program

Thursday March 7, 2013

Buskuhl Gallery  
College of  
Architecture

### Welcome Remarks

- 8:30 - 8:40 Dr. Khosrow Bozorgi, Director, CMEAC  
8:40 - 8:50 Dr. Charles Graham, Dean of the OU College of Architecture  
8:50 - 9:00 Dr. Kelvin Droegemeier, OU Vice President for Research

### Paper Presentations

#### Session 1 From Antiquity to the Present

Moderator: Dr. Eren Erdener

- 9:00 - 9:30 LYCIAN AND ETRUSCAN ROCK CUT TOMBS  
Dr. Rozmeri Basic, Professor, Associate Dean, School of Art and Art History,  
The University of Oklahoma
- 9:30 - 10:00 DENOTATION AND AESTHETICS IN ISLAMIC ART AND ARCHITECTURE  
Mohammed Bilbeisi, Professor, School of Architecture,  
Oklahoma State University
- 10:00 -10:30 EUROPEAN ADOPTION/ADAPTATION OF MIDDLE EASTERN  
DESIGN ELEMENTS  
Theodore Drab, Associate Professor, Department of Interior Design, Oklahoma State University
- 10:30 -11:00 NEGOTIATING PLACE: ARCHITECTURE AND CULTURAL IDENTITY  
Thomas Cline, Assistant Professor, College of Architecture, The University of Oklahoma
- 11:00 -11:45 Panel Discussion / Coffee Break
- 12:00 - 1:00 Lunch

#### Session 2 Architecture, City, and Culture

Moderator: Mohammed Bilbeisi

- 1:30 - 2:00 CULTURAL EXCHANGE: SEARCHING FOR A NEW IDENTITY IN TRADITIONAL MIDDLE  
EASTERN ARCHITECTURE  
Dr. Khosrow Bozorgi, Professor, Director, CMEAC, College of Architecture, The University of  
Oklahoma (Collaborative Research Project with Professor Theodore Drab, OSU)
- 2:00 - 2:30 THE OTTOMAN ISTANBUL – THE IMPERIAL CITY OF PIOUS FOUNDATIONS  
Dr. Eren Erdener, Associate Professor, College of Architecture, The University of Oklahoma
- 2:30 - 3:00 GÖBEKLI TEPE AND ENCLOSURE D: TO DOMESTICATE THE WILD, THEY FIRST  
CAPTURED ITS IMAGE  
Joshua Mills, School of Art and Art History, The University Of Oklahoma
- 3:00 - 3:30 CAESAREA MARITIMA: CHARACTERISTICS OF AN EARLY MIDDLE-EASTERN CITY IN  
JUDAEA.  
Dr. Farland Stanley, Professor, Director, Center of Classical Archaeology and Civilizations  
Department of Classics and Letters, The University of Oklahoma
- 3:30 - 4:30 Panel Discussion / Coffee Break
- 6:30 - 8:30 **KEYNOTE SPEAKER: GISUE HARIRI, PRINCIPAL  
HARIRI & HARIRI ARCHITECTS**

150 Adams Hall  
Price College of Business



Friday March 8, 2013

**Session 3** Images of Adaptation, Survival, and Resurrection  
Moderator: Dr. Rozmeri Basic

- 9:00 - 9:30 BURIAL PRACTICES AT ÇATAL HÖYÜK IN NEOLITHIC ANATOLIA  
Mariah LouAnn Ashbacher, School of Art and Art History,  
The University of Oklahoma
- 9:30 - 10:00 THE GARDEN AS PARADISE: THE ENDURING LEGACY  
OF PERSIAN GARDEN DESIGN  
Dr. Thomas M. Woodfin, Professor, Director of Division of  
Landscape Architecture, College of Architecture  
The University of Oklahoma
- 10:00 -10:30 MIDDLE EASTERN ARCHITECTURE: THE FUTURE IS NOW  
Farooq Karim, Vice President, REES Architecture, Planning and Interior Design
- 10:30 -11:00 THE REBUILDING OF TEHRAN IN THE LATE 19th AND EARLY  
20th CENTURY  
Dr. Afshin Marashi, Associate Professor, Department of International  
and Area Studies, The University of Oklahoma
- 11:00 -11:45 Panel Discussion / Coffee Break
- 12:00 - 1:00 Lunch

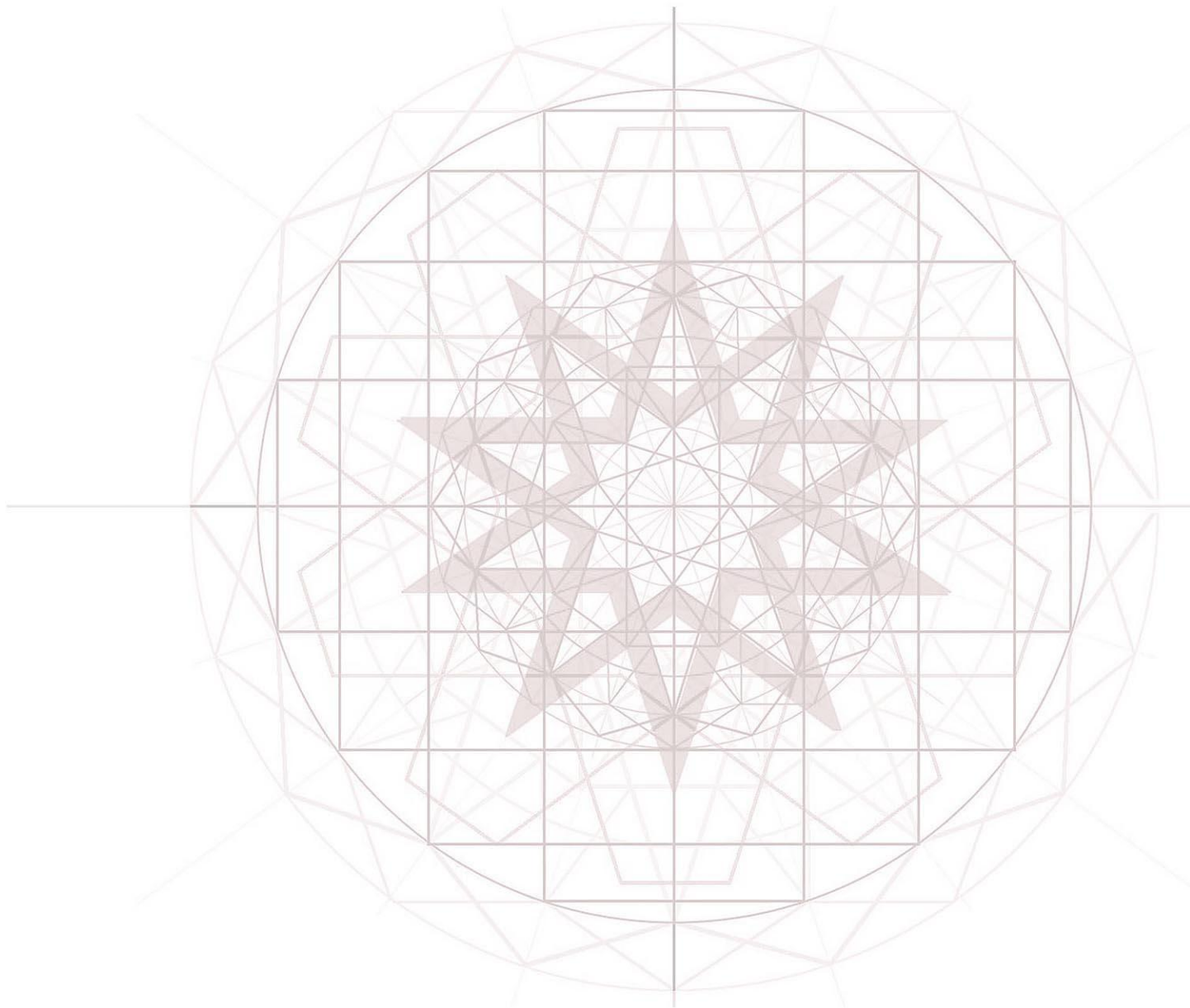
**Session 4** Modernization, Technology, and Design  
Moderator: Dr. Farland Stanley

- 1:30 - 2:00 MODERNIZATION OF EARTHEN HOUSING FOR ARID CLIMATES  
Dr. Charles Graham, Professor, Dean of the College of Architecture, The University of Oklahoma
- 2:00 - 2:30 TODAY'S SOUK: MODERN RETAIL DESIGN IN THE MIDDLE EAST  
Jeffrey Gunning, Vice President, RTKL, Architecture and Planning
- 2:30 - 3:00 PORTRAYAL OF ISTANBUL'S CLASSIC ARCHITECTURAL ICONS IN CINEMA  
Dr. Misha Nedeljkovich, Professor, Film and Media Studies, The University of Oklahoma
- 3:00 - 3:30 HISTORIANS AND THE MIDDLE EAST  
Dr. Rienk Vermij, Associate Professor, History of Science, The University of Oklahoma
- 3:30 - 4:30 Panel Discussion / Coffee Break

**Closing Remarks**

- 4:30 - 4:40 Dr. Farland Stanley  
4:40 - 4:50 Dr. Charles Graham  
4:50 - 5:00 Dr. Khosrow Bozorgi

**cmeac** *Session one*  
*paper abstracts*



## Session 1

### From Antiquity to the Present

Anyone who harbors an interest in history knows that the area commonly called the Middle East is the cradle of civilization. Many "firsts," ranging from first alphabet and record keeping, arches and domes in construction, cities and paper, we all created in this large expanse of diverse geography that extends from the Bosphorus to the Gulf of Hormuz. As its title suggests, the first session of the 2013 Symposium of the Center for Middle Eastern Architecture and Culture presents four papers that concentrate on four distinct topics, loosely grouped to exhibit the region's impact on humanity and the individual from antiquity to the present.

Considering the ubiquitous hypothesis that humanity is in a constant flux, many intellectual and physical similarities exist, not by sheer coincidence, but by the movements of people and exchanges among cultures separated by space and time. The first presentation by Rozmeri Basic is about the similarities based on learned comparisons of Lycian - an influential confederation with democratic principles in Asia Minor's Antiquity - and Etruscan rock cut tombs.

Attempting to shed light on the Islamic context and denotation of the concepts of *meaning* and *beauty* through the works of three Muslim Falasifahs, works which have been extensively studied and taught in the west, Mohammad Bilbeisi's paper focuses on common threads of pre-Ottoman understanding of this highly complex philosophical and religious framework.

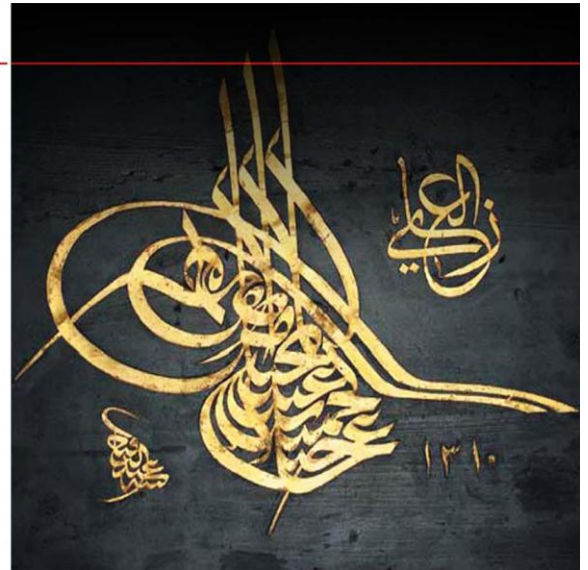
Among the contributions of the Middle East to Europe are the design elements; replicated and adapted as a result of the vicissitudes of history. This is the subject of Theodore Drab's paper. Afflicted with lack of recognition, acknowledgment and accurate documentation even today, this diverse field is wide open and is in need of close cooperation between designers and scholars in order to fully comprehend one of the great ongoing chapters of human interaction.

The last presentation addresses the ambivalence and challenge experienced by Thomas Cline in designing the new OU Hillel.

Dr. Eren Erdener  
Associate Professor  
College of Architecture  
The University of Oklahoma  
Session I Moderator

from antiquity to the  
present

1





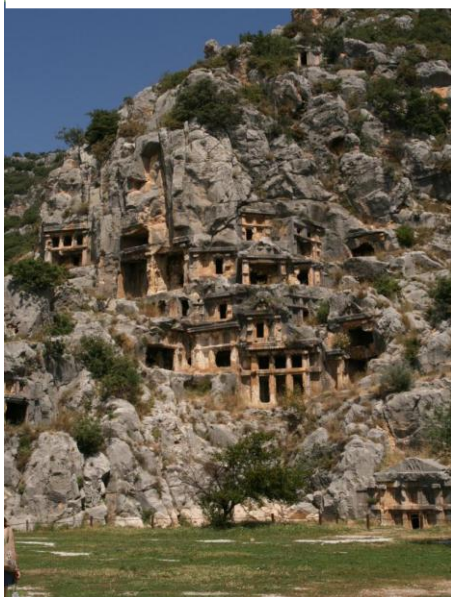
## Lycian and Etruscan Rock Cut Tombs

Dr. Rozmeri Basic  
Professor, Associate Dean  
School of Art and Art History  
The University of Oklahoma



House-type tombs of Lycia in Myra and Limyra are often compared with Hellenistic house tombs of Etruria in Norchia and Sovana. In this paper I discuss the likelihood of careful planning behind the overall design of these sites in regard to their close proximities to nearby dwellings of the living. It seems both cultures insisted on maintaining visual contact and daily communications with the resting places of their ancestors. Does it mean that the cult of dead was such a significant element in both societies that it affected the arrangement of their necropolises similarly to the urban planning of their cities?

Another issue addresses parallels in burial practices between the Lycians and Etruscans as a result of cultural exchanges and influences within rather diverse societies in contemporary Mediterranean civilizations of the time.



*Rozmeri Basic is a Professor of Art History, School of Art and Art History, and an Associate Dean of the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma, Norman, Oklahoma. Dr. Basic has received a B.A. in Art History from the University of Arts (Belgrade), a M.F.A. in Art History, and a Ph.D. in Art History and Comparative Arts from Ohio University. She teaches the following topic-seminars: Byzantine Art and Architecture, Byzantine Icons, Aegean Art, Cycladic Art and Architecture, Minoan Art and Architecture, Mycenaean Art and Architecture, Etruscan Art and Architecture, and Ancient Portraits. Her research is related to examination and interpretation of inter-disciplinary and cross-cultural issues in Carolingian, Byzantine, and post-Byzantine traditions. Dr. Basic presented and published her papers worldwide and she is an active participant in numerous professional organizations. In 2003 and 2004 she received two prestigious awards: a Fulbright award for senior scholars for research in Egypt, and a grant for publishing support from the Graham Foundation for Advanced Studies in the Fine Arts, Chicago. In 2007, Professor Basic was one of the recipients of the newly established University of Oklahoma Foundation Excellence in Teaching Award while in 2008 she was selected as favorite faculty member by her colleagues in School of Art and Art History. 2010-11 academic years, as a recipient of her second Fulbright research award for senior scholars, Dr. Basic spent in Europe working on her project Remedies for Contemporary Iconoclasm: The Case Study of Serbia.*

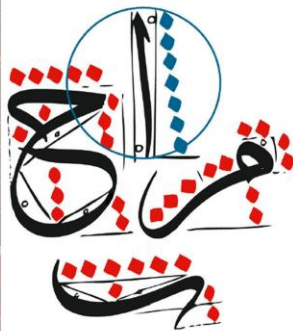
## Denotation and Aesthetics in Islamic Art and Architecture

Mohammed Bilbeisi  
Professor  
School of Architecture  
Oklahoma State University



The topics of denotation/meaning and beauty in Islamic architecture are enigmatic in nature. In Islam, the idea of creativity is closely associated with the divine and any attempts to discuss such an issue would render the argument blasphemous. While there is ample architectural research documenting the factual data of physical survey, conservation and decorative ornament, there is very little information about the roots and the concepts contained within the architectural work or treatment itself. Some ancient texts written by *Bannas*, builders, do reveal information of a technical and historical nature, but there is no discussion regarding the dictum inherent in the designs prior to the Ottoman era. To find any texts inferring the true nature of beauty, meaning and ugliness, we must look to the abundance of books written by enlightened Muslim *Falasifa*, the philosophers who translated the works of Greek philosophers and overlaid upon them Islamic canonical theology.

The difficulty in pursuing this branch of research stems from our inability to cognize the literary works left by the *Falasifa*, especially the ones who follow the Sufi tradition of writing in which there are two meanings for the physicality of the idiom: the *Althaher*, the apparent, and the *Albaaten*, the hidden, in addition to including ample references to the *Qur'an*, Muslim's holy book, and the *Hadeeth*, the words, actions, and disposition of the prophet Mohammed. In other words, western textual analysis is incapable of deciphering the true meaning of the text. This paper will attempt to shed light on the concepts of meaning and aesthetics as written by three influential Muslim *Falasifa*: Ibn Sina, known in Greek as Avicenna (b. 980 C.E.), Ibn Rushd, known in Greek as Averroes (d. 1198 C.E.), and Ibn Arabi (d. 1240 C.E.). The three philosophers are well known to the West and their contributions to western thought are well established. While their literary work is diverse, ranging from treaties on medicine optics and surgery to poetry and politics, it converges at the end as discourses about the concordance of the notion of god, the concept of beauty, and how they achieve meaning.



Professor Bilbeisi, Bachelor of Architecture and Master of Architecture, Oklahoma State University. Licensed architect in the states of Pennsylvania and Oklahoma. Private practice since 1993 as Bilbeisi Architects. Project designer at Jacobs Wyper Architects in Philadelphia from 1989-91. Associate at the office of Charles Frederick Associates in Philadelphia from 1991-93. Visiting Assistant Professor of Architecture at the University of Oklahoma College of Architecture from 1996-98. Presidential Award of Excellence for Advisement, 2005, CEAT Outstanding Advisor Award, 2005, Presidential Service Award, 2004, AIAS National Educator Honor Award, 2004, Halliburton Excellent Young Teacher, 2001, Recipient of the Phoenix Award from OSU in 1988 and the Outstanding Faculty Award from the University of Oklahoma Student Association in 1997.



## Imported Embellishment: European adoption/adaptation of Middle Eastern Design Elements



Theodore Drab  
Associate Professor  
Oklahoma State University

While the historical record provides clear evidence of Europe's admiration for and adoption of Middle Eastern design innovations and traditions, Western historians have been less than diligent in acknowledging significant borrowings. An exploration of written and physical evidence indicative of the rich contribution of Middle Eastern cultures to Medieval and Renaissance Europe provides a more balanced understanding of the important role the East played in the development of Western civilization during these important periods.

A selection of artifacts crafted in the Middle East that found their way to Medieval Europe will be discussed as logical sources of design details such as tracery, stained glass, and linenfold carving. Letters written by the Abbot Suger, builder of the ambulatory at St. Denis, often cited as the first Gothic-style structure, testify to this influential individual's high regard for products from the Middle East, and a Sassanian plate from the treasury of St. Denis provides clues as to the origin of the rose window so identified with the Gothic style yet so absent from Greco-Roman architectural precedents. The use of Kufic calligraphy and "pseudo-Kufic" inscriptions in Europe as decorative motifs in textile, ceramic and metalwork applications suggests a possible basis for the linenfold motif popular in furniture and millwork in Europe during the Gothic era.



*Ted Drab, Department of Design, Housing and Merchandising associate professor, was recently named to the endowed Christine Salmon Professorship in the College of Human Sciences. Christine Salmon, former DHM faculty member believed design is like a pebble dropped in a pool of water, the concentric circles forming rings which dissolved boundaries among disciplines. The Chris Salmon Professorship in the College of Human Sciences, established in Salmon's memory, is presented in recognition of excellence in research, teaching, and outreach within the Department of Design, Housing and Merchandising which help dissolve boundaries among disciplines. Throughout his time in the interior design field, Drab has worked to dissolve boundaries between interior design and lighting and those with special needs. Drab has been a faculty member in DHM since 2000, working extensively with students and faculty members to make advances in interior design methodology. In 2007, he was named College of Human Sciences Advisor of the Year for his dedication to the success of his students. In 2008 and 2009, Drab was named American Society of Interior Designers Distinguished Speaker, and in 2006, he was awarded the Interior Design Educators Council Service Award. Drab is a member of the American Society of Interior Designers, the International Interior Design Association, the Interior Design Educators Council, and the Phi Beta Delta Honor Society for International Scholars, Epsilon Upsilon Chapter. He has also served as Interior Design Educators Council Foundation president.*



## Negotiating Place: Architecture and Cultural Identity

Thomas Cline  
Assistant Professor  
College of Architecture  
The University of Oklahoma

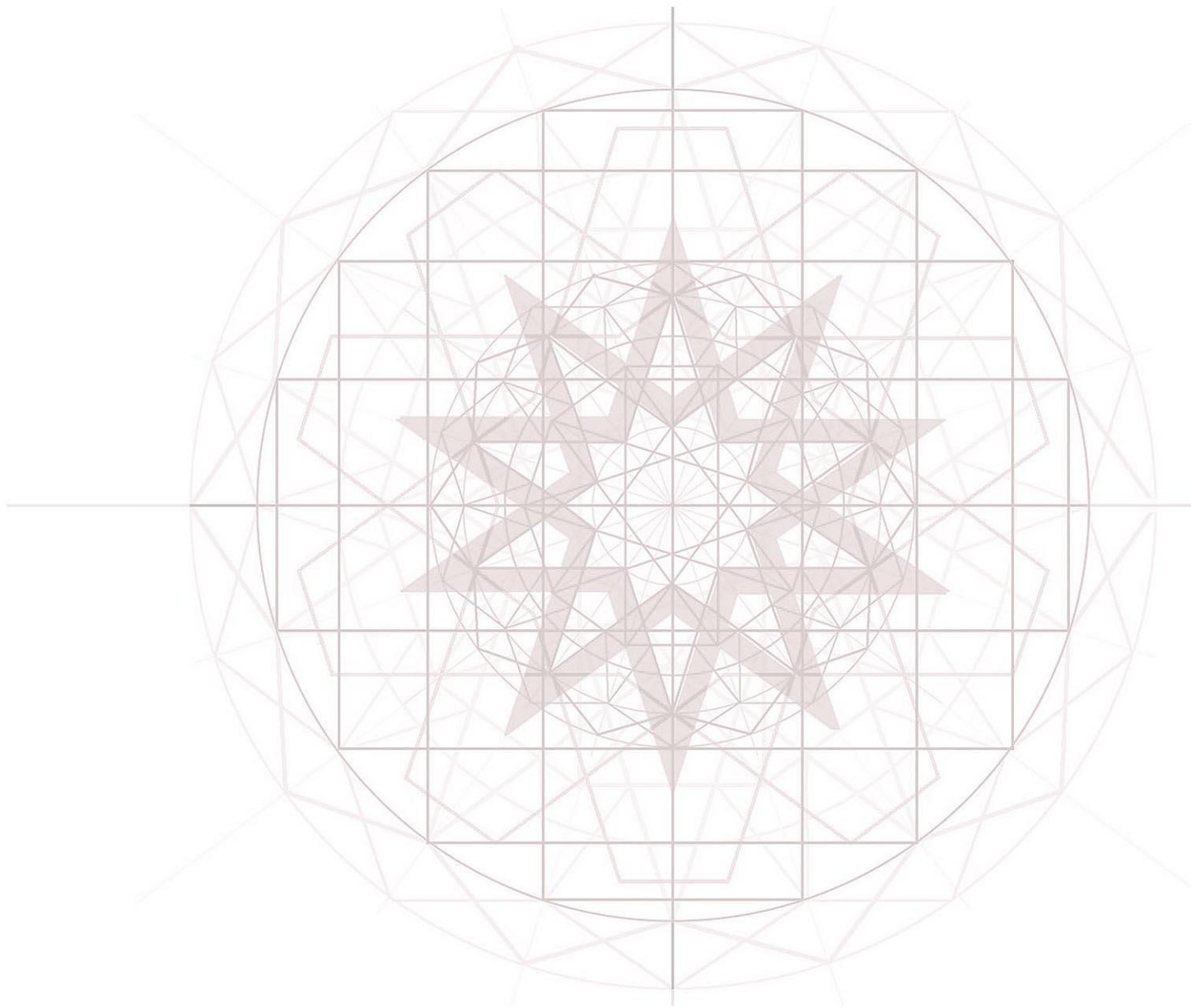


As principle designer of a new facility for OU Hillel, there are challenges and opportunities that bear discussion in light of representing the physical manifestation of a traditional Middle Eastern culture that is, perhaps, not readily associated with the Middle East in contemporary American thought. The most pressing challenge is situating a multitude of factors that will influence the act of making place. I must be cognizant of my individual positionality—my traditions and beliefs and how these influence my efforts to create ‘placeness’ for a religious and cultural community. I must be aware of who I am and how I view American culture, how I view what it means to be Oklahoman, and how I view the—to me—foreign concept of being Jewish; particularly being a Jewish college student in Oklahoma. It is also critical that this awareness of my understanding of what it means to design for the Jewish community be balanced against the perceived needs of the OU community and the Norman community. Furthermore, it is essential to understand the perceptions of the Jewish community in relation to their desire to be both Jewish and part of the communities of OU and Norman. Identity, inclusion, pluralistic beliefs and the desire to be both “Other” and equal come into play long before thoughts of building can occur. Before the act of architectural expression, before considerations of particular site and physical context, before code research and local zoning, before structural systems and finishes, before program and budget, there is a cultural and intellectual context that must be explored, that must be reconciled, and that must continue to influence all that is to follow.



*Thomas Cline considers himself an educator and a maker. He is currently an Assistant Professor in the Division of Architecture and devotes his time to teaching in the beginning design studio, to making objects that explore the intersections of craft and personal narrative, and to scholarly research concerning both third culture design epistemology and the theoretical foundations of sustainability. He is also actively incorporating digital fabrication within the studio environment. His teaching philosophy is grounded in a belief that the ultimate goal in design is invention; the creation of something new, a product of human imagination and intuition. Thomas earned a Bachelor of Architecture and a Bachelor of Science in Building Science from Auburn University. He holds a Master of Fine Arts in Furniture Design from the Savannah College of Art and Design. Thomas is a registered architect and maintains certification with the National Council of Architectural Registration Boards. His practice experience has been in the fields of civil and military aviation, recreation and performance venues, public housing, and community and municipal spaces. He has completed works in the eastern United States, Guam, the Azores Islands (Portugal), and Thailand.*

**cmeac** *Session two*  
*paper abstracts*

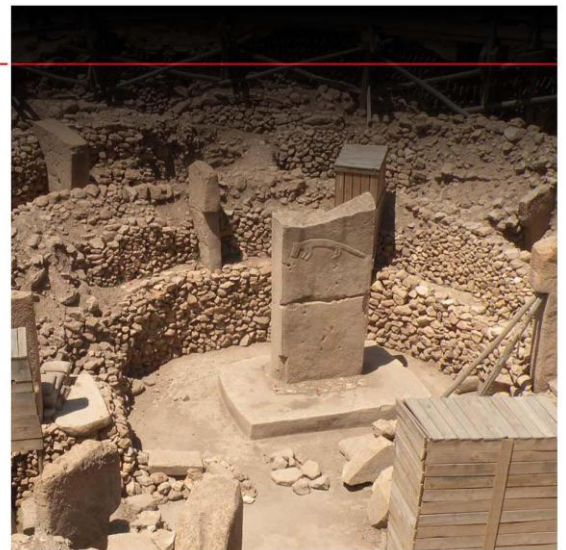


## Session 2 Architecture, City and Culture

This session will attempt to establish a convincing argument about the relevance of the physio-cultural heritage/history of the Middle East in general and the Eastern Mediterranean in specific to Western history. The platform will offer the topics through its presenters, historical notations starting with the ancient site of Gobekli Tepe in the area between Syria and Turkey, the city of Caesarea Maritima in Israel, the administrative aspects of old established cultures such as the Ottoman Institution of Pious Foundation; and ending with a historical discourse about the ingenuity associated with the cultural exchanges between the West and the Middle East. This assembly also will endeavor to formulate a mechanism to re-connect the synoptic cultural/ historical threads that will ultimately include the contributions of Middle Easterners and their cultural history in Western historiography.

Mohammed Bilbeisi  
Professor  
School of Architecture  
Oklahoma State University  
Session II Moderator

architecture, city, and  
culture  
2





## Cultural Exchange: Searching for a New Identity in Traditional Middle Eastern Architecture



Dr. Khosrow Bozorgi,  
Professor, Director CMEAC  
College of Architecture, The University of Oklahoma  
(Collaborative research project with Professor Theodore Drab, OSU)

This research summarizes the marginalization of the Middle East's contributions to world culture as evidenced in Western historiography, toward clarifying probable causes for historians' failures in acknowledging the West's indebtedness to the Middle East. The traditional analytical models employed by Winckelmann and Hegel, applied to architectural history by Fletcher, and used ever since to partition achievements of global significance into artificial nationalistic boundaries are revealed as exclusionary rather than inclusive, selective rather than exhaustive in identifying design precedents and influences. In addressing the trivialization of the contributions made by one culture's manifestation of what Fletcher termed "non-historical styles", the authors present a model that can be applied to history's record of other non-European design production.

Content analysis is applied to treatments of Middle Eastern architecture and design, revealing a consistently low evaluation of this region's impact on Western and world design. A photographic survey of buildings, interiors and gardens rarely admitted to the canon of architectural monuments by Western historians suggests their significance to later productions in Europe. Structural developments like the pointed arch, decorative developments like stained glass and the development of formal gardens with pools and fountains all share Middle Eastern origins.



The authors' research strongly suggests that they were part of the booty that returned from the Crusades to become the basis for "Gothic" and "Renaissance" achievements in Europe.



*Dr. Khosrow Bozorgi is a professor of architecture and urban design at the University of Oklahoma, College of Architecture. During 1980s, he received his MSc and Ph.D. degrees from University of Pennsylvania. He also received a M.Arch. degree in 1977 from National University of Iran. He has taught architecture for more than 25 years at all levels both undergraduate and graduate. His primary teaching area is advanced architecture/urban design, Western/ Middle Eastern architecture, and urban design theories. Dr. Bozorgi is the founder of Ph.D. Program in Planning, Design, and Construction. He also has created the Center for Middle Eastern Architecture and Culture at the University of Oklahoma. He has 30 years of professional experience as project designer working with large international architectural firms in United States, Europe, and Middle East. Dr. Bozorgi has been continuously visible at the national and international level in obtaining support for his scholarly work, as evidenced by funding from major external agencies, research/publications, architectural consulting, public lectures, and professional research projects.*

## The Ottoman Istanbul The Imperial City of Pious Foundations

Dr. Eren Erdener  
Associate Professor  
College of Architecture,  
The University of Oklahoma



Endowed by the pious for the good of their souls, their lives and even after life, a *vakif* (waqf) is a foundation established by those who meet certain social and economic conditions. Open to anyone who is interested in righteous deeds, the social status of the pious ranges from the sultan to the wealthy of the neighborhood. These foundations may be immense complexes, such as a great *külliye*, a library, or even a single fountain. Adequately endowed, both in revenue and personnel for its operation, maintenance, and repairs, a *vakif* (or *evkaf*) becomes a way of wealth sharing as a means of sharing wealth, good citizenship, and beautification of the environment-city. The Koran (Qur'an) does not make specific references to these good deeds, but certain verses clearly suggest sharing as a righteous way of living.

This paper is about *vakifs* as a means of beautifying the environment and their role in urban development. Istanbul, which has over seven hundred pious endowments that were developed after the conquest in 1453, is such a city. Considering the enormity of even putting together and classifying these foundations of Istanbul, the paper concentrates only on and presents as a case study, a select number of imperial foundations that were developed during the reign of *Süleyman the Magnificent* (16th century) to explain the essential elements and the requirements for establishing a *vakif* together with its vocabulary using select examples of the time. In so doing, the paper will explain the role of powerful men and women of the imperial household and attempt to explain the depth of the act of *vakif*-making by grand viziers, chief eunuchs, military commanders, and the wealthy of the town or the neighborhood.



*Eren Erdener is an associate professor of architecture in Division of Architecture at the College of Architecture of the University of Oklahoma. He received the degree of Y. Mimar (M. Arch) at the Fine Arts Academy of the State (Mimar Sinan University) in Istanbul in 1973. After working as an assistant professor at the School of Architecture of the Academy where he has taught several courses. He is a recipient of Ahmet Andicen Art Medal in Architecture (1971). He later has won the national exam to have the State scholarship to study at the Columbia University at New York City and received M.S. degree in Architectural Technology in 1976. He received his PhD in Architecture at the University of Pennsylvania (1979) where he has carried out most of his studies at the Wharton School. He has come to the University of Oklahoma in 1979 and has developed and taught courses at undergraduate and graduate levels and coordinated them. Among the courses he taught are urban design and theory, systems thinking in architecture, graduate architectural design, building systems integration, facilities management, architectural programming and research methods and statistics and urban planning studio. He prepared and implemented the first Global Studio with the Istanbul Technical University. He also developed the Istanbul Study Abroad Program and had taught at Arezzo, Italy, and established the University of Oklahoma Student Chapter of the International Facility Management Association in 1996.*



## Göbekli Tepe and Enclosure D: To Domesticate the Wild, They First Captured Its Image

Joshua Mills  
School of Art & Art History  
The University of Oklahoma

Göbekli Tepe is a Neolithic era, Megalithic group of structures located in Turkey. The site dates from the Pre-Pottery Neolithic A (12,000 BP) to around 8.2K years old, when the site was inexplicably abandoned and covered with backfill from the surrounding area. Although extensive excavations have taken place since its discovery in 1995, archaeologists have only begun to scratch the surface of this site and can only make conjectures as to its function within Neolithic society. This thesis addresses the lacuna in research and understanding; drawing conclusions as to the purpose of the megalithic t-shaped pillars, sometimes anthropomorphized and adorned with animals carved in relief. Suppositions are made about the people who accomplished this great feat of social engineering and planning. Those who constructed Göbekli Tepe were an advanced culture, which was organized and capable of presenting their natural world in pictorial representation. Through visual representation, they symbolically domesticated nature. Göbekli Tepe stands as a time capsule to one of the most important transitional periods in history; an epoch marking a time when people learned to domesticate nature and in turn domesticated themselves.



Joshua Mills holds a BA in Art History and in History from the University of Oklahoma. He is pursuing his graduate studies in Art History and will focus on the art and archaeology of ancient cultures. His research interests are towards preliterate cultures, or cultures whose corpuses of texts are small or undeciphered. Mills draws conclusions by comparing the art, artifacts, and archaeology of those civilizations with better understood cultures. Joshua Mills has attended archaeological excavations in Italy and will be excavating in Israel the summer of 2013.

## Caesarea Maritima: Characteristics of an early Middle-Eastern city in Judaea

Dr. Farland Stanley  
Professor, Director, Center of Classical Archaeology and Civilizations  
Department of Classics and Letters  
The University of Oklahoma.

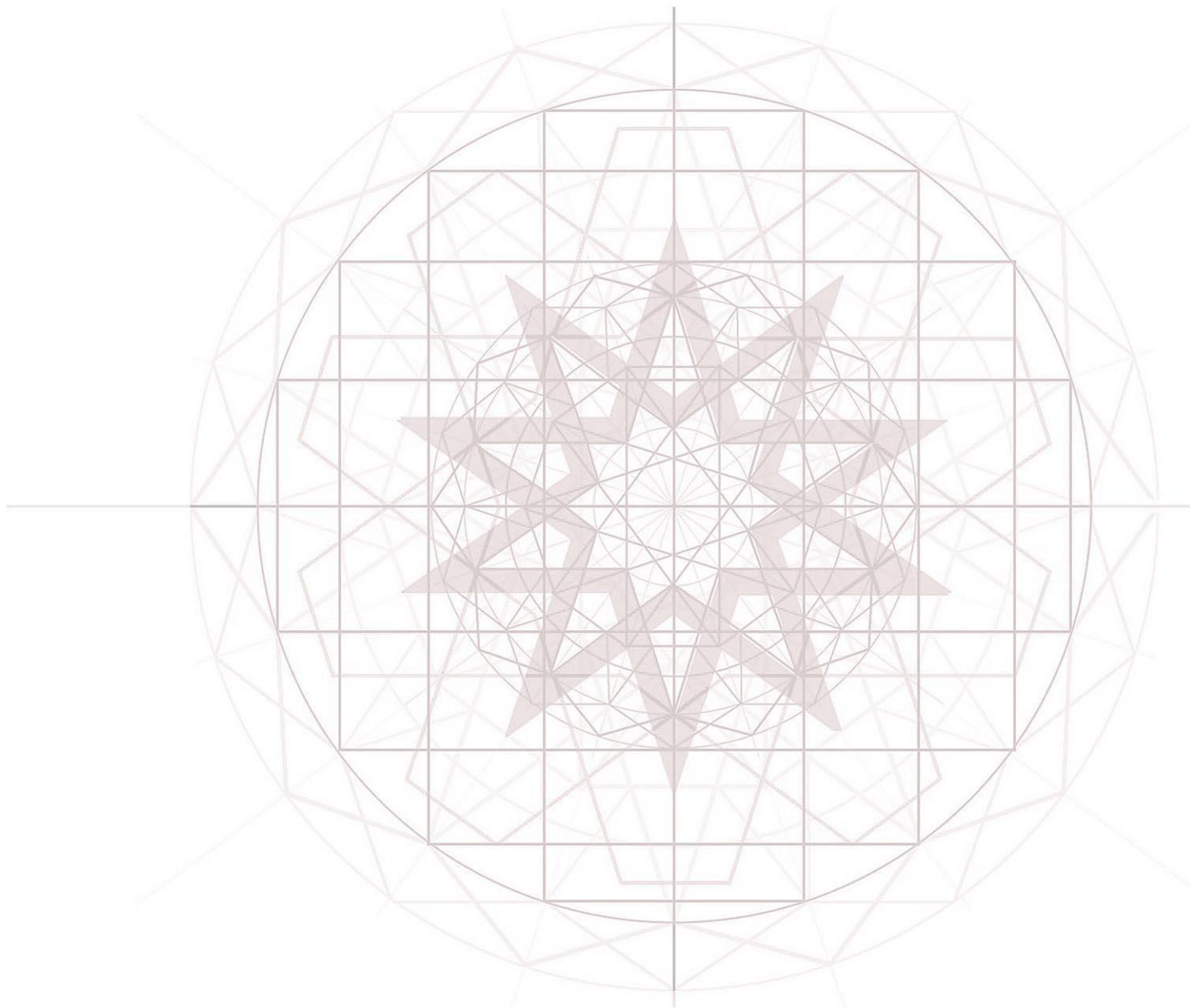
At the end of the first millennium BC, King Herod the Great made a significant contribution to the architecture of ancient Judaea when he built the famed harbor-city of Caesarea Maritima. He built his city as an emporium city to connect with the wider Mediterranean world and as security for his own political purposes. The construction of his city revolved around the challenges of location, design, cost and overcoming the forces of nature. Yet, in the end, he built one of the greatest cities of antiquity, whose viable and resilient architectural features survived for almost a millennium and allowed the city to be recognized as one of the most important cities in the ancient Middle Eastern world and secured his own reputation as Herod the Great.



Farland Stanley is a professor of classical archaeology and civilizations in the Department of Classics and Letters at the University of Oklahoma. He received a BA degree in History (1973: University of Oklahoma), a MA Degree in Latin (1975: University of Oklahoma), and a MA Degree in Ancient History (1976: University of Oklahoma). He received his PhD in Ancient History at the University of Missouri-Columbia (1984), where he taught as a graduate teaching assistant for eight years. After one year of teaching in 1985 for the Department of History at Texas A&M, he came to the University of Oklahoma. At the University of Oklahoma he has taught and developed over twenty courses since 1985. He has instructed a broad range of courses including the Latin and Greek languages, Greek and Roman Art and Archaeology, and Roman culture courses. He has been very active with archaeology and teaching projects in the Mediterranean area, and since 1990 he has developed multiple summer archaeological projects for OU students in Israel and Italy, as well as summer archaeological field seminars in Rome. Most recently he has been cooperating with the Restoring Ancient Stabiae Project at Pompeii and nearby Stabiae. He is the recipient of a Laureate for the Gusi World Peace Prize in Archaeology (Manila, 2007). In 2001 he created the OU Center for Classical Archaeology and Civilizations for which he serves as Director. In 1997 he organized the Oklahoma chapter of the Archaeology Institute of America, for which he continues to serve as President.



**cmeac** *Session three*  
*paper abstracts*



## Session 3

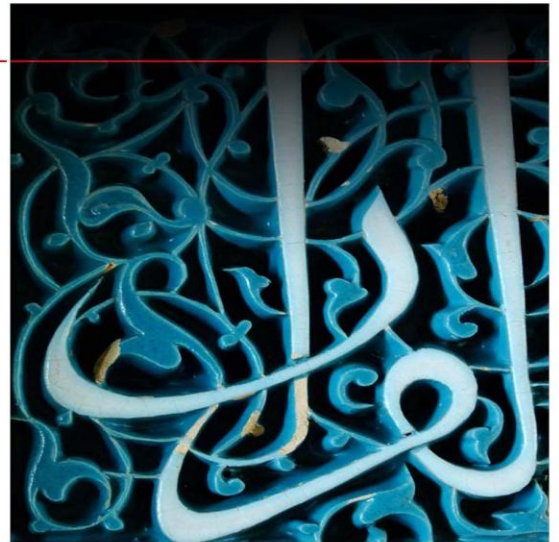
### Images of Adaptation, Survival and Resurrection

In this session there are four papers with common themes of adaptation, survival and resurrection.

The first speaker, Mariah LouAnn Ashbacher, School of Art and Art History, The University of Oklahoma, in her paper on BURIAL PRACTICES AT ÇATAL HÖYÜK IN NEOLITHIC ANATOLIA, examines the Neolithic settlement of Çatalhöyük in Anatolia in order to attempt to establish a pattern, or decoding, of burial practices and rituals. The second speaker, Thomas M. Woodfin, professor, director of the Division of Landscape Architecture, College of Architecture, The University of Oklahoma, in his paper THE GARDEN AS PARADISE: THE ENDURING LEGACY OF PERSIAN GARDEN DESIGN, presents a series of visual parallels between contemporary international design garden styles and the historic Persian garden structure. The third speaker, Farooq Karim, Vice President, REES Architectural, Planning, Interior Design, in his paper MIDDLE EASTERN ARCHITECTURE: THE FUTURE IS NOW, looks at basic needs, hopes, dreams, economic considerations, cultural boundaries and stereotypes which drive the pursuit, design and construction of facilities such as the one designed for Al Jazeera Children's Channel in Doha, Qatar. The last speaker in this session, Afshin Marashi, associate professor, Department of International and Area Studies, at The University of Oklahoma, in his paper THE REBUILDING OF TEHRAN IN THE LATE 19th AND EARLY 20th CENTURY, details the history of this transformation during its initial phase in the 1870's during the reign of Nasser al-Din Shah Qajar (r.1848-1896).

Dr. Rozmeri Basic  
Professor, Associate Dean  
School of Art and Art History  
The University of Oklahoma  
Session III Moderator

images of adaptation  
survival & resurrection  
3





## Burial Practices at Çatalhöyük in Neolithic Anatolia

Mariah LouAnn Ashbacher  
School of Art and Art History  
The University of Oklahoma



The theme of this paper, burial practices in the Neolithic settlement of Çatalhöyük in Anatolia, examines the excavation of burial sites in order to attempt to establish a pattern, or decoding, of burial practices and rituals. Catalhoyuk is important among Neolithic settlements because of the large quantity of burials excavated. But still, in spite of 50 years of study, many questions remain, such as: Did they practice excarnation? Why were bodies buried secondarily? Why are skulls missing from some bodies? What are the differences in burial locations and presence (or not) of grave goods? Why the apparent differences in the treatment of burials (was it due to class distinction, gender or something else)? Also there are questions about murals found depicting vultures and headless human figures. Can these murals be connected to the burials to prove the practice of "sky burial"? In addition, the paper will provide some historical and archaeological background and information from the original excavator, James Mellaart; and the excavations carried out in the 1990s until the present by Ian Hodder.



*Mariah Ashbacher has been a student at the University of Oklahoma since 2012, studying History and Art History. She earned her associate's Degree in History from Oklahoma City Community College. Upon completing her undergraduate studies, she plans to continue to pursue post-graduate studies in History and Art History, also at the University of Oklahoma. She hopes to focus her future research efforts in the culture, history and art of Neolithic and Bronze Age Mediterranean civilizations and settlements.*

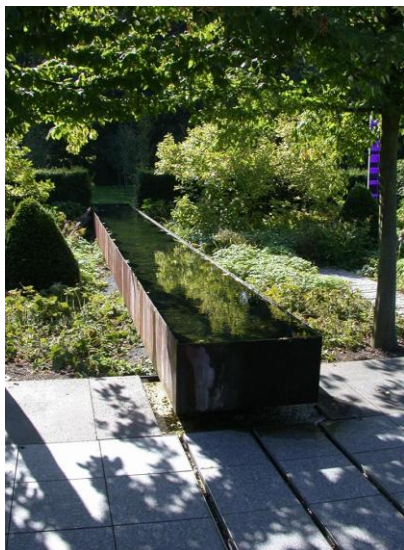
## The Garden as Paradise: The Enduring Legacy of Persian Garden Design



Dr. Thomas M. Woodfin  
Professor, Director of Division of Landscape Architecture  
College of Architecture,  
The University of Oklahoma

Persian gardens are a “mirror of Paradise” in the formal arrangement of water, Paving and plants. The long tradition of Persian garden design continues to inspire and bring order and sanctity by its influence on contemporary garden design. Delight for the human senses continues to be an expectation for modern gardens whose design is expected to knit garden, life and soul together. The garden as respite, as sanctified private space is most often translated as some modified structure of the *chahar bagh*. This presentation presents a series of visual parallels between contemporary international design garden styles and the historic Persian garden structure.

In addition to the formal continuity of Middle Eastern garden design are issues that encompass political and environmental consequences” beyond the garden wall” and the larger landscape context. Water management, provision of food sources, population pressure, the effects of armed disputes and ideological competition all affect the potential future for the garden as Paradise in its traditional cultural setting. Expected preservation of such gardens’ order, sanctity and serenity may be compromised by regional environmental futures across North Africa and the Middle East.



*Tom Woodfin is Professor and Director of the Landscape Architecture Division in the College of Architecture at the University of Oklahoma. He holds professional degrees in landscape architecture from Texas A&M and Harvard and his doctorate in historical geography from Texas A&M. A licensed landscape architect since 1979, he has practiced in Waco, Boston, Florence, Italy; Bonn, Germany and Dallas. He joined the OU faculty in 2011 after twenty years on the Texas A&M faculty. He is the international programs liaison for the College of Architecture and serves as state president of the Oklahoma Chapter of the American Society of Landscape Architecture and as a member of the National ASLA Archives and Collections Committee. His love of gardens and historical sites has taken him around the Mediterranean and overland from Khartoum to Alexandria. He teaches the history of landscape architecture and gardens at OU.*



## Middle Eastern Architecture: The Future is Now

Farooq Karim  
Vice President, REES  
Architecture, Planning, & Interior Design



Architecture is all about people: the people who conceive and design them, the people who build them and the people whose lives are spent in them. With people come basic needs, hopes, dreams, economic considerations, cultural boundaries and often stereotypes. The perception of the people of the Middle East, especially in the United States, is often driven by stereotypes derived from what we see and hear on the news and very little from opportunities to interact with Middle Eastern people and experience their culture. The fact is that people in the Middle East are more like us than we would like to admit. This can clearly be seen in the architecture of their cities.

In this presentation we will look at what some of those basic needs, hopes, dreams, economic considerations, cultural boundaries and stereotypes that drive the pursuit, design and construction of facilities like the one designed for Al Jazeera Children's Channel in Doha, Qatar. This LEED Silver facility will house the operations and production facilities that will create children's programming with a world-wide audience of primarily Arabic speaking children and Muslim children as well as children in general.



*Farooq Karim, AIA, IIDA, LEED AP is a Vice President and serves as a Practice Leader - Design and Visualization. He holds a Bachelor of Architecture from the University of Oklahoma and is a registered architect with over 15 years of experience. Mr. Karim is a member of the American Institute of Architects, the International Interior Design Association, and is also a LEED Accredited Professional. His primary focus includes programming, schematic design and design development. Additionally, Mr. Karim is a member of the Board of Directors of the Make A Wish Foundation of Oklahoma. He is also on the Professional Advisory board for The University of Oklahoma College of Architecture.*

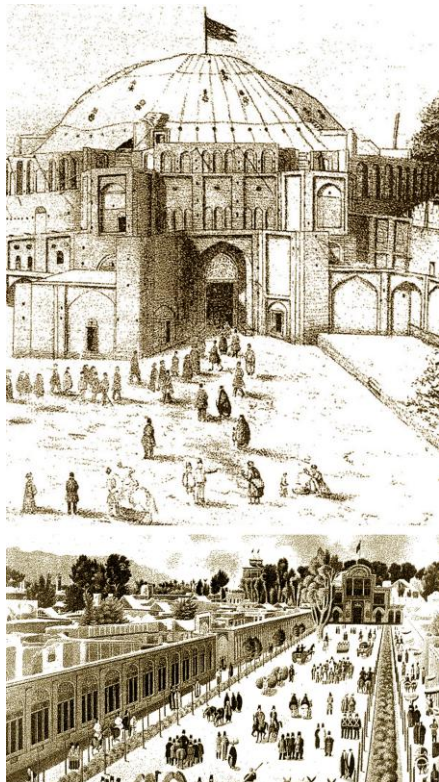


## The Rebuilding of Tehran in the Late 19th and Early 20th Century

Dr. Afshin Marashi  
Farzaneh Family Associate Professor of Iranian Studies  
Department of International and Area Studies  
The University of Oklahoma



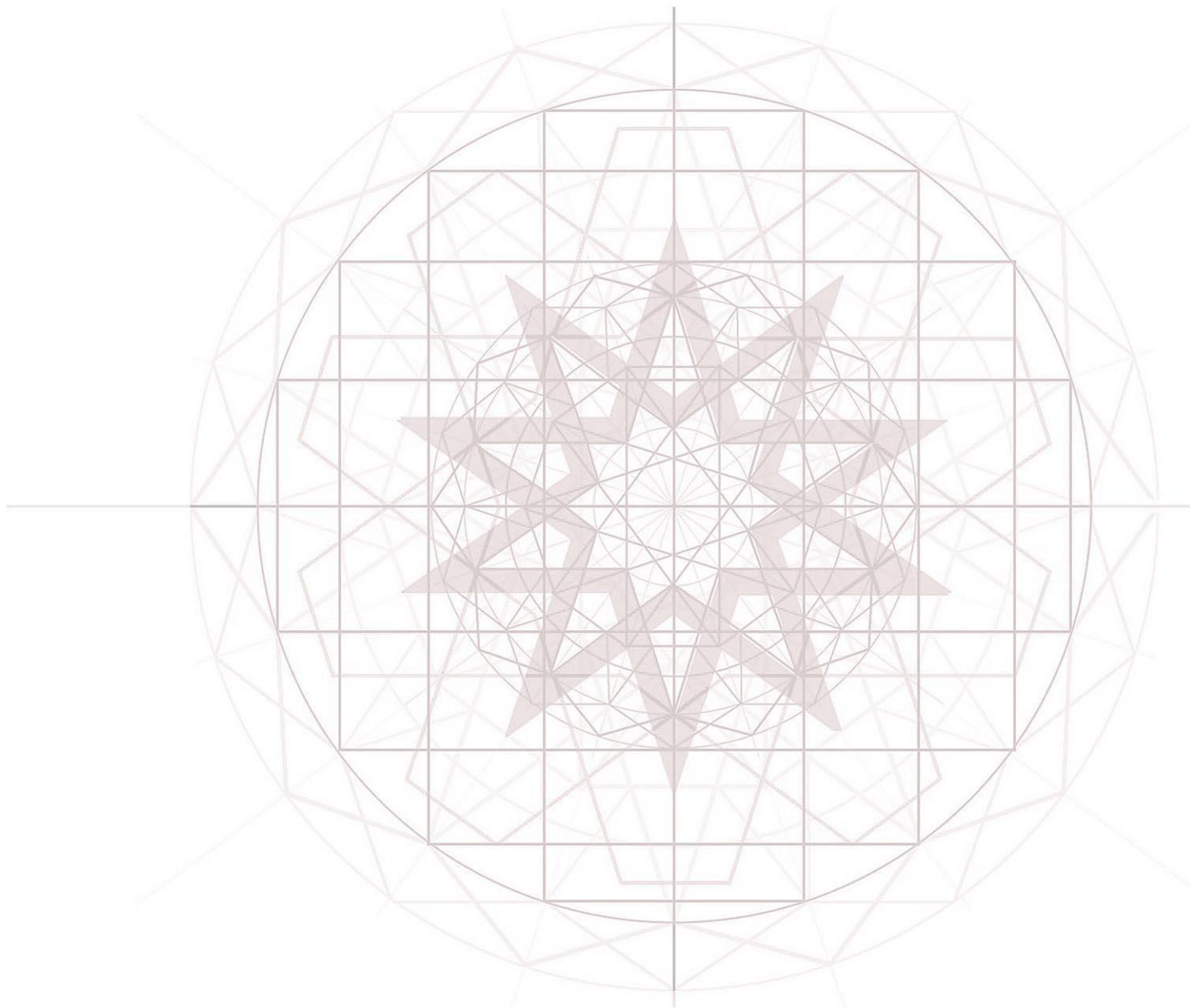
The urban history of Tehran has played an important role in Iran's 20th century history. As an arena of political mobilization the public space of the city has served as a gathering place of protest in every major social movement of the last century, from the Constitutional Revolution of 1905-1911, Muhamad Mossadeqh's oil nationalization movement of 1951-1953, the Islamic Revolution of 1979, and the Green Movement of 2009. Despite the centrality of "the city" in Iran's modern politics, the history of the building of Tehran has yet to be told. This presentation will tell the story of how Tehran was rebuilt in the late 19th and early 20th centuries, and how it was transformed from a traditional pre-modern urban space into a modern urban environment suitable for modern politics. The presentation will detail the history of this transformation during its initial phase in the 1870s, during the reign of Nasser al-Din Shah Qajar (r.1848-1896). The urban transformations that began during this period, it will be argued, set the stage for the urban politics that later emerged in the 20th century.



*Afshin Marashi is the Farzaneh Family Chair in Iranian Studies and Associate Professor in the Department of International and Area Studies at the University of Oklahoma. His area of specialization is the cultural and intellectual history of nationalism in nineteenth and twentieth century Iran. He also writes and teaches in the field of comparative nationalism studies. In addition to his teaching and research efforts, Professor Marashi is also the director of Iranian Studies programming in the College of International Studies at OU. Professor Marashi joined the department in 2011 as the inaugural holder of the Farzaneh Family Chair in Iranian Studies. Prior to coming to OU he held faculty positions at the University of Kansas and California State University, Sacramento. He received his BA in Political Science from the University of California at Berkeley in 1992 and his PhD in History from UCLA in 2003.*



**cmeac** *Session four*  
*paper abstracts*



## Session 4 Modernization, Technology and Design

This session consists of four papers that address the themes of modernization, technology and design in architecture. The papers discuss topics that relate to sustainable housing in hot and arid regions of the Middle East, new innovations in the construction and designs of the traditional Middle Eastern “souk,” or shopping center, the use in film of famed architectural icons in Istanbul, and the historical relationship between Western Europe and Middle East.

Charles Graham considers “Modernization of Earthen Housing for Arid Climates” as it relates to those parts of the world where heat and aridity present challenges to living. He summarizes findings in current research of earth-block construction techniques for the advantages that indigenous building materials, such as adobe, provide to the construction of sustainable construction practices. The paper also illustrates that closer attention to construction materials, use of domes and vaults, low-energy, low technology and low skill construction methods point to the potential for higher quality, more stable and more durable buildings.

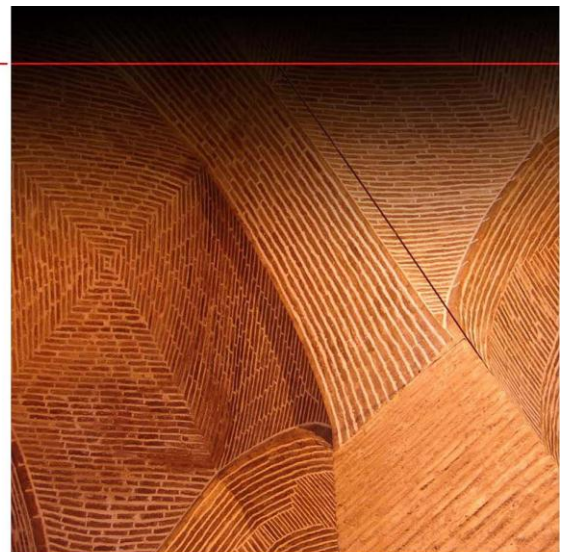
Jeffrey Gunning discusses modern shopping buildings in the Middle East in his paper “Today’s Souk: Modern Retail Design in the Middle East.” The paper discusses the appearance of renovations in the designs of the traditional market or “souk” during recent years under the influences of Western trends and products. The result has been the creation of the most sophisticated shopping environments in the world today. The most outstanding renovations in shopping center design today may be seen in such places as Kuwait City, Dubai, Doha and Abu Dhabi

Misha Nedeljkovich offers a presentation about the use in cinema of the famed architecture of Istanbul in his paper “Portrayal of Istanbul’s Classic architectural Icons in Cinema.” He explains the close connection that architecture in Istanbul has with cinema, which often results in the alteration, transformation and location of traditional architectural icons in order to fit the artistic vision of a filmmaker. He points out the reasons why the strong inter twining of cinema with the architectural icons of Istanbul provides visual aesthetics, functionality and platforms for cinematic action in films.

Rienk Vermij argues that the rupture of the lines of communication in the Mediterranean, caused by the on march of the Islamic empire, deeply transformed the character of Western society and in effect brought about the end of the classical world.

Dr. Farland Stanley  
Professor, Director, Center of  
Classical Archaeology and Civilizations  
Department of Classics & Letters  
The University of Oklahoma.  
Session IV Moderator

modernization, technology  
and design  
4



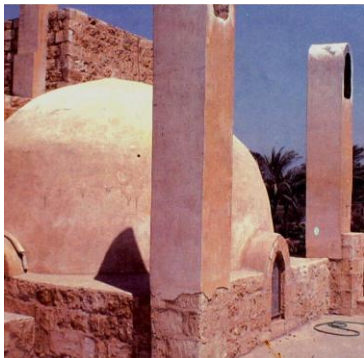


## Modernization of Earthen Housing for Arid Climates

Dr. Charles Graham  
Professor, Dean of the College of Architecture  
The University of Oklahoma



Recent interest in sustainable development in many parts of the world has led researchers to investigate ancient methods of building in which indigenous materials readily available nearby are utilized for construction. Rammed earth, cob, adobe, straw bale, and other similar low-energy, low-technology, low-skill construction methods are being studied as they employ renewable and recyclable materials that often are often in ready abundance. Innovation of ancient approaches to building construction such as with adobe include the use of hydraulic machines to make higher-quality, compressed earth blocks for exterior and interior walls. Domes, vaults, arches and other shapes may be used to give stability to walls and roofs. Chemical stabilization of compressed earth blocks lend to their durability and strength. Following historical precedents, contemporary building codes, modern design practices and good construction workmanship for quality control can lead to stronger, more durable structures. This presentation will summarize current research findings of earth block construction techniques using hydraulic presses for buildings in the hot, arid regions of the world. Current efforts to revise the earthen building codes, and movement towards further innovation of this method of building construction, are also presented.



*Charles W. Graham is an award-winning educator and architect whose specialties include residential design and construction, and who was named Dean of the University of Oklahoma College of Architecture. His appointment was approved by the OU Board of Regents at its June 2008 meeting. Graham came to OU from Texas A&M University, where he was the Executive Associate Dean of the College of Architecture and the holder of the History Maker Homes Endowed Professorship in Residential Construction and Visualization Research. His career in higher education began in 1978, when he was named instructor and adviser-of-record in the Architecture Program at the University of Texas at San Antonio. Today, the Architecture Program at UTSA is accredited and has more than 350 architecture majors and 350 interior design majors. In 1982, he joined the faculty of Texas A&M University, rising through the ranks from senior lecturer to professor of construction science, graduate program coordinator and then interim department head of the Department of Construction Science. He is also a founding member of the National Consortium of Housing Research Centers, a consortium of 17 universities and three private research labs that conduct housing research worldwide. In addition to residential design and construction, Graham specializes in sustainable construction, alternative construction delivery systems and building failure analysis. He is a well-known forensic architect, who conducts building failure investigations across the United States and abroad. Graham is a registered architect and registered interior designer in the state of Texas as well as a registered fallout shelter analyst with the U.S. Department of Civil Defense. He also is certified in the structural design of buildings in high wind and flood-prone areas of coastal environments. He is active in several state and national professional organizations, including the American Institute of Architects and its Brazos chapter, Texas Society of Architects, The Masonry Society, Design-Build Institute of America, International Code Congress and Adobe Association of the Southwest. He is the recipient of many professional and collegiate honors and awards, including election into the College of Fellows of the Royal Institute of Chartered Surveyors in Great Britain. He was the winner in 2005 of the Arie Huizer Award for the best paper on technologies for developing countries, presented at the 10th Canadian Masonry Symposium. Graham earned his bachelor's degree in architecture with honors from Texas Tech University, master of arts degree in environmental management from the University of Texas at San Antonio and doctor of philosophy degree in urban and regional science from Texas A&M University.*

## Today's Souk: Modern Retail Design in the Middle East

Jeffrey Gunning  
Vice President, RTKL  
Architecture & Planning



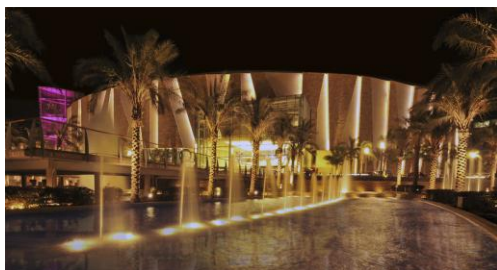
This presentation will show examples of modern shopping environments in the Middle East that are today's version of the traditional market or "souk." In a culture that embraces Western trends and products, with an availability of significant investment in design, the Middle East is home to many of the most sophisticated shopping environments in the world today.

360 Mall is a modern interpretation of traditional Middle Eastern form, color and pattern, rendered in materials that create a timeless, landmark destination for Kuwait City. Mirdif City Centre was the first LEED Gold shopping center in the Middle East when it opened in Dubai in 2010. Designed as a representation of a luxurious desert villa, the project combines innovative strategies for capturing natural light but filtering it to minimize solar gain.

The presentation will show on how retail design in the desert climate of the Middle East has matured from the days of the souk to make Kuwait City, Dubai, Doha and Abu Dhabi trendsetting centers of innovation in shopping center design.



*Jeff Gunning began his professional career with RTKL in 1984 and now leads RTKL's Commercial Practice for the Americas, representing Retail, Hospitality, Residential and Commercial Office. As leader of RTKL's Retail / Entertainment Sector since 1998, he has helped to solidify RTKL's position as the world's leading retail design practice. RTKL has been recognized over 80 times by the International Council of Shopping Centers for excellence in the design of retail-driven projects, and were named in World Architecture Magazine's rankings as the world's number one retail design practice for 2011.*



*His leadership has shaped RTKL's holistic approach to design, melding urban design, architecture, interior architecture and environmental graphic design to create experiential places that resonate with a sense of community and expand the boundaries of art and architecture. Jeff's experience has been focused on large scale, retail driven mixed use developments combining retail, entertainment, sport, residential, office, hotel, and other uses into synergistic environments known for their commercial success and lasting sense of place. His projects have been instrumental in RTKL's international expansion into Europe, Latin America, Asia, and the Middle East. Jeff Gunning is also a frequent contributor to industry publications and speaker at ICSC, ULI, AIA and other industry conferences. Gunning is a 1984 graduate of the College of Architecture at the University of Oklahoma.*



## Portrayal of Istanbul's Classic Architectural Icons in Cinema

Dr. Misha Nedeljkovich  
Professor, Film and Media Studies  
The University of Oklahoma



Ever since Giovanni Pastorne's 1914 film *Cabiria*, architecture has always been closely intertwined with cinema, for at least three reasons. First, many public works were designed with visual aesthetics in mind as well as functionality. They were built to inspire as well as serve a public function. Second, in many of these buildings, the exteriors and interiors were used as platforms for cinematic action. Thirdly, public buildings went hand-in-hand with the development of visual art. Most recently, overwhelmed with litigation burdens, film producers were forced to run disclaimers that in essence denied the architectural authorship. This paper will discuss examples of erroneous portrayal of classic Istanbul architectural icons in contemporary cinema. The intention of this paper is to raise the voice, challenging filmmakers' artistic freedom to alter and transform classic architectural icons and their location(s) so they can fit their artistic vision.



Ohio University; M.F.A., U.C.L.A., film and television; Kenkyusei, Tokyo University; Ph.D., Ohio University. Professor, Film & Media Studies. Professional directing experience with TV Belgrade, CBS, Los Angeles; Japan Cable Television; and National Theater, Belgrade. Documentary film director-official selection, 1985, International Festival, Monte Carlo, France. Received Fulbright grants in 1983, 2003 and in 2010; received Mombusho, Japanese Ministry of Education Grant in 1986. His book "American Film Noir," (Hinaki Publishing Co.) is devoted to genuine American film style "film noir." Courses he has taught include: Language of Film, Introduction to Film and Television, Films of David Lean, Film History (special topics: American Film Noir and Italian Neorealism). Masterpieces of Contemporary Turkish Cinema, Masterpieces of Contemporary Iranian Cinema, Cinema of Western Balkans and Documentary Film.

## Historians and the Middle East

Dr. Rienk Vermij  
Associate Professor, History of Science  
The University of Oklahoma



A classical text on the relation between Western Europe and the Near East is the book "Mahomet et Charlemagne" by the Belgian historian Henri Pirenne. Pirenne was mainly concerned with Western Europe. He argued that the rupture of the lines of communication in the Mediterranean, caused by the on march of the Islamic empire, deeply transformed the character of Western society and in effect brought about the end of the classical world. However, a similar story can be told about the effects of the creation and dissolution of Mediterranean unity in the Near East. It is well known that in the wake of Alexander the Great, Greek (Hellenistic) civilization conquered the Near East (as is well attested by the region's architecture, for instance). But it should be emphasized that this was part of a wider transformation that accompanied the cultural unification of the Mediterranean world by Greek civilization and the political hegemony of Rome. In a sense, the conquests of Islam restored a situation that had existed a thousand years earlier.



Rienk Vermij holds a PhD from the university of Utrecht, Netherlands and is presently an associate professor at the department of history of science at the university of Oklahoma. His main field of research is the intellectual history and history of the sciences in Europe in the early modern period (16th-18th centuries). Among his publications are *The Calvinist Copernicans. The reception of the new astronomy in the Dutch Republic* (Amsterdam: 2002); a textbook on the history of science from antiquity to the present, in Dutch (first edition Amsterdam 2006, several reeditions); biographies of the seventeenth-century mathematician and scientist Christaan Huygens and the twentieth-century pioneer of neuroendocrinology David de Wied; articles on early modern mathematics, astronomy, meteorology and natural philosophy, as well as on several other fields (Dutch sixteenth-century history; technology in the twentieth century).



# CMEAC Symposium

## Contributors

*Symposium on Middle Eastern Architecture and Culture*

*This event is the product of the Center for Middle Eastern Architecture and Culture (CMEAC) College of Architecture, The University of Oklahoma.*

*Organizing Committee* Dr. Khosrow Bozorgi, Director CMEAC  
Dr. Rozmeri Basic  
Dr. Eren Erdener  
Dr. Farland Stanley  
Dr. Rienk Vermij

*Symposium Publication* Dr. Khosrow Bozorgi  
*Symposium Poster* Dr. Khosrow Bozorgi  
*Exhibition Poster* Dr. Khosrow Bozorgi

*Graduate Assistant* Farzad Motaghi Phishe

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*College of Architecture*

Dr. Charles Graham, Dean  
Professor Richard Ryan, Associate Dean of Administration  
Dr. Charles Warnken, Associate Dean of Instructional Services  
Professor Hans Butzer, Director, Division of Architecture  
Laura Stone, Web and Communications Coordinator  
Professor Emeritus Arnold Henderson, FAIA  
Assistant Professor Thomas Cline  
Assistant Professor Scott Williams  
Members of Goff Lectures Committee,

*College of International and Area Studies* Dr. Suzette Grillot, Dean  
Marjan Seirafi-Pour, Persian language Instructor

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Accommodations on the basis of disability are available by contacting Connie Mathews at (405) 325-6493 before March 6, 2013.*

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