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Gathering architectural pieces from all over the world, the Paris Universal Exposition of 1867 introduced to fairgoers the notion of an imaginary journey, a new tourism en place. Through this and similar expositions, the world's cultures were imported to European and American cities as artifacts and presented to nineteenth-century men and women as the world in microcosm, giving a quick and seemingly realistic impression of distant places. elik examines the display of Islamic cultures at nineteenth-century world's fairs, focusing on the exposition architecture. She asserts that certain sociopolitical and cultural trends now crucial to our understanding of historical transformations in both the West and the world of Islam were mirrored in the fair's architecture. Furthermore, dominant attitudes toward cross-cultural exchanges were revealed repeatedly in Westerners' responses to these pavilions, in Western architects' interpretations of Islamic stylistic traditions, and in the pavilions' impact in such urban centers. Although the world's fairs claimed to be platforms for peaceful cultural communication, they displayed the world according to a hierarchy based on power relations. elik's delineation of this hierarchy in the exposition buildings enables us to understand both the adversarial relations between the West and the Middle East, and the issue of cultural self-definition for Muslim societies of the nineteenth century. Gathering architectural pieces from all over the world, the Paris Universal Exposition of 1867 introduced to fairgoers the notion of an imaginary journey, a new tourism en place. Through this and similar expositions, the world's cultures were imported to European and American cities as artifacts and presented to nineteenth-century men and women as the world in microcosm, giving a quick and seemingly realistic impression of distant places. elik examines the display of Islamic cultures at nineteenth-century world's fairs, focusing on the exposition architecture. She asserts that certain sociopolitical and cultural trends now crucial to our understanding of historical transformations in both the West and the world of Islam were mirrored in the fair's architecture. Furthermore, dominant attitudes toward cross-cultural exchanges were revealed repeatedly in Westerners' responses to these pavilions, in Western architects' interpretations of Islamic stylistic traditions, and in the pavilions' impact in such urban centers. Although the world's fairs claimed to be platforms for peaceful cultural communication, they displayed the world according to a hierarchy based on power relations. elik's delineation of this hierarchy in the exposition buildings enables us to understand both the adversarial relations between the West and the Middle East, and

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the issue of cultural self-definition for Muslim societies of the nineteenth century.

Zeynep elik examines the changing face of Istanbul during the period when European cultural and economic influence intensified, integrating architectural analysis with discussion of broader issues of urban design and historical change. Zeynep elik examines the changing face of Istanbul during the period when European cultural and economic influence intensified, integrating architectural analysis with discussion of broader issues of urban design and historical change.

The present volume offers an overview of collecting and displaying Islamic art during the long nineteenth century. A section of the volume focuses on the figure of the Swiss collector Henri Moser Charlottenfels. Special attention is given to little-known collections in Eastern Europe and beyond. L'ouvrage fournit un panorama du collectionnisme d'art islamique au cours du long XIXe siècle, en mettant l'accent sur la figure d'Henri Moser Charlottenfels et des collections méconnues situées en Europe central, et au-delà.

In her research Yulia Nurliani Lukito analyses modernity and the construction of culture by the authorities using the images of Indonesian vernacular architecture presented at three different sites and times. She argues that modernity is not solely constructed by the authorities, rather it is an ongoing process modified by visitors of exhibitions. Pasar Gambir was a laboratory of modernity for the colony, and an important stage in modernizing and negotiating cultural and social conditions in the colony. The Dutch Pavilion at the 1931 colonial exhibition became a moment when the Indies heritages played a role in marking colonial territory. Modern ethnographic park of Taman Mini gives a way to the making of an official "authentic" culture and suppresses the previous Dutch construction of the Indies culture.

During its long history as the French colonial city par excellence, Algiers was the site of recurrent conflicts between colonizer and colonized. Through architecture and urban forms confrontations were crystallized, cultural identities were defined, and social engineering programs were shaped and challenged. In this pathbreaking book, Zeynep elik reads the city of Algiers as the site of social, political, and cultural conflicts during the 132 years of French occupation and argues that architecture and urban forms are integral components of the colonial discourse. Algiers' city planning, based on what elik calls "the trial-and-error" model of French colonial urbanism, included the fragmentation of the casbah, ambitious Beaux Arts schemes to create European forms of housing, master plans inspired by high modernism, and comprehensive regional plans. Eventually a dramatic housing shortage led all planning efforts to be centered on the construction of large-scale residential enclaves. French architects based their designs for domestic space on the concept of the "traditional house," itself an interdisciplinary colonial concept intertwined with the discourse on Algerian women. Housing also offered the French colonizers a powerful presence in a country where periodic resistance to the occupation eventually culminated in a seven-year war of liberation and an end to French rule. Extensively illustrated with photographs, maps, and housing plans, elik's book presents a fascinating example of colonial urban planning. Algiers comes alive as a city that reflected all the conflicts of colonialism while embracing innovation. During its long history as the French colonial city par excellence, Algiers was the site of recurrent conflicts between colonizer and colonized. Through architecture and urban forms confrontations were crystallized, cultural identities were defined, and social engineering programs were shaped and challenged. In this pathbreaking book, Zeynep elik reads the city of Algiers as the site of social, political, and cultural conflicts during the 132 years of French occupation and argues that architecture and urban forms are integral components of the colonial discourse. Algiers' city planning, based on what elik calls "the trial-and-error" model of French colonial urbanism,

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Since precious few architectural drawings and no theoretical treatises on architecture remain from the premodern Islamic world, the Timurid pattern scroll in the collection of the Topkapi Palace Museum Library is an exceedingly rich and valuable source of information. In the course of her in-depth analysis of this scroll dating from the late fifteenth or early sixteenth century, Gülru Necipoğlu throws new light on the conceptualization, recording, and transmission of architectural design in the Islamic world between the tenth and sixteenth centuries. Her text has particularly far-reaching implications for recent discussions on vision, subjectivity, and the semiotics of abstract representation. She also compares the Islamic understanding of geometry with that found in medieval Western art, making this book particularly valuable for all historians and critics of architecture. The scroll, with its 114 individual geometric patterns for wall surfaces and vaulting, is reproduced entirely in color in this elegant, large-format volume. An extensive catalogue includes illustrations showing the underlying geometries (in the form of incised "dead" drawings) from which the individual patterns are generated. An essay by Mohammad al-Asad discusses the geometry of the muqarnas and demonstrates by means of CAD drawings how one of the scroll's patterns could be used to design a three-dimensional vault.

A look at how the 1931 International Colonial Exposition in Paris created hybrids of French and colonial culture.

This unique study traces fundamental parallels between medieval European and Middle Eastern cultures. By examining sources in cultural history, literature, and architecture, this book reveals mutual influences evident in the development of the current conception of the Middle Ages.

Antiquity on Display offers an insight into the history of the imaginative reproductions of architecture housed in Berlin's Pergamon Museum and the shifting regimes of the authentic in museum displays from the nineteenth century to the present.

While European eclecticism is examined as a critical and experimental moment in western art history, little research has been conducted to provide an intellectual depth of field to the historicist pursuits of late Ottoman architects as they maneuvered through the nineteenth century's vast inventory of available styles and embarked on a revivalist/Orientalist program they identified as the "Ottoman Renaissance." Ahmet A. Ersoy's book examines the complex historicist discourse underlying this belated "renaissance" through a close reading of a text conceived as the movement's canonizing manifesto: the *Usul-i Mi'mari-i 'Osmani* [The Fundamentals of Ottoman Architecture] (Istanbul, 1873). In its translocal, cross-disciplinary scope, Ersoy's work explores the creative ways in which the Ottoman authors straddled the art-historical mainstream and their new, self-orientalizing aesthetics of locality. The study reveals how Orientalism was embraced by its very objects, the self-styled "Orientals" of the modern world, as a marker of authenticity, and a

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strategically located aesthetic tool to project universally recognizable images of cultural difference. Rejecting the lesser, subsidiary status ascribed to non-western Orientalisms, Ersoy's work contributes to recent, post-Saidian directions in the study of cultural representation that resituate the field of Orientalism beyond its polaristic core, recognizing its cross-cultural potential as a polyvalent discourse.

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