

Society of Architectural Historians
63rd Annual Meeting
April 21-25, 2010
Chicago, Illinois

Call for Papers

General Chair: Dianne Harris, Director, Illinois Program for Research in the Humanities,
University of Illinois, Urbana-Champaign
Local Chair: Vince Michael, John H. Bryan Chair in Historic Preservation, School of the Art
Institute of Chicago

Members and friends of the Society of Architectural Historians are invited to submit abstracts by 15 August 2009 for the thematic sessions listed below. Abstracts of no more than 300 words, in English, should be sent directly to the appropriate session chair; abstracts are to be headed with the applicant's name, professional affiliation [graduate students in brackets], and title of paper. Submit with the abstract a short curriculum vitae, home and work addresses, email addresses, telephone and fax numbers. Abstracts should define the subject and summarize the argument to be presented in the proposed paper. The content of that paper should be the product of well-documented original research that is primarily analytical and interpretative rather than descriptive in nature.

Papers cannot have been previously published, nor presented in public except to a small, local audience. Only one submission per author will be accepted. All abstracts will be held in confidence during the selection process. In addition to the thematic sessions listed below in alphabetical order, two open sessions are announced. With the author's approval, thematic session chairs may choose to recommend for inclusion in an open session an abstract that was submitted to, but does not fit into, a thematic session. Thematic session chairs will notify all persons submitting abstracts to thematic sessions of the acceptance or rejection of their proposals by 12 September 2009. Those submitting to the Open Session will be notified by 22 September 2009. All session chairs have the prerogative to recommend changes to the abstract in order to coordinate it with a session program, and to suggest editorial revisions to a paper in order to make it satisfy session guidelines; it is the responsibility of the session chairs to inform speakers of those guidelines, as well as of the general expectations for both a session and participation in the annual meeting. Authors of accepted proposals must submit the complete text of their papers to their session chair by 12 January 2010. Session chairs will return papers with comments to speakers by 6 February 2010. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 27 February 2010. Session chairs reserve the right to withhold a paper from the program if the author has refused to comply with those guidelines.

Please Note: Each speaker is expected to fund his or her own travel and expenses to Pasadena. SAH has a limited number of fellowships for which Annual Meeting speakers may apply. However, SAH's funding is not sufficient to support the expenses of all speakers or of the chosen recipients of a fellowship. For information about SAH Annual Meeting fellowships, please visit our website at www.sah.org

THE SOURCE OF THE SOUL: WATER FOR PRE-INDUSTRIAL GARDENS

Writing in the 16th century, Giovanvittorio Soderini, stated that "water, whether natural or artificial, is the soul of villas [and] pleasure gardens" and that it needed to be used abundantly, as it had been in ancient Rome. Clearly, water is fundamental to gardens and fountains, as it provides the soul, or anima that animates them. Indeed, without water there would be only sculpture. Yet, the sources of water for pre-industrial gardens and fountains have not been

systematically studied. This is a crucial lacuna, since every water supply in a pre-industrial society is site specific, thus, every design response must be as well. Many landscape scholars have failed to consider how water's source, flow, pressure, and other qualities made possible a fountain display, or indeed might underlie a garden's structure. Even David Coffin who devotes an important chapter to waterworks in his 1991 book, *Gardens and Gardening in Papal Rome*, fails to systematically address the water sources for the gardens he discusses. Recently Yvonne Elet, Marcello Fagiolo, Claudia Lazzaro, and James Wescoat, among others have grappled with this topic for Renaissance and Islamic gardens, and their work provides a solid foundation for future research.

Important questions still remain. From where did water derive for pre-industrial gardens and how might its source, whether a spring, cistern, well, aqueduct, or river, have affected the topos and design of individual fountains or the topographic manipulation of entire gardens? What role did water play in real estate decisions, or how to include water features in a garden? What technical problems were faced and what strategies employed to site and design waterworks with a limited water supply, often with very low pressure? How might a garden's narratives and sensory experiences reflect its particular water source? Papers exploring relationships between water source, garden structure, and fountain design between 1300 and 1700 from any culture are welcome. Those incorporating geological and archaeological sources (in addition to maps, manuals, diaries, other texts, and images) are especially welcome. In all cases, the water supply must provide the interpretive lens. Please submit proposals to: Katherine Rinne, Associate Fellow, IATH, University of Virginia, 1800 Virginia Street Berkeley, CA 94703; 510-849-1525; kwrinne@yahoo.com

ARCHITECTURAL-IZED ASIA

Born of a Greek term referring to Anatolia (Ἀσία), the roots of "Asia" are, from the very beginning, the projection of the Otherness. The immense plain and thousands of islands in the eastern section of Eurasia are grouped together, and many disparate cultures and traditions are thrown into the same pot with thousands of years of history. From Siberia to the Red Sea, from East Timor to the Ural Mountains, or from Colombo to Mongolia, how has "Asia" ever managed to become Asian?

In contrast to general understanding, the making of Asia in architectural history is a major enterprise that continued from nineteenth-century European discourses to post-World War II's nationalist narratives. Considered a more neutral term, "Asia" is adopted and now used widely in place of "the Orient." And yet, the identity of Asia is simultaneously complicated by the actuality of its vast landscapes and the complexity of its historical settings. Courses on Asian architecture thus normally represent the continent with selected parts and only highlight its characteristics through particular examples identified by locations and traditions in design. Moreover, the lack of

sustaining historical records and scholarly works on transcontinental design makes Asian architectural history incomparable to the long tradition of architectural history in Europe. In short, the wholeness of Asia cannot exist in architectural discourse, and narratives of Asian architectural history are always nominally pieced together with stereotypes and essentialized cultural forms. Identity politics is a longstanding problem in architectural history, but its discussion has often remained within the scale of national identity. This session proposes an opportunity to expand the discussion pan-nationally and pan-historically by focusing on “Asia” as the subject of inquiry. Proposals can be of diverse aspects, from those that work on case studies to those that offer new methodological perspectives. Case studies of buildings at the margins of “Asia” (both geographically and politically) are notably welcome. Ultimately, this session seeks papers that aim to offer new ways of reorganizing our museographical understanding of the Asian continent through a re-reading of architecture. Please submit proposals to: Vimalin Rujivacharakul, Assistant Professor of Art and Architectural History; Department of Art History, Old College #318, University of Delaware, DE 19716, USA; 302-831-8415; vimalin@udel.edu

REDEFINING ESTABLISHED CONCEPTS IN THE STUDY OF AFRICAN ARCHITECTURE

The study of African Architecture is a relatively recent phenomenon within Architectural History. Formerly relegated to Anthropology, it is only since the 1970s that significant regional studies were conducted and the first comprehensive surveys published that defined African Architecture as a field of study. Yet the methodologies applied to African architecture have not largely strayed from its anthropological roots. The emphasis on cultural traditions, regional typologies, and the physical environment as factors in the generation of architectural forms has provided a framework from which much of African architecture have been studied and understood to the present day.

This session seeks papers that will explore African architecture and the broader Africa built environment from new perspectives and paradigms, which may serve as models from which to construct a deeper understanding of the varied architectures within sub-Saharan Africa or the continent as a whole. It seeks innovative papers which attempt to challenge the definition of tradition as applied to the study of African built environments, or that redefine the usefulness of this concept as a legitimate guide for understanding African architectural forms. Papers will be considered which reinforce the utility of the region in the study of African architecture, or challenge the geographical boundaries of what is currently considered within the scope of African architecture. Also considered will be papers that reexamine the role of the environment in the study of African architecture, or explore new relationships between the environment and our understanding of cultural landscapes within Africa. Please send proposals to: Thomas Gensheimer, P.O. Box 10724, Savannah, GA 31412; 912-525-6057; tgenshei@scad.edu

IMAGES: PRINT AND PIXEL

Ours is a world inundated with images in print and pixels, informational and commercial, images that have come to rival—if not yet quite conquer—the “reality” in which we live. The resulting elevation of vision as our predominant sense informs how we act and think as members of the general public, and concomitantly, how we research, develop, and present our ideas as scholars. The internet has provided an almost boundless range of images and image qualities, and sites such as GoogleEarth, Flickr, and the SAH’s recently launched SAHARA, now overshadow the age-old resources of books and slide libraries. Today, the opportunities given architectural, landscape, and urban history by these new resources are enormous, with millions of photos, panoramic sweeps, film clips, and archival materials now available online. If this plethora of images and their attendant platforms for presentation have offered enormously augmented possibilities, our study and regard for these—the potentials they offer as well as their limitations—has not always kept pace.

This session will address the subject of the image and its presentation at both theoretical and practical levels. Welcome are proposals for papers addressing the very nature of images (as opposed to words or sounds) as used in our fields, as well as the more pragmatic issues involved with their procurement and display—in research, discussions of sources, application and techniques of presentation. How do images, especially digital, speak today? How do they interact with words? How do we select and use images in our teaching and research? How do/should we today construct presentations with the aid of digital technologies to most effectively advance research and teaching? Could/should the “lecture” or the conference paper be regarded as an opera integrating word, image, and sound? Is there a danger of becoming too involved with the presentation, thus diminishing the content of a talk? At what points does scholarship and teaching become mere entertainment, and a distraction rather than an aid? Papers may discuss ways in which digital technologies affect instruction, but should focus on their use in the discipline of architectural history and its related fields. Please send proposals to Marc Treib, 2154 Blake Street, Berkeley, CA, 94704; mtreib@socrates.berkeley.edu

STARLETS AND STARCHITECTURE: ‘THE WOMAN BUSINESS’ IN CONTEMPORARY ARCHITECTURE

What do we remember about a city and why? Iconic buildings such as the Eiffel Tower in Paris or the Guggenheim Museum Bilbao in Spain mark cities and leave indelible memories for tourists. In recent years, particularly since the construction of the Bilbao museum by Frank Gehry, architects have become celebrities so that while our identification of a place is often associated with the building and the cultural memory informed by it, the name of the architect is now the feature. Yet the constellation of “star” architects, or “starchitects” (Daniel Libeskind, Frank Gehry, Herzog and De Meuron, Norman Foster, Rem Koolhaas, among others) is almost exclusively

male. Zaha Hadid is arguably the exception to prove the rule. While many important women architects have, in the past, produced significant works, they were often relegated to secondary or even invisible positions thanks to husband-and-wife type partnerships (Robert Venturi and Denise Scott Brown, Charlotte Perriand and Le Corbusier, or Charles & Ray Eames). The world of celebrity architects is decidedly male, and as Hadid suggests, it is a world that for women is taboo: “I don't think that racism is as big a problem as the woman business.”

This session will address the imbalance of women in architecture today by questioning the concept of “starchitect” and the branding of architectural sites for local tourist economies. While architectural historians have produced excellent studies of women and architecture, none has looked at contemporary women architects and celebrity architecture. Our interest for this session is less about citing architects’ names and projects in order to reinsert women into a pantheon of male architects, than it is to explore novel theoretical and philosophical issues such as the nature of genius and celebrity, specifically in architecture. What is “spectacular” architecture? What are the strategies cities employ to brand themselves with architectural projects for tourism? Is architectural education shaped by these concerns? Are there alternative pathways women take if traditional architecture as a profession does not fit their idea of critical investigation? And if they do choose the traditional pathway, how have they made themselves seen and heard? Please send proposals to: Annmarie Adams, School of Architecture, McGill University, 815 Sherbrooke St. West, Montreal, Quebec, Canada H3A 2K6; annmarie.adams@mcgill.ca 514-398-6706; and to Shelley Hornstein Department of Visual Arts, York University, 4700 Keele Street, 233 Goldfarb Centre for the Fine Arts, Toronto, Ontario M3J 1P3; shelleyh@yorku.ca 647.296.2109

SHIFTING THE BOUNDARIES OF RENAISSANCE ARCHITECTURAL HISTORIOGRAPHY

Over the past several decades, there has been a growing scholarly interest in “de-centering,” “re-framing,” and/or “re-orienting” the Renaissance which aims to “re-place” it within a more global context. Parallel to the attempts to make architectural history less Eurocentric and more cross-cultural, this interest has been voiced in some recent studies on the history of Renaissance architecture as well. Accordingly, these studies seek to shift the geographical boundaries of Renaissance architecture by expanding them beyond “Europe” and by including especially the “Islamic East” and the “New World.”

With the hope of contributing to this emerging literature, this session aims to open new directions of research by dealing with two basic and interrelated questions: how can this shift be viewed without essentializing these geographical differences; and how can it be mapped out architecturally beyond a formalist approach which focuses mainly on formal similarities, or in other words, on architectural forms transmitted between these “different” geographies? In line with these questions, the session explores how cross-cultural approaches in architectural

historiography can assist in crossing not only geographical but also disciplinary boundaries, and furthermore, the boundaries of the “Renaissance” as a paradigm.

Accordingly, this session invites papers which, on the basis of case studies, present fresh insights into such a shift of boundaries in Renaissance architectural historiography. It also encourages papers of theoretical discussion that look for alternative ways of formulating that historiography. Please send proposals to: Sevil Enginsoy Ekinci, Assistant Professor, Department of Architecture/ Graduate Program of Architectural History, Middle East Technical University, 06531 Ankara, Turkey; tel: +90 (312) 210 6230; enginsoy@metu.edu.tr

LATE GOTHIC AND NEO-GOTHIC ARCHITECTURE IN LATIN AMERICA

Save for Australia and New Zealand, practically unknown to scholars north of the US-Mexican border is the considerable body of Late Gothic and Neo-Gothic architecture that forms part of the cultural patrimony of countries stretching from Mexico down to Argentina and Chile. Until recently, architectural historians generally, and particularly those in Latin America, have shown little interest in this aspect of the region's cultural heritage, preferring to study instead the buildings designed in the Renaissance-Baroque tradition, or in modernist and contemporary idioms. During the past decade, for example, several important scholarly works have appeared documenting the emergence of Neo-Gothic in Argentina in the early 19th century and its subsequent development through the 20th century by patrons representing both Catholic and Protestant communities. Interest in Neo-Gothic has been spurred by the completion in 2000 of the gigantic cathedral of La Plata, in Buenos Aires province, a work whose façade recalls Cologne and its interior Amiens, with some Spanish touches in the crossing tower. Presentations are invited that consider how Gothic monuments in Latin America relate to European models, the extent to which the designers of these buildings in the New World engage or are influenced by cultural and environmental factors distinct to the region, and/or the academic climate that has fostered interest in the medieval aspects of architecture in Latin America. Please send proposals to: Richard A. Sundt, Associate Professor, Department of Art History University of Oregon, Eugene OR 97403-5229; rsundt@uoregon.edu phone: 541-346-4698 fax:541-346-3626

COUNTER-HISTORIES OF SUSTAINABILITY

This session contemplates the critical insights history can offer to current debates on sustainability. It invites papers that study the relationship between ecological concerns and architecture, from the mid-19th century to the present. The session does not seek to pertain to concepts of “nature,” or biological analogies that influenced architecture through time. Rather, it casts the spotlight on those practical or theoretical strategies that had as their focal concern the prevention of ecological destruction, on a local, regional, or global level. Some such architectural strategies focused on low technologies of building, and appropriations of particular knowledge

systems, materials and techniques. Others forged partnerships with industrial production and advanced technologies. Others still, put their emphasis on large-scale managerial control of natural resources, while others concentrated on minimizing the footprint of a single building. All these approaches, which are sometimes contradictory, constitute a substantial history of ecological consciousness in architecture that offers an important background for critically reflecting on current debates.

The goal of the session is not to present an inventory of sustainability's precedents, but rather to offer a nuanced understanding of its multiple prehistories. Papers that present critical analyses of particular case studies (back-to-nature strategies, low-tech or high-tech utopias, discourses on appropriate technologies, re-appropriations of vernacular architectures, or versions of "green" architecture, etc.) are most welcome. Papers should analyze the social, cultural, and environmental repercussions of the cases presented. Also welcome are papers that cut across geographical or temporal locales to offer larger theoretical reflections on the histories of sustainability. In what ways did social reformist visions in architecture become aligned with arguments for curbing industrial pollution or for preserving environmental "quality"? In what ways did particular strategies for urban amelioration, mass housing, etc., become intertwined with environmental fears, or concepts of "ecological balance," etc.? The papers should be based on well-documented research that is primarily analytical and interpretative rather than descriptive in nature. Abstracts and all queries should be addressed to session chair Panayiota Pyla, University of Cyprus, Department of Architecture, 75 Kallipoleos Street, PO Box 20537, 1678 Nicosia, CYPRUS; Tel: (+357) 22892963; Fax: (+357) 22660834; pyla@ucy.ac.cy

REASSESSING ITALIAN MEDIEVAL ARCHITECTURE

This session focuses on Italian medieval architecture in order to critically evaluate some of the field's prevailing paradigms, propose new approaches, and address the benefits and limits of such a category.

The field of Italian medieval architecture has a long scholarly tradition, which originated in attempts to identify the distinctive architectural styles of the Middle Ages by seeking their sources and tracing their influence. The debate later broadened to include the impact of foreign incursions, the sway of the communal system, and the effects of rival city-states. More recently, the omnipresence of ruins and the importance of Rome's relative proximity to the peninsula's medieval centers has been considered and also contrasted with a more contextual and site-specific approach, particularly for the late medieval period. At the same time, architectural production has been framed in terms of socio-geographic models (for instance, the study of peripatetic architects, artistic exchange across "center and periphery," or considerations of climate and topography). Might such geography-based studies adequately encompass the nuances of Italian medieval architecture? Does the trend to emphasize Italian regions trivialize

the overarching category of Italian medieval architecture? And how to incorporate the seemingly contradictory interest in the cultures of the Mediterranean basin? Are Mediterranean studies reconcilable with Italian regionalism? Finally, do the advantages of further fragmentation outweigh the methodological and pedagogical benefits of a broader geographic approach?

Together, the varied approaches in practice today challenge the validity of labels such as “Byzantine,” “Carolingian,” “Romanesque,” and “Gothic” within the Italian context, urge a reassessment of the field as a whole, and provide the impetus for this session. Papers may address strictly theoretical matters, present enlightening case studies, or explore fruitful comparisons. Speakers may also wish to address the pedagogical and curricular implications of the current field of Italian medieval architectural history. Please send proposals to: Nicola Camerlenghi, 123 Art Building, LSU, Baton Rouge, LA 70803; ncamerle@lsu.edu t: 225-578-9043, f: 225-578-5424.

TAKING THE MEASURE OF NEW COLONIAL ARCHITECTURAL HISTORY

Arguably, the article “Impermanent Architecture in the Southern American Colonies,” the result of collaboration among architectural historians, archaeologists, and historians and published in 1981, stands as the most important work of scholarship on the built environment of America’s colonial period appearing in the last half century. By exploiting archaeological practices, the interdisciplinary authors of this article demonstrated the pervasive presence of hole-set, or earthfast, construction technology in Tidewater Virginia and Maryland and undermined the stereotyped image of extant genteel mansions that was well known through the scholarship of S. Fiske Kimball and Thomas T. Waterman, among others. Combined with critical concepts from the Annales School, the Civil Rights Movement, Feminism, and post-Formalist literary theory, “Impermanent Architecture” heralded a new, productive era of research in the field of Colonial American architectural history which is open to diverse and challenging interpretations.

Subsequently, architectural historians and their cohorts in other disciplines have created a more nuanced image of the colonial built environment that includes African Americans, women, the so-called “middling sort,” and a greater sensitivity to discerning regional and international practices operative in early America. Scholars of the period also have become more attuned to the importance of non-British building traditions. Researchers continue to marshal new methodologies, as well as interdisciplinary and trans-Atlantic approaches, to expand our understanding of the era and its elastic boundaries. This session aims to take the current measure of the New Colonial Architectural History by inviting paper proposals demonstrating how both innovative and traditional research strategies and theoretical perspectives continue to inform the history of the early North American built environment. Paper proposals are invited that address new archaeological, archival, analytical, or methodological investigations in the field.

Research in French, Spanish, Dutch, German, and Caribbean as well as British colonial architecture is welcome. Send proposals to Barbara Burlison Mooney, School of Art and Art History, W619 Seashore Hall, University of Iowa, Iowa City, IA 52242; barbara-mooney@uiowa.edu Phone 319-335-1785; Fax 319-335-1774.

SENSATIONAL SPACE: ARCHITECTURE AND THE 7 SENSES

This session will explore the relationship between the built environment and the senses. In so doing, the session hopes to pose historiographic questions through a series of historical case studies. Western culture has long claimed the existence of five senses – and of these sight has been privileged and intellectualized over that of taste, touch, smell, and hearing. Given this, architectural historians must be concerned with the repercussions for the discipline. To what extent have the non-visual aspects of architectural experience been written out of the historical narrative? What are the problems of writing them back in? How is this history distinct from cultures where other and more senses are acknowledged, accepted, privileged?

Thanks to the theoretical work in sensory anthropology over the past two decades (led by David Howes and others), there has been a sensory turn in various disciplines. However this has only recently and sporadically begun to impact spatial studies. The work of Emily Thompson, Iain Borden, Douglas Kahn, Alain Corbin, Leigh Schmidt, Anna Barbara, and Constance Classen have expanded the way in which we think about space. While several of these pioneering scholars do not identify themselves as architectural historians, they have encouraged historians to consider the complexities of hearing, touching, smelling and moving through space and discussing these experiences in historical terms. Equally provocative has been the art and design practices of individuals such as Judith Cardiff, Diller + Scofidio, Richard Long and others who have encouraged us to interact with space in self-consciously different ways.

Proposed papers should explore historical case studies across time and space. Papers might deal with the haptic experience of the built environment, the importance of sensory design in facilities for primary school education, the de-sensualized spaces of penitential architecture, the increasing multi-sensory experience of museums, the intentional heightening of sensory experience in Slow Cities, and so forth. Please send paper proposals and a current CV in hardcopy form to Prof. Medina Lasansky, Architecture Department, 143 E. Sibley Hall, Cornell University, Ithaca, NY 14853 or via fax 607.255.0291. For questions contact DML34@Cornell.edu 607-254-8771.

ARCHITECTURAL DRAWING FROM ANTIQUITY THROUGH EARLY MODERNITY: THE IDEAS OF ARCHITECTURE

When in the fifteenth century Marsilio Ficino analogized the architect's conception of his edifice with transcendent ideas underlying objects in the phenomenal realm, he recalled an

association between scale architectural renderings and Platonic thought inherent in Vitruvius' use of the Greek term *ideai* to characterize ichnographies, elevations, and perspective drawings (Haselberger 1997). Beyond the philosophical overtones, the role of scale drawing in architectural design process seems obvious in an environment where we devote entire exhibitions to blueprints of Modernist architects like those of John Lautner at the Hammer Museum (2008). Looking back, furthermore, the role of scale drawing in architectural design process seems obvious in the polygonal and curvilinear aesthetic of Roman architecture as an exploitation of concrete to reflect in three dimensions the formal principles first explored with the compass and straightedge, just as we might see Renaissance or Baroque shaping of architectural space as a natural outcome of *disegno grosso* and *disegno proporzionato*. Yet it has been suggested, and in some cases convincingly demonstrated, that scale drawing is neither essential to architectural design process nor universally employed in all phases of the Western tradition. According to Werner Müller (1990), ancient practices of scale drawing were completely lost to Europe during the course of the Middle Ages and had to be invented anew during the twelfth and thirteenth centuries.

This session seeks papers focused on any period or culture from antiquity through 1800 that address reduced scale renderings as facets of architectural creation rather than the representation of existing buildings. In addition to papers presenting new evidence for (or against) the practice or theory of architectural drawing during given periods or cultures, possible questions to explore may include the formal necessity of drawing in design process versus alternative motivations for the practice; connections between drawing and philosophy or visual, cognitive, or even neurological considerations; the relationship between architectural drawing and visuality, as well as several other possible inquiries. Send proposals to John Senseney, University of Illinois at Urbana-Champaign, School of Architecture, 117 Temple Buell Hall, MC-621, 611 Lorado Taft Drive, Champaign, Illinois 61820; tel. 217-244-5137, fax 217-244-5135; email: senseney@illinois.edu

"EXPANDING EXPRESSIONISM: THE ROLE OF EXPRESSION IN ARCHITECTURAL THEORY AND PRACTICE"

Architecture's ability to "express" character, function, emotion, structural ideas, social hierarchies, political ideology, or other abstract notions, has long been recognized. Historians and theoreticians of architecture have identified "expression" as key to understanding aspects of Egyptian, late-Roman, Gothic, Baroque, Romantic, and many non-Western architectures. And yet it was only in the early twentieth century that the term "Expressionism" began to be used overtly to define a movement or specific approach to architecture, narrowly associated with the works of Bruno Taut and colleagues in Germany and Holland. The 100th anniversary of German Expressionist art, as well as the expressive formal tendencies of some of

today's computer-generated architecture, has renewed scholarly interest in the role that "expression" has played in the development of architecture before and after the iconic Expressionist period, around the world.

Despite, or perhaps because of our awareness of the rich and eclectic roots and progenies of "Expressionism," the term remains vague and ill-defined. This session seeks to deepen and expand our understanding of expression in architecture beyond the focus on Germany in the years after World War I. We seek papers on a range of theoretical or interpretive models and definitions of "expression" in architecture throughout history. Papers should discuss specific theories, critiques, or examples of "expression" or related terms in architecture. They may address issues such as how expression in architecture was different from expression in the other arts? How did architects distinguish an expressive architecture from one that symbolized, represented, or embodied a certain character, function, or style? What role did emotions, the senses, the body, and form play in creating and experiencing expressionist architecture? What characterized the periods, architects, or buildings that intentionally "expressed" ideas or emotions more powerfully and provocatively than others? We encourage comparative and inter-disciplinary papers that investigate multiple ideas of "expression" in architecture and related fields. Send inquiries and proposals to: Kai Gutschow, School of Architecture -CFA201, Carnegie Mellon University, Pittsburgh, PA 15213-3890; Fax:412-268-7819; gutschow@andrew.cmu.edu

200 + 50 = 2010: 250 YEARS OF MODERN LATIN AMERICAN ARCHITECTURE

2010 will be a busy year in Latin America. Argentina, Chile, Colombia, Mexico, and Venezuela will celebrate 200 years of independence, Mexico will also celebrate the centennial of its revolution, and Brazil the 50th anniversary of Brasilia.

In the last instance, Brasilia represents the hopes, aspirations, and the realities (and dystopias) of Latin Americas' interest in self-determination and self-expression through Modern architecture. Since their independence from Spain and Portugal, Latin American countries have struggled with the tension of national identity as they become, willing or not, modern nations. There has been a process of discovery, rediscovery, and transformation parallel to and nurtured by the very protean conditions of modernity itself. In a way, the inauguration of Brasilia in 1960 concretizes, literally and figuratively, this search for identity and modernism.

This session aims at providing an understanding of the role of modern architecture and urban forms in the construction of Latin American identities since their birth as nation states. As such we seek papers that address this directly and the various ways that the architectural relationships and tensions between identity and modernity have been represented: materially, spatially, and through the formal, political, cultural, and social organization of architecture and the territory. We also welcome papers that address the impact of foreigners, exiles, and émigrés in developing these as well as papers that might cover the multiple explorations between

architecture and the various forms of artistic production. Send proposals to Fernando Lara: Taubman College of Architecture, 2000 Bonisteel Blvd., Ann Arbor, MI, 48109 (until July, 2009) thereafter: School of Architecture, The University of Texas at Austin, 1 University Station B7500, Austin, TX, 78712-0222, fernandoluizlara@gmail.com 734-678-8631; and Professor Luis E. Carranza, School of Architecture, Roger Williams University, One Old Ferry Road, Bristol, RI 02809-2921; 401.254.3184; lcarranza@rwu.edu

ROMAN ARCHITECTURE AFTER HADRIAN

The architectural history of Rome is often presented as a grand development that culminates in the masterworks commissioned by the Emperor Hadrian in the early second century CE. Concerning monuments that post-date Hadrian, less has been said, and general surveys often explain away this lacuna by citing imperial disinterest in Rome, political instability in the third century, or the declining quality of late antique art. These glib responses overlook and marginalize centuries of active and innovative architectural practice, and betray the long-standing scholarly equation of 'Roman architecture' with 'architecture erected in Rome'. Moving beyond the capital into the provinces, one finds a rich, vibrant and continuing tradition of architectural patronage during the late second, third and fourth centuries CE. Delving deeper into Rome's history reveals that, even with curtailed imperial benefactions, the Eternal City was far from bereft of imperial and private architectural commissions after 135 CE. Across the Empire, late Roman architects routinely bent the 'rules' of the canonical orders to design some of the most engaging and dynamic buildings ever erected on Roman soil. And Rome's architects and builders, now fully competent with concrete vaulted construction, began to explore ever more complicated and sophisticated interior volumes. Roman architecture after Hadrian belongs to an exciting cultural moment in which narratives of political aspiration and struggle, economic uncertainty, growing diversity in religious expression, and unprecedented social mobility found expression and permanence in architectural commissions – these are stories that need to be retold.

This session proposes to explore the overlooked and marginalized world of architecture after Hadrian. Papers that address any aspect of Roman architecture after 135 CE are welcome, especially those that recover 'lost' efforts in Rome, address overlooked commissions in the provinces, explore issues related to style and the canon (e.g., the so-called 'Baroque' style, or the use of spolia), engage with the dialogue between post-Hadrianic structures and those that predate them, or that integrate architecture into the context of the late Roman city. Please send proposals to: Elisha Ann Dumser, Ursuline College, 2550 Lander Road, Pepper Pike, OH 44120; T: 440-684-6030; F: 440-559-5421 edumser@ursuline.edu

"TERRITORIAL IMPERATIVE: NEIGHBORHOOD UNITS, SUPERBLOCKS AND OTHER MODERN TECHNIQUES"

Classifying and dividing units of space is central to Modern urban discourse and practice: Parker and Unwin's Hampstead Garden suburb, Otto Wagner's Großstadt districts, Clarence Perry's neighborhood unit, CIAM planning strategies and the superquadras of Lucio Costa's Brasilia all differentiate, delineate, bind and claim territory. What might be called a territorial imperative united self-described Modernists and other progressive thinkers in rationalizing terrain and creating new social and physical identities. More recently, such strategies have been decried in architectural and urban theory as reductive and proscriptive. New urbanistic tendencies – from traditional to informational – value overlap and complexity. Given the rush to rid the world of superblocks it is timely to examine the features, effects and discourse of the Modernist territorial imperative to (re)shape cities. Linking the superblock, the neighborhood unit, the MARS Group's borough unit or Catherine Bauer's community unit, among other techniques, this session explores the relations between site, scale, form and rhetoric. Papers should chart how design strategies and terms of unitization were represented, made into plans or policies, and variously implemented. How were "sites" defined? How did borders operate? How was open space determined? What role did zoning play? How were building scales conceived? How were pedestrian or transportation systems framed? How were social goals described? What were variations and critiques of unitization?

Papers from the disciplines of architectural, planning, landscape, urban or cultural history are encouraged and should consider the discursive context of the territorial imperative. How did the discourse of units relate to theories of social control, "improvement," governance and administration, or development? While Chicago, the SAH 2010 meeting site, was central to experiments with bounded territories – from the City Club competition to Mies' IIT superblock, from Hilberseimer and Caldwell's renderings to the City's infamous housing complexes – the territorial imperative also implicates the theories of social and spatial differentiation of Geddes, Simmel, Poëte and Mumford, among others, which deeply informed Modern urbanism. Send abstracts to Session Chair: David Smiley, Architecture and Urban Studies, Barnard College, 3009 Broadway, New York, NY, 10027; 212-854-8001; fax: 212-854-8442; email: ds210@columbia.edu

GEOGRAPHY IN MODERN ARCHITECTURAL THEORY AND HISTORY

This session seeks to illuminate geographical disciplinary turns in the history of architectural theory, while also considering how forms of inquiry from the history of human geography have influenced and may continue to influence architectural thought. Geographical concepts intersect with the history of architectural theory from the origins of the field in Renaissance humanist literature and extend into the concepts of Buckminster Fuller, among numerous others. We can detect a pronounced engagement with human geographical thought in post-1960s architectural theory and a parallel turn to architectural theory in contemporaneous

human geographical literature. Several key post-war examples illustrate these points of connection: In the 1960s, Aldo Rossi turned to French urban geography to elucidate his concept of the urban artifact, while the French urban geographer Jean Gottmann examined the typology of the skyscraper as a form illustrating life in his “megalopolis.” In the 1970s, architectural historians and theorists absorbed “Berkeley School” geographic concepts in explorations of “ordinary” and “cultural landscapes.” In the late-1980s and 1990s ideas from neo-Marxist geographers within the “Los Angeles School” influenced interrogations of the privatization of urban space and gentrification within architectural and urban theory. These latter examples typify recent American architectural/geographic methodologies -- methods that employ geography to illuminate economic and political realities that might have appeared peripheral in then contemporaneous architectural thought.

Ultimately the session seeks to better understand the history of connections between architectural theory and geography, in the work of major and under-historicized figures. The goal is to critically examine earlier methods, consider their disciplinary presumptions, and discuss what might remain to be staged in the interaction between architecture and geography. In terms of historical research, the session is particularly interested in twentieth century efforts, but proposals examining late-19th century work will also be considered. Please send proposals to: David Gissen, Assistant Professor of Architecture and Visual Studies, The California College of the Arts, 1111 Eighth Street, San Francisco, CA, 94107-2247; telephone: 510-350-7231; email: dgissen@cca.edu fax: 415-703-9524

BEYOND THE CITY LIMITS: MIDWESTERN ARCHITECTURE OUTSIDE OF CHICAGO

The Midwest contributed significantly to American design when a handful of trailblazing architects transformed the frontier in the nineteenth century. These professionals relied on versatile approaches and technical abilities to design in a variety of styles and types depending upon the needs of the building, the desires of the patron, and the architect’s personal taste and influence. Following the 1871 conflagration in Chicago, the number of professional architects in the Midwest increased when many architects were drawn to the city for its rebuilding. Since that time, Chicago has held a position of prominence in American architecture, although prior to the fire it was only one of several comparable cities in the Midwest developing culturally, economically, and architecturally at the time. Cities like St. Louis, Cincinnati, Milwaukee, Minneapolis, Detroit, and Omaha experienced similar expansions during the nineteenth century and early twentieth century, and architects such as Leroy Buffington of Minneapolis and E. Townsend Mix of Milwaukee played transformative roles in the cities in which they worked.

The architects working beyond Chicago brought sophisticated designs to the cities, towns, and rural landscapes, and played a significant role in the aesthetic development of the Midwest. In many ways their impact was more impressive than those architects in Chicago as

they often had a more profound influence on the architectural development of their respective cities as these buildings would stand out against the frontier background and become landmarks expressing status, wealth, culture, and prosperity. Much Midwestern scholarship has been limited to Chicago and its architects with studies focused on the Chicago School, City Beautiful, and Prairie Style. Although these contributions are important in understanding the development of the Midwest, there is a tremendous amount of architecture in other urban areas and rural settings as well as architects that merit further study. Papers are sought that can contribute new interpretations and develop a greater understanding of the contributions of Midwestern architecture beyond Chicago. Proposals are encouraged but not limited to papers examining other urban centers, rural or resort locations such as Lake Geneva, Wisconsin, Midwest architects based outside of Chicago, architectural books in the Midwest, the importance of professional organizations and / or architectural clubs, technological innovations, the relationship between urban and rural architects, the role of the client, the contributions of Midwest women architects, and partnerships between Midwestern architects. Please send proposals to: Dr. Chris Szczesny-Adams, Assistant Professor of Art History, Milwaukee Institute of Art & Design, 273 E. Erie Street, Milwaukee, WI 53202; 414-847-3390; 414-291-8077 (fax); e-mail: cadams@miad.edu

ARCHITECTURE IN COMPETITION: NINETEENTH-CENTURY NORTH AND SOUTH AMERICA

The objective of this session is to examine the role played by competitions in the development of the architectural profession in North and South America during the nineteenth century. Historically, architectural competitions served two purposes. Based on eighteenth-century models, architectural competitions in the nineteenth century were emblematic of the academic system of architectural education represented by the Ecole des Beaux-Arts, the prime reference for professional schools in the Americas. Complementing this pedagogy, the competition was also a method used with increasing frequency to select designs for building projects of all kinds. Exhibitions of competition designs were the focus of intense public debates on issues such as style, nationalism, and modernity, the trace of which is often found in reports, letters, and illustrations published in the popular and professional press. Due to the prevalence of competitions as a mechanism to select designs for real building projects, new professional organizations (such as the American Institute of Architects) were prompted in the course of the nineteenth century to propose regulations aimed at protecting their members and making the process more fair and transparent.

The literature on competitions is extensive: many building monographs include analyses of competitions preliminary to the selection of the successful design or studies of controversies that emerged from the process. One goal of this session is to extend our understanding of how the competition system was transplanted from Europe to the Americas and adapted to meet the

needs of private enterprises, public institutions, local authorities, colonial administrations, and national governments. Papers are solicited that examine the formats, purposes, and outcomes of individual architectural competitions; the role of competitions within professional education; architects who built their reputations through participation in competitions; and ways in which competitions shaped architectural discourse and public perceptions of architecture in local or national contexts. Please send proposals to: Professor Christopher Drew Armstrong, Department of History of Art and Architecture, 104 Frick Fine Arts Building, University of Pittsburgh, Pittsburgh, PA 15260, Tel: 412-657-4311, Fax: 412-648-2792, Email: cda68@pitt.edu

SOUTH ASIAN ARCHITECTURAL AND URBAN HISTORIOGRAPHIES

We are at an interesting historiographical moment in the field of South Asian architectural and urban histories. In the field of Islamicate South Asian historiography, canonical architectural and urban histories based on the strict segregation of Indic and Islamic historiographies are being challenged by revisionist histories that illuminate how the Indic and Islamic historiographies intersect in a messy web. In the sphere of colonial South Asian architectural and urban historiography, an earlier generation of architectural and urban histories, that privileged the discourse of colonial development predicated upon the rupture between tradition and modernity, have been challenged by new critical histories.

In the last five years revisionist colonial South Asian urban and architectural histories have been written by a South Asianist generation that completed their PhDs in the late 1990s. These histories of Calcutta, Delhi, Bombay, and Lahore, have challenged the colonial urban canon and collectively redefined urban modernity in the South Asian colonial context. This genre of scholarship has generated a new set of historical practices, which include the creative use of unconventional archival sources, a critical interpretation of colonial archives, and skillful analysis of architectural archives.

For this session, I invite papers on the historiographic contribution of the recent South Asian architectural and urban revisionist histories and their impact on architectural and urban historical practices. I also invite papers that envision the future of South Asian urban history. The questions addressed in this session are: How have recent histories transformed the genre of South Asian architectural and urban history? How have revisionist South Asian architectural and urban histories impacted the larger field of architectural and urban history? What kinds of historical practices have been inaugurated through this revisionist body of scholarship? How has the use of archives been transformed in the writing of revisionist histories? How do we imagine the future of South Asian architectural and urban histories? What kinds of intellectual questions will intrigue the next generation of South Asian architectural and urban scholars? What kind of theoretical frameworks will inform the next generation of South Asian architectural and urban scholars? Papers can address any aspect of South Asian architectural, landscape, and urban

historiography. Please send proposals to: Vandana Baweja, Visiting Assistant Professor of Architectural History, Michigan-Oberlin Exchange Postdoctoral Fellow 2008-09, Department of Art, Oberlin College. Email: ybaweja@umich.edu

CHICAGO IN THE WORLD

Long considered the birthplace of modern architecture in America, Chicago has been the subject of much scholarly attention. The city, however, has not only been a locus for specifically American activities. Indeed, as an urban laboratory, Chicago has served as a source of inspiration and site of activity for architects, urbanists, and theorists around the globe. This session calls for papers that investigate the role of Chicago as a site of international exchange and a catalyst for the transmission of urban and architectural ideas. One especially fruitful collaboration took place between Chicago and Berlin during the late-nineteenth and early-twentieth centuries, when both cities sponsored a rethinking of historical models and urban cultures through a dynamic and cross-disciplinary exchange in fields such as architecture, urbanism, sociology, and literature. Other examples of productive relationships and interactions include Adolf Loos's visit to the Columbian Exposition, Frank Lloyd Wright's Wasmuth portfolios, the competition for the Chicago Tribune building, Mies van der Rohe's move to the city, and the work of Laszlo Moholy-Nagy at the Institute of Design. Since the mid-nineteenth century Chicago has provided a backdrop free of the weight of history on which architects from around the world have projected their most imaginative renderings of modernity – a project that today is extended through works such as the IIT Student Center by Rem Koolhaas.

This session invites papers that explore the various roles that Chicago has played in the architectural world and the different modes of interaction that foster such urban and architectural exchanges. It seeks to identify how, and to what extent, the different international discourses and practices influenced each other. In particular, we are interested in the importation of ideas from one architectural discourse and urban culture into another. The aim is to investigate how Chicago acts constructively as a “mediator,” transmitting ideas, provoking speculations, and proposing alternatives. Please e-mail proposals to Alexander Eisenschmidt, University of Illinois at Chicago aeisensc@mac.com and Jonathan Mekinda, University of Pennsylvania jmekinda@gmail.com or mail: Alexander Eisenschmidt, UIC, School of Architecture (MC 030), 845 West Harrison Street, Chicago IL 60607-7024; tel. 917-361-9622.

EXILED: MODERN ARCHITECTURE IN THE MIDDLE EAST AND NORTH AFRICA

While seeking to discuss the presence and disappearance of the modern in the Middle East and North Africa (MENA), this session will interrogate built responses to a variety of contexts under siege. No longer is the “International Style” or even the post-modern a benchmark of economic and political vigor in the region but syncretic constructions that upend regional

ideologies. The modern is a memory; Its representation, a distortion. How, then, can we define the “now” of architecture in the MENA region? What does it mean to be modern among countries that continually erase and rebuild and erase again? The effacement of modern architecture with “artificial” typologies derived from an amalgam of languages brings only a symbolic syntax to an already fragile set of disparate spaces. Moreover, engagement with and profit from the West has transformed the built environment of the region into a war zone not only with artillery and occupation, but also with unsustainable growth, flimsy approximations of historical signifiers, and vast quantities of uninhabited housing.

The aim of this interdisciplinary session is to map the unique trajectory of modernism in the Middle East and North Africa, with papers that illustrate how the definition and representation of space has been characterized, challenged and transformed over the past fifty years. Broad in scope, this session will use the built environment and its absence, in some cases, as a catalyst for understanding the often-conflicting nature of urban and domestic spaces today. The session particularly invites scholarship that examines the ongoing dissolution of modern landmarks in Iraq as a counterpoint to discussions that confront the new natures of the UAE, the perils of historicity in Jordan, and the rehabilitation of colonial constructions in Libya. The session will contribute a new intellectual framework for understanding the evolution of spaces in the Middle East and North Africa, one that seeks to challenge prevailing models that are insufficient for interrogating the architecture, landscape and visual culture of modernity and its dis-location. Please send proposals to: Sean S. Anderson, School of Architecture and Design, American University of Sharjah, PO Box 26666, Sharjah, United Arab Emirates, Telephone: +971.6.515.3463, Fax: +971.5.515.2800, e-mail: sean_anderson22@yahoo.com

ALPENREISEN UND WÜSTENWANDERUNGEN: ENVISIONING LANDSCAPES OF EARLY MODERNITY

The seventeenth and eighteenth centuries brought with them profound changes in the perception of the natural environment that served to fundamentally reshape the spatial organization of the built environment. Reports and representations of monuments and landscapes, from the mountainous Alps to the deserts of Egypt and the Middle East were catalogued in archaeological tomes or appropriated for architectural treatises by architects such as Fischer von Erlach, William Chambers, and Etienne-Louis Boullée.

This importance of these 'voyages of discovery' as spatial narratives is not to be underestimated and strategies of eliding the spatial configurations of the natural and built environments continued through early modernist projects such as the Alpine architecture of Bruno Taut and his circle. These strategies of elision and transposition challenged dualistic constructs of modernity (ancients vs. moderns, sacred vs. profane, culture vs. technology, etc.), and consistently invigorated modes of architectural production.

Much recognition has been granted to the interrelationship of natural and built environments in the areas of aesthetics, ideology, and colonization. More recently, an important emphasis has been developed in the area of visual culture. The interest of this session is to take a somewhat different tack: to examine the ways in which treatises on natural environment served as prescriptions or inscriptions as spaces of presence or absence, setting the stage for the idealization of some and the desecration of others. Unlike the oft-valorized Alpine travels, deserts often served as a source of continuous fascination for their architectural qualities and archaeological treasures but never fit comfortably into schema of aesthetic domestication or easily into the arenas of ideological projection and colonial appropriation. This session is particularly interested in exploring the extremes of mountainscapes and desertscapes as sites and countersites of early modernity. Please send proposals to: Nicole Huber and Ralph Stern, University of Washington, College of Built Environments, Department of Architecture, 208 Gould Hall, Box 355720, Seattle, WA 98195-5720; phone: 206-221-6326; fax: 206-616-4992 hubern@u.washington.edu and r.stern@snafu.de

OPEN SESSIONS I AND II

Please send proposals for papers on any topic in architectural, urban, or landscape history to: Dorothy Metzger-Habel, History of Art, School of Art, University of Tennessee, 1715 Volunteer Boulevard, Knoxville, TN 37996-2410, Office: 865-974-3408; Fax: 865- 974-3198 dlabel@utk.edu and to Despina Stratagakos; University at Buffalo, SUNY, Department of Architecture, 112 Hayes Hall, Buffalo, NY, 14214-3087; Office: 716-829-3483 x313, email: dms58@buffalo.edu

Noontime Roundtable Discussions at the 2010 SAH Annual Meeting

GREENING THE SURVEY: SUSTAINABILITY ROUNDTABLE

Alarm about the probable impacts of global climate change coupled with the attribution of up to 48% of worldwide energy consumption to building activity suggest that the time has come for the SAH to take formal stock of its educational response this crisis. The Sustainability Roundtable invites educators to share strategies for addressing this issue in the classroom, with

particular focus on the structure and content of the architectural history survey--as reshaped or newly conceived with sustainability concerns in mind. While the history of architecture offers a wealth of lessons in sensible integration of buildings with their natural environments, the received tradition in architectural education tilts in the opposite direction, toward the monumental legacy of nature-defying wonders. If architecture comprises both economical “nests” and inspirational “pillars of fire,” the survey tends to focus on the latter, “the extravagant pyre that consumes vast resources and fills us with awe” (Ballantyne, 2002).

One solution to this imbalance would be to tack toward the vernacular, as model for the adaptation to regional climates and resources. This turn has already begun to take place, as globalization of content has led to increased attention to small-scale societies, and as historians have repositioned buildings as part of the sociological fabric of the everyday. But the pillar of fire is not irrelevant to this question; even our canon of resource-consuming “pyres” has much to offer when re-viewed through the lens of contemporary concerns. Whether considering the building of the Parthenon in terms of embodied energy, the cooling potential of thermal mass in the Gothic cathedral, or passive solar design at the Villa Savoye, a “greening” of our analysis of the built heritage will serve our students in their future roles as environmental stewards, whether as architectural producers or consumers. Educators in a variety of educational contexts (professional and liberal arts) are encouraged to attend and share strategies and content suggestions for course modifications and inventions in an open discussion format. Inquiries about the roundtable may be addressed to Lauren O'Connell at oconnell@ithaca.edu

IN BETWEEN: HISTORIES INFORMED BY CONTEMPORARY ART AND ARCHITECTURE

The art critic Grant Kester recently noted “an increasing permeability between art and other zones of symbolic production (architecture, ethnography, environmental activism, radical social work, etc.)....” One of many examples of multi-genre artistic practice that includes architectural history is the 2008 “Spectres of Liberty” project, an installation of an “inflatable 1:1 scale reproduction” of the demolished Liberty Street Church in Troy, New York, a site of abolitionist activity in the 1840s. How might we as historians evaluate and benefit from these contributions from outside of our discipline? Certain contemporary architectural practices could be said to occupy a similar position of permeability. Architects Eyal Weizman and Teddy Cruz, for example, have certainly and separately blurred the boundary between art and architecture, but they have also blurred the boundary between architecture and architectural history. They and others have inserted a form of critical architectural history into the practice of architecture. In other words, they produce architectural histories in the process of doing architecture, where history as process is central to architecture as product. How do architectural historians respond to these new forms of architectural practice that embed history (research, analysis, and/or intervention) in their methodologies?

This roundtable topic parallels investigations by the Goldsmiths Centre for Research Architecture and the Slought Foundation's 2007 "Evasions of Power" series, both of which provide examples of these hybrid practices within architecture and architectural history. What the Goldsmiths group calls "a shifting network of spatial practices" involves open-ended critiques of both research and architecture that promise new directions for history as well. When historians examine buildings as objects and include users in analyses, further questions arise about the varied constituencies affected by architecture as well as ways in which urban and built spaces have been altered by use. How does a reciprocal relationship between the building as object of study and the building as a subject in a larger context affect our research? Participants in this roundtable will consider intersections between architectural history research and contemporary art and architectural strategies and interests. We will highlight some case studies particularly relevant to Chicago. Inquiries about the roundtable may be addressed to Sharon Irish:

slirish@illinois.edu