

**Society of Architectural Historians
64th Annual Meeting
April 13-17, 2011
New Orleans, Louisiana**

Call for Papers

General Chair: Abigail A. Van Slyck, SAH First Vice President, Dayton Professor of Art History and Architectural Studies, Connecticut College

Local Chair: Robert A. Gonzalez, Assistant Professor of Architecture, Tulane University

Members and friends of the Society of Architectural Historians are invited to submit abstracts by **14 August 2010** for the thematic sessions listed below. Abstracts of no more than 300 words 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, and 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, four 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 13 September 2010. Those submitting to the Open Session will be notified by 27 September 2010. 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 participation in the session and the annual meeting. Authors of accepted proposals must submit the complete text of their papers to their session chair by 10 January 2011. Session chairs will return papers with comments to speakers by 7 February 2011. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 28 February 2011. Session chairs reserve the right to withhold a paper from the program if the author has not complied with those guidelines.

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

1. BUILDING IN CONFLICT

In *Hearts of the City* (2009) Herbert Muschamp, late architecture critic of *The New York Times*, wrote that “conflict is the most important cultural product that a city puts out” (842). Muschamp briefly elaborated in terms of opportunities for people to communicate, expose, and even hide. Appropriately enough, Muschamp’s objectives are consistent with widely espoused goals of achieving diversity and complexity in the social and physical fabric of the city.

This session challenges the comparatively complacent understanding of “conflict” that Muschamp espouses—as processes through which differences can be acknowledged yet held in productive tension. Instead, the focus is on instances in which built space (architecture, landscapes, and cities) becomes the apparatus (or engine) of conflict in a different register: estrangement, repression, suppression, belligerence, or violence, where difference is neither tolerated nor erased, but rather explicitly delineated, imposed, and often aggravated. In contrast to Muschamp and many others, this session examines the role of built space as a differentially hazardous and alienating (yet still potentially productive) apparatus of social, economic, and political contestation.

The session encourages examples from all geographic areas and historical periods. Examples might include certain urban redevelopment schemes, high-rise public housing projects, or gated communities; the insertion of fortifications, roads, or politically charged walls through the urban fabric; segregation by means of ghettoization, apartheid, or redlining; squatting, graffiti, favelas, and other subaltern practices; post-9/11 security features; enclosures and land clearances; or “brutalist” and comparable architectural styles. Equally encouraged are papers that (also, or entirely) approach the subject from theoretical perspectives, such as heterotopia (Foucault), Marxist geography (Harvey et al.), gender and race (bell hooks, for example). Proposals for papers analyzing filmic and other representations of built structures and space also are welcome. Please submit proposals to: John Archer, Professor and Chair, Department of Cultural Studies and Comparative Literature, 235 Nicholson Hall, University of Minnesota, 216 Pillsbury Drive SE, Minneapolis MN 55455; 612-624-3830; archer@umn.edu

2. GENDER, SEXUALITY & ARCHITECTURE: NEW DIRECTIONS

It has been almost twenty years since the publication of *Sexuality and Space*, the first of a group of anthologies that seemed to signal a watershed moment in the study of

architecture and gender. The subsequent publication of anthologies like *Architecture and Feminism* and *The Sex of Architecture*, seemed to herald the birth of a new field.

Twenty years on, how has the study of gender and sexuality been integrated into architectural history and its pedagogy? What methods and approaches have emerged in response to this new field? How—if at all—has the feminist critique of the history of architecture and its professional practice altered how scholars and practitioners approach their work? Mary McLeod argues that while feminist architectural history may appear quiescent, it is actually entering a post-polemical phase of reflection, diversification, and greater complexity, requiring closer historical contextualization. At a time when attention is increasingly paid to the ethical, political, and sustainable dimensions of our built and designed environments, what role can feminist and gender studies in architecture play? Where, in other words, do we go from here?

We invite papers that model contemporary approaches to the study of gender and sexuality in architectural history. Contributors might address questions of interdisciplinarity, collaboration and spousal teams, vernacular studies, landscape studies, gender and aesthetics, pedagogy, transnational and global approaches, environmentalism, the cross-hatching of race and gender, queer theory, or the historiography of women's relationship to architecture and design. Please submit proposals to: Wanda Bubriski, Beverly Willis Architecture Foundation, 2 Columbus Ave., Suite 3A, New York, NY, 10023; 212-577-1200; wbubriski@bwaf.org; and to Victoria Rosner, Visiting Professor of English, Columbia University, 602 Philosophy Hall, Mail Code 4927, 1150 Amsterdam Ave., New York, NY 10027; 212-854-6099; vpr4@columbia.edu

3. STREETSCAPES OF THE BOURGEOIS CITY

By the middle of the nineteenth century, many European and North American cities had entered into processes of redefinition and rebuilding to serve new ends. Cities grew immensely in population, doubling and doubling again as they adopted new roles in industrializing economies.

This transformation was initially embodied more in patterns of commercial and residential building than in monumental civic architecture. Even before new structural technologies and grand planning interventions brought new scales to city centers later in the century, thousands of individual entrepreneurs were agents of smaller-scale

development that aggregated to large effects, distending urban edges and repurposing the center.

Key central streetscapes were increasingly claimed by retail stores offering luxury goods manufactured in factories elsewhere, by financial and wholesale functions that propelled this new economy, and by destinations desired by a newly enriched class eager to exercise its mobility and means, as well as to demonstrate its new social position. In Continental cities especially, these preeminent streets also became sites for multi-unit bourgeois residential buildings with commercial uses below, while in Anglo-American cities, bourgeois residence tended to move “uptown” or outward to new enclaves, leaving a central district that was more exclusively dedicated to business. In both, streets at the heart of the city were recast as corridors of consumption, recreation, and visitation. The result was a dramatically reconfigured urban fabric built amid and around the older core, creating a bustling district of signs and crowds. That mid-19th century fabric has proven surprisingly ephemeral, but from a whole range of graphic documents one can assemble detailed composite representations of this elusive, once-new city.

The session invites studies that explore this distinctive moment in the early modern city, especially studies that engage with its streetscapes and textures, distribution of functions and populations, building types and processes, and cultures of representation. Please submit proposals to: Jeffrey A. Cohen, Senior Lecturer, Growth & Structure of Cities Department, Bryn Mawr College, 248 Thomas Hall, 101 N. Merion Ave., Bryn Mawr, PA, 19010-2899; 610-526-7916; jcohen@brynmawr.edu

4. READING THE ARCHITECTURE OF THE UNDERPRIVILEGED CLASSES

The expansion of cities in the late nineteenth and middle part of the twentieth century in the developing and the emerging economies of the world has one major urban corollary: the proliferation of unplanned parts of the cities that are identified by a plethora of terminologies including, bidonville, favela, ghetto, informal settlement, and shantytown. Found in cities like Cairo, Cape Town, Caracas, Chennai, Bangkok, Kingston, Manila, Mumbai, Porte Au Prince, and Rio de Janeiro, such urban conurbations are characterized by a unique form of architecture. Often dismissed as shacks, the dwellings in such settlements might better be understood as resourceful products of people who are economically underprivileged—an architecture of necessity.

This architecture of necessity cannot be easily categorized as traditional, vernacular, or modern architecture. On the one hand, it is made of asbestos, aluminum panels, cement, ceramics, glass, plastic, plywood, timber, recycled empty oil-barrels, and several materials associated with modern construction methods. On the other hand, such dwellings are often very simple, incorporating materials and tectonics derived from methods of construction traditional to their locales.

We seek papers which explore new methodologies and paradigms for learning and placing the resourceful dwellings of the underprivileged inhabitants of the great cities beyond the popular categories and terminologies of shantytown, favela and shacks, in the discourses of architectural history and theory. Such paradigms should reflect on the construction methods and materials, and demonstrate thorough understanding of the experiences of everyday life in the habitations. Please submit proposals to: Nnamdi Elleh, Associate Professor, University of Cincinnati, 4343 Schulte Drive, Cincinnati, Ohio, 45205; 513-244-2454; nnamdi.elleh@uc.edu

5. DRIVING HISTORY: CARS IN/AS ARCHITECTURE

From the moment Karl Benz perfected the modern automobile, architecture has contended with this most ubiquitous of machines. This session is dedicated to the historical, cultural, and artistic intertwining of cars and buildings over a century.

Modernist interest in the car is well known, from Le Corbusier's juxtaposition of car and temple to car factory designs by Albert Kahn and Matte Trucco that served as modernist typologies. Wright, Neutra, and Archigram embraced the car as a technology that would radically transform architecture, the Smithsons drew inspiration from the Jeep, Citroën and Cadillac, and GM turned to Saarinen to affirm brand identity. The Chevy "Suburban" meanwhile hailed an architecturally-determined lifestyle. The car was equally relevant to post-modernism: Venturi and Scott-Brown's *Learning from Las Vegas* and Koolhaas's team in *Lagos* relied on observations from moving vehicles, the latter example reminding us of the centrality of the car to the documentation of architecture in Asia, Latin America and Africa.

Yet the historical consideration of the relationship between cars and architecture is largely isolated (for instance, in the scholarship of Reyner Banham) and anecdotal (by regarding the car as a pop phenomenon). This session instead posits that the car is an inextricable part of architectural history that necessitates a reconsideration of the methodological distinction between architectural history and design history,

environmental studies, and cultural studies. We seek papers that examine or reveal the ways cars have shaped architecture and the ways architecture has shaped cars—not accidentally, but intentionally, in all countries and time periods of the automotive era. Papers may also examine how history has explored or occluded an automotive dimension to architecture. Please submit proposals to: Gabrielle Esperdy, Associate Professor of Architectural History, NJIT School of Architecture, University Heights, Newark, NJ 07102; 973-596-3026; gabrielle.esperdy@njit.edu; and Simon Sadler, Professor of Architectural and Urban History, University of California, Davis, Art Building, 1 Shields Avenue, Davis, CA 95616; 530-304-5722; sjsadler@ucdavis.edu

6. ARCHITECTURE IN MIND

A revolution in the understanding of human consciousness is underway: in the past decade, the new cognitive neurosciences, along with associated fields (environmental psychology, cognitive linguistics, and so on) have reconfigured our conception of how we, as people, perceive, think, analyze, and develop an awareness of ourselves as selves in the world. This scientific revolution, facilitated by new forms of data analysis, studies of brain-damaged patients, and new technologies in brain imaging, offers many new insights into how consciousness develops through sensory perception, human emotion, and memory.

This evolving picture of our perceptual apparatus and the nature of consciousness will reshape a variety of disciplines in the years to come. It has enormous implications for how we, as informed observers of the built environment, approach our topic of study, calling, for example, for a reconsideration of long-held beliefs about spatial perception and environmental response.

We seek submissions that place the human mind—and body—centrally in the study of modern architecture and urbanism. We welcome presentations that consider the methodology of architectural history and theory; that discuss specific theorists, practitioners, or firms; that analyze buildings or environments that pertain to or address the embodied mind. Also welcome are presentations on relevant themes, such as past theories of the human body and its relationship to the built environment (phenomenology, eugenics, phrenology), environmental response in specific building typologies (health care facilities, educational buildings), analyses of specific transcultural formal tropes or types. Proposals should be sent to: Sarah Williams Goldhagen, Editor,

Positions: On Modern Architecture + Urbanism/Histories + Theories, 40 Newtonville Avenue, Newton, MA, 02458; 617-244-4532; sarahwg@rcn.com

7. MUSEUMS FRAMING MONUMENTS: PRACTICES FOR PREMODERN HERITAGE

In recent decades, curators and exhibition designers have embraced psychologist Howard Gardner's theory of multiple intelligences and sought to make their displays more interactive, multisensory, and memorable. At the same time, architects have sometimes been asked to grapple with incorporation of important architectural or archaeological sites within their designs, sites that by virtue of their scale and delicacy frequently defy norms of museum display. From older examples such as Sverre Fehn's Hedmark Museum (1967-79) in Norway to more recent works such as Rafael Moneo's National Museum of Roman Art (1980-85) in Spain, Richard Meier's controversial Ara Pacis Museum (2006) in Rome, and Bernard Tschumi's Acropolis Museum (2009) in Athens, preservation of architectural and archaeological remains and provision of public access to them have been prime opportunities for those seeking to make museum goers' encounters with the past simultaneously more visceral and better informed. At their best, these museums stimulate both "wonder" and "resonance," to use Stephen Greenblatt's terms.

This session seeks to establish an inventory of best practices in the presentation of premodern sites, with an emphasis on architectural framing. Papers may take the perspective of the sites to be showcased or the architects who design for them; may provide critical reviews of particular museums, assessing their genesis and their success; may focus on the incorporation of new technologies; or may adopt a more theoretical approach, establishing a conceptual and ethical framework for display of architectural artifacts and archaeological fields. They may broach phenomena ranging from the conception and organization of open-air museums to the display of premodern technology to the communication of a sense of place. Ideally, the session will encourage a dialogue between architects, academic historians, and museum professionals. Please send proposals to: Laura Hollengreen, School of Architecture, Georgia Institute of Technology, 247 4th St., Atlanta, GA 30332-0155; Laura.Hollengreen@gatech.edu

8. HISTORIOGRAPHIES OF THE BAROQUE, 1880s-1945

Baroque architecture bore two political stigmas—the absolute power of the Ancien Régime and internationalist Catholicism—before it became a discrete art historical concept. Because on both counts the Baroque era stood in opposition to the nineteenth-century project of nation-formation (in which art history was fully enlisted), the study of the period lagged decades behind ancient and Medieval art, with intensive study starting only in the late 1880s. For the next one hundred years especially Germanic art historians—whose investigations have been most enduring—found ways either to reconcile this problematic period of architectural production with the political values and needs of the day or to use it as a negative example.

This session aims to capture an astonishingly strong strain of research today (among North American, European, Latin American and Australian scholars) around the historiography of Baroque architecture. The primary though not exclusive interest in this session, which welcomes papers from historians of European or Colonial Latin American historiography, lies in the motivations for the emergence of the study of the Baroque in addition to measurable consequences of its study. In addition to the imbrication Baroque studies with the emerging nation-states, the nascent monument preservation movement brought specialists to contend with Baroque monuments as did the voracious march through historical styles in the contemporary decorative arts. In the 1890s and 1900s new analyses of the Baroque that emphasized space (Raum) also provided a stimulus to architects, some would say leading to the emergence of modern architecture as a spatial art. This session welcomes contributions from scholars in and about all countries that contended with their Baroque. Papers should deal with the stakes, practical, political or otherwise, in the study of the Baroque and the characterizations of it from the 1880s through WWII. Please submit proposals to: Evonne Levy, Associate Professor, University of Toronto, 68 Salisbury Avenue, Toronto M4X1C4/ Ontario/Canada; 416-921-5822; Evonne.levy@utoronto.ca

9. BEYOND LIANG SICHENG: RESTRUCTURING CHINESE ARCHITECTURAL HISTORY

The founding of the field, the history of traditional Chinese architecture, as a modern academic discipline has been chiefly credited to Liang Sicheng (1901-1972), who along with his colleagues conducted extensive fieldwork throughout the nation during the tumultuous 1930s and 1940s. Aided by an empirical approach and onsite

investigation, Liang's prolific writings over the period brought the field to a new level on both a national and international scale. Indeed, Liang's contribution is hardly overstated, yet in retrospect, the formation of the field may have been far more complex than has been understood. Aside from issues (such as nationalism, modernity, tradition, etc.) that have been discussed as contributing to the search for a history and heritage of traditional architecture, what remains unexplored are contingent factors that tied the formation of the field to the historical context of twentieth-century China, in which Chinese architectural history as a disciplinary field was shaped and the content of the history structured.

This session proposes to explore the complexity and the various factors critical to the formation of the field in twentieth-century China by going beyond and outside of Liang Sicheng's scholarship. We solicit papers that address interdisciplinary issues (e.g., with archaeology, art, or visual culture) or cultural practices (e.g., antiquarianism, preservation, or collection) related to the study and writing of architectural history. This proposed complexity can also be approached by investigating interrelations between academic and history writings and practicing architecture; between modern and premodern concepts of history; between different socio-cultural networks and institutions; or between Chinese and foreign scholars who were interested in China's architectural past. Ultimately, this session seeks papers that identify previously unnoticed factors that will enable us to re-structure the history of traditional architecture as understood and contextualized in the larger cultural and intellectual environment where the field of research took shape. Please submit proposals to: Wei-Cheng Lin, Assistant Professor, Department of Art, University of North Carolina at Chapel Hill, Chapel Hill, NC 27599-3405; 919-962-1273; wclin@email.unc.edu; and to Delin Lai, Assistant Professor, Department of Fine Arts, 146 Lutz Hall, University of Louisville, Louisville, KY 40292; 502-852-0445; delinlai@gmail.com

10. MATERIALS, MATTER, MATERIALITY, AND ARCHITECTURE

Are the "bricks and mortar" of building merely the material base for ingenious invention or are they the determinate, eloquent thing itself? Titanium, copper, stainless steel; marble, granite, brownstone, travertine; white pine, mahogany, laminated birch ply; adobe brick, cobblestones, glass block—each of these materials summons a place, a name, a kind of design, or a vernacular tradition. It also bespeaks the conditions of

construction, the training of craftsmen, and the reach of production and transportation systems.

This session will investigate how a focus on materials might change the assessment of a structure, a career, or a building tradition. Both theoretical and case-study work is sought, that looks closely at the points of intersection between material and design, between business networks, fabrication capabilities, and architectural ideas. Papers might consider the training of architects, but also the training of architectural historians in the understanding and use of common local or exceptional extra-local materials. Or they might consider the associative value of a material at a given moment. Is there meaning or just function, for instance, in the granite of nineteenth-century prisons? The glass walls of twentieth-century urban towers? And do those meanings incorporate and allude to the extraction industries, concentrations of capital, and global production systems which underlie their availability as well as their cost?

Papers are sought that range widely, geographically, chronologically, and methodologically, and that analyze critically and intently the material dimensions of architectural ideas. Please submit proposals to: Margaretta M. Lovell, Professor, University of California, Berkeley, 416 Doe Library, U. C. Berkeley, Berkeley, CA 94720-6020; 510-643-7290 (voice); 510-643-2185 (fax); mmlovell@berkeley.edu

11. CAPITAL FLOWS: ARCHITECTURE, GEOGRAPHY, AND CULTURAL ECONOMY

Throughout history one of the fundamental catalysts of change in the built environment has been the flow of capital along transportation routes. Even before the modern rise of capitalism, money—and the apparatus established to circulate, invest, and spend it—has been a potent conduit of cultural influence and a force for change on the landscape. The caravans of the Silk Road, the banking network of the Medici family, the merchant shipping routes of the Transatlantic and Indian Ocean worlds, and the railroad lines of the American West all produced architectural, geographical, and financial relationships between peoples and places. This session will explore the spatial dimensions of this “cultural economy” in their historical context by addressing the following questions: How, specifically, are ideas and influence transmitted and translated along these flows? How does the flow of capital affect the dissemination of styles, typologies, technologies, and building materials? How do the business enterprises of particular individuals and companies contribute to the formation of a

cultural economy? How do capital flows shape the careers and practices of architects and firms? How might a spatial reading of cultural economy go beyond architects and clients to include the migration of engineers, contractors, suppliers, and skilled and unskilled laborers? How have revolutions in transportation and communication technologies like the railroad, the airplane, the telephone, and the internet altered the relationship between capital flows and architectural culture? Through case studies this session will explore the historiographical and methodological implications of reading architectural activity through the lens of economic geography. Please submit proposals to: Paula Lupkin, Washington University in St. Louis, 3830 Connecticut Street, St. Louis, MO 63116; plupkin@gmail.com

12. THE MODERNIST URBAN LANDSCAPE RECONSIDERED

Designs for the Functional City famously created spaces for imagined and idealized citizens in the form of “towers in the park.” While the high-rise housing has received the majority of the scholarly and popular attention, the open spaces were an equally essential part of the paradigm. Widespread criticism of modernism has consistently disposed of these open spaces in negative terms—as uninteresting, generic, and even dangerous—while the productive discussions and innovations that modernist ideas about open space generated shortly after their inception have been largely ignored. In fact, during the 1960s and 70s, modernist landscapes often served as a foil for shifting ideas about “publics” and public spaces, as the arrival of new design ideas, unanticipated urban populations, and political turmoil during this period necessitated a reengagement with the design ideologies that created them.

In this session, we seek to address a gap in the histories of landscape architecture and urbanism, focusing specifically on the legacy of these “parks around the towers.” Specifically, we invite papers that investigate modernist landscapes as the generators of new conversations about the design, form, and meaning of public space. Such papers could include studies of the reassessment of the relationship between planner, designer, and user in the urban landscape; how new definitions of the “public”—in light of demographic shifts—led to such landscapes being redefined and reclaimed; new ideas about public and open space as part of emerging design discourses; or contestations of urban public spaces in light of political upheavals. Papers should focus on the broad range of projects developed during the 1960s and 1970s. As we hope to engender a dialogue about the global impact of modernist landscapes, we welcome

submissions concerning any location. Please send inquiries and proposals to: Jennifer Mack, jmack@fas.harvard.edu and Mariana Mogilevich, mogilev@fas.harvard.edu or by mail to Mariana Mogilevich, Harvard Graduate School of Design, Advanced Studies Program, 48 Quincy Street, Cambridge, MA 02138.

13. THE CULTURAL AESTHETICS OF THE WELL-TENDED GARDEN

Vegetable gardens have met basic needs all over the world, from antiquity to the present, from Monticello to the plantation slave quarters, the cottage backyard to the railway-side allotment and from the reclaimed land of the Dutch Polders to the terraced cultures of mountainous terrains. The French Enlightenment philosopher Voltaire advocated cultivating one's garden as a source of stability in a turbulent world. Access to land for individual cultivation has been woven into social legislation, settlement strategies and housing development. A poor parent of the landscape history tradition, the study of small-scale vegetable gardening is trans-disciplinary in its connections to architecture, land use, geography, agriculture, horticulture, leisure, and therapy. Domestic vegetable cultivation encompasses a wide gamut of practices and has encouraged individual agency, imagination, ingenuity and sometimes heroic struggle. Whether tilling the soil out of necessity or as a hobby, the vegetable gardener brings to the practice the values and sense of aesthetic that reflect personal, as well as cultural, or ethnic preferences, habits, and customs.

This session invites papers that examine any aspect of small-scale produce gardening such as modifications to the landscape to accommodate a garden plot, roof-top gardening, allotment, community or small market gardens, reclaiming front lawns for vegetable gardening or fighting against the forces of development to retain established community gardens. Prescriptive, descriptive, or narrative literature may also shed light on aspects of the practice, including social or historical developments. Case studies or broader investigations addressing the creation of a cultural landscape will be considered for this session that investigates the aesthetics of cultivating everyday produce in the landscape of everyday life. Please submit proposals to: Micheline Nilsen, Assistant Professor of Art History, Indiana University South Bend, 1700 Mishawaka Avenue, South Bend, IN 46634-7111; 574-520-4277; mnilsen@iusb.edu

14. WALLS THAT TALK: CONTEXTUALIZING INSCRIPTIONS IN ARCHITECTURE

The act of inscribing words on buildings has been a prominent means of communication from antiquity to the present. Inscriptions are sometimes memorial in character, while at other times they convey messages of desire, achievement, instruction, hardship, grief, etc. They are often incorporated in intriguing ways, and their presence urges us to investigate the interface between text, walls, space, and the human visitors who negotiate it.

Despite their poignancy and artistry, pre-modern building inscriptions have been studied as documentary evidence in isolation from the monuments they initially elucidated. We study them in abstracted form, their texts reproduced according to modern printing conventions and confined to the straitjacket of the page. In modernity, inscriptions have engaged in critical dialogue with architectural form. The *architecture parlante* of the Enlightenment, the typographic formalism of Modernism, and the ironic textuality of Postmodernism urge us to explore ways in which building-texts continue to sustain modern viewers.

The proposed session examines how the placement and accentuation of words add meaning and shape experience within architectural contexts. Case studies are welcome, as individual buildings typically have not been examined in terms of their inscribed components. These may serve to inform recent theoretical approaches, including the role of inscribed architecture in the arena of politics and propaganda; graffiti and its relationship to constructed boundaries; the use of inscription to manipulate and transform space; movement as dictated by the inscribed word; and the role of memory in determining form, content, placement, and appearance of inscriptions in context. These areas of emerging scholarship will benefit from fresh examples—from all periods—of building and text operating in tandem to produce significant messages and/or reactions from patrons and visitors. Please submit proposals to: Amy Papalexandrou, 2808 Jorwoods Drive, Austin TX, 78745; 512-358-7805; apapalex@mail.utexas.edu

15. THE JAPANESE CITY IN AN AGE OF AFFLUENCE, 1950S-1990S

In the late 1950s, the Japanese economy entered into a phase of unprecedented growth that continued at a remarkable pace until the real estate bubble burst in 1991. This new wealth created both opportunities and challenges for Japanese architects and urban planners.

After a decade in which planners had been preoccupied with basic reconstruction after a devastating war, there was a burgeoning interest in more ambitious and speculative urban planning proposals. Undoubtedly, Tange's plan for a city for 10,000,000 people in Tokyo Harbor and the megastructures imagined by the architects associated with the Metabolist Group are among the best-known expressions of this new phase of urban thinking. In the late 1960s, Maki, himself a former Metabolist, began to work through a smaller scale and far more context-sensitive approach to urban design with his Hillside Terrace Apartments. As money continued to pour into Japan in the 1980s, projects that would have been unthinkable only a few decades before began to rise in the middle of Tokyo and other major cities.

Although Japan's wealth fuelled the planning ambitions of many, it has not always engendered optimism. The ghosts of the war have continued to haunt architects and others, as reflected in the pervasiveness of ruins in some designs by Isozaki and in the dark visions of the city that informed the animation film, *Akira*. Some have also critiqued the perceived superficiality and commercialism of Japanese urban culture.

This panel will explore the impact of this period of affluence on urban Japan. Proposals might address specific planning projects or the conceptualization of the city in more general terms. Papers might also compare Japanese cities to urbanism elsewhere in the world. Please submit your proposals to: Jonathan Reynolds, Associate Professor, Barnard College/Columbia University; jmreynolds@barnard.edu

16. ARCHITECTURE AND GASTRONOMY

Architecture and food have long held analogies. Both can be characterized by words such as “tasteful,” “bland,” and most prominently in recent years—“organic.” Their synergy is embodied by the Latin word *colere* (“to till, tend”), which is also the root of our modern term “to cultivate.” Importantly, cultivation can reference both pragmatic and symbolic phenomena. Cicero notably fused the concrete and figurative inflections of the term, proposing that the human mind must be cultivated in order “to fruit.” During the Enlightenment this analogy was widened into architectural theory when J.-F. Blondel defined “taste” as the “fruit of reasoning.” Just as chefs designed recipes for fine cuisine, architectural theorists began to devise rules for good architecture.

While both architecture and gastronomy are disciplines that espouse fundamental principles and standards, neither can be wholly controlled by absolute prescriptions or rigid formulae. They rely on a combination of intuition, inventiveness,

and even wonder. This session aims to illuminate and clarify the reciprocity between building and eating, paying particular attention to the role of gastronomy in the expression and interpretation of architecture. Proposals can be from diverse approaches, and those that reassess the metaphorical relationship between taste and architecture are particularly welcome. Speakers may also wish to present case studies that address how the built environment, including landscape, participates in the experience of a meal. Possible questions to explore might include: What is the underlying significance of the terms like “setting” and “service” within architectural discourse? How do food markets contribute to the character of a city? In what ways does architecture structure certain forms of dining, such as ritual meals and communal feasts? How can tastes and smells help define the memory of particular places? The session is also open to presentations that examine emerging dialogues between building and eating, such as how vernacular architecture and regionalism have been aligned with contemporary movements like Slow Food and Edible Schoolyards. Please send proposals to: Samantha Martin-McAuliffe, University College Dublin School of Architecture, Richview, Clonskeagh, Dublin 14, Republic of Ireland; samantha.martinmcauliffe@ucd.ie +353.1.716.2757.

17. THE ARCHITECTURE OF SPECTACLE: ANTIQUITY THROUGH EARLY MODERNITY

While many recent period-specific studies address the ways that buildings and cities serve spectacle, from the perspective of visibility (Jay 1988) it may be useful to analyze how architecture for spectacle may condition visual experience itself and how it is theorized within cultural contexts. In turn, we might also ask how the requirements of facilitating or enhancing spectacle impacted the institution of architecture and its design processes, or how theaters or similar buildings adapted to new practical uses or even as models for envisioning the design and structure of the world.

This session seeks papers focused on any period from antiquity to 1800, addressing how historical places for spectacle of all sorts shaped or reflected other architectural forms, how they adapted to other purposes, or how they influenced knowledge. How did forms in the theater resonate with public buildings, institutions, houses, or cities? How might columnar stage backdrops with pavilions, niches, and aediculas have both influenced and evoked urban forms? In what ways did later periods adapt monumental theaters or amphitheaters like those of the Roman world for

domestic, commercial, or political purposes? Similarly, how might designers have adapted the architecture of theaters to different visual concerns in the manner Jeremy Bentham's Panopticon, for example? What role did theaters serve in the development or construction of institutionalized knowledge in contexts like the anatomical theater or planetarium, or more generally in terms of the nature of spectacle and how visual experience itself works? Send proposals to: John Senseney, Assistant Professor, University of Illinois at Urbana-Champaign, School of Architecture, 117 Temple Buell Hall, MC-621, 611 Lorado Taft Drive, Champaign, Illinois 61820; 217-244-5137; senseney@illinois.edu

18. REVISITING *LA TRANSITION*: 12TH CENTURY ARCHITECTURAL CHANGE

When the study of medieval architecture emerged as a university discipline over a century ago, scholars enthusiastically debated what Anthyme Saint-Paul labeled "la Transition" between Romanesque and Gothic. Architectural historians identified "essential elements" of Gothic within Romanesque structures, linking pointed arches and rib vaults from site to site in elaborate genealogies. More recently, scholars addressing this question of transformation have increasingly recognized problems inherent in the methodology and definitions of earlier historians of medieval architecture. At the beginning of the twentieth century, the neat categorization of Romanesque and Gothic provided the concept of transition from one style to the other with clearly delineated parameters. At the beginning of this century, our ideas of medieval style have become more plural and less hierarchical; we no longer take as given the concept of a unified Gothic style emerging from regional variations of Romanesque. However, we can readily observe new forms and methods that came into use at many sites during the course of the twelfth century. The concept of transition from Romanesque to Gothic may be problematic, but the issue underlying Saint-Paul's "Transition" remains relevant: how can we best comprehend these significant changes in architectural structure, construction, and style?

The purpose of this session is the reevaluation of architectural change in twelfth-century Europe. How can we frame the concept of change? Can we convincingly link change to particular contextual phenomena? What relationships can we establish between human agency and architectural difference? Participants might consider methodological approaches to the problem, discuss change in relation to site studies, or critically evaluate the terminology or historiography of change within twelfth-century

architecture. Please submit proposals to: Sarah Thompson, Assistant Professor of Art History, College of Imaging Arts and Sciences, Rochester Institute of Technology, 73 Lomb Memorial Drive, Rochester NY 14623; 585-506-9747; setfaa@rit.edu

19. LOCATING ARCHITECTURE WITHIN THE LAW

A shared vocabulary of norm and measure, precedent and proportionality, has long signaled an affiliation between the disciplines of architecture and law. In the modern period, as the law came increasingly to signify the construction of society itself and was therefore understood to be a practice and object of design, it readily adopted the metaphors of edifice and building. Currents of legal thought presented new ramifications within architectural production as natural law, positive law, legal realism, and the contrasting structures of common law and statutory codes delineated distinctive social configurations in which architecture participated as agent and consequence.

A number of significant historical studies have already examined the symbolic expression of law through architecture (in courthouses, for example) or have construed law as a determinant of architecture (through building codes and zoning regulations). This session will aim to supplement such studies with new and different inquiries into architecture's interaction with law as a political and social medium. It seeks papers set in the modern period that reveal how prerogatives and intentions conveyed in one discipline shaped and were shaped by the effects and capacities of the other. Possible topics might include: the development of architecture in extra-territorial or legally contested spaces; the evolution of sumptuary laws in relation to built forms; the problematic applications of copyright law to architectural production; the participation of architecture in the formation of juridical regimes; the analysis of regulatory structures as preconditions or rationalizations for design; the mutuality of theories of architectural development and theories of natural law. Papers may employ case studies or comparative analysis as well as theoretical extrapolation to expand historical perspectives on architecture's relation to the law. Please email proposals to: Timothy Hyde, Assistant Professor, Harvard University Graduate School of Design, 48 Quincy Street Cambridge MA 02138; 617-495-2074; thyde@gsd.harvard.edu

20. RENAISSANCE ROME REVISITED: BARONS, BUILDINGS, AND THE PAPACY

Although the vast historiography on Renaissance Rome includes a wide range of works on the architecture and urbanism, the literature of this field is overwhelmingly

dominated by studies of papal and curial patronage. This focus on papal and curial commissions has traditionally marginalized the patronage of Rome's resident ruling class, composed of the city's ancient nobility and the powerful *barones urbis*, whose wealth derived from extensive feudal landholdings in the Roman countryside and beyond. As Rome's *de facto* rulers throughout most of the later Middle Ages and well into the fifteenth century, ancient feudal clans—often referred to as Rome's feudal nobility and including families such as the Orsini, Colonna, Conti, and Savelli—established the physical, social, and political contexts against which emerging curial families positioned themselves from the fifteenth century onward, and were thus instrumental in shaping Rome's early modern palace culture. Emerging studies on these and other families suggest that they established architectural precedents that were directly influential on the patronage of their curial counterparts in Rome during the Renaissance. At the same time, alternative architectural strategies may be detected in the response of some of Rome's secular builders to what contemporary Marcantonio Altieri called the "sumptuous and excessive" building associated with the curial court. Collectively, these sites illustrate the profound changes that occurred in Roman society beginning with the return of the papal court to Rome in 1420, and the decline of Rome's feudal nobility over the following century.

This session seeks to expand the boundaries of discussion beyond its current focus on papal and curial patronage, and papers that explore architectural and urban issues related to the city's feudal nobility are particularly welcome. Please submit proposals to: Kristin Triff, Associate Professor of Fine Arts, Trinity College, 300 Summit St., Hartford, CT 06106; 860-297-2506; Kristin.Triff@trincoll.edu

21. ARCHITECTURAL PRACTICE IN NINETEENTH-CENTURY NEW ORLEANS

This session explores architectural practice in New Orleans beginning, after 1805, with the arrival in the former French colony of academically-trained French architects. New Orleans' ascendancy as a commercial port, and as one of the nation's fastest growing cities, in the 1820s and 1830s attracted architects from the Northern United States, the British Isles, and continental Europe. During the decades before the Civil War, architects trained outside New Orleans—notably James Gallier, James Dakin, Henry Howard, George Purves and Lewis E. Reynolds—established new design models, and new models of professional practice, for local architects, who in turn influenced the European- and New York-trained architects to adopt local forms and

building methods. New Orleans at this time was also a major testing ground for new Federal architecture, and the Custom House, Marine Hospital, Mint and other government projects for New Orleans before the Civil War brought experimentation in new building technology and materials. After the war, when New Orleans struggled to regain its antebellum commercial supremacy, architects such as James Freret—born in New Orleans but trained in Paris, and active in the national professional fraternity—successfully melded new architectural ideas with traditional forms. In the last two decades of the nineteenth century, corporate architectural practice in New Orleans—for example, the office of Thomas Sully, the city’s most successful architect at the end of the 1800s—became largely indistinguishable from commercial practice elsewhere.

Because bedrock scholarship on architectural practice in New Orleans is lacking for much of the nineteenth century, especially from mid-century, monographic studies of individual architects are not discouraged, but participants are invited to investigate correspondences with other architectural centers and between émigré-architects and local building practice. Examination of building technology as it intersects design practice is also encouraged, as is use of the rich legacy of graphic documentation represented in New Orleans collections. James F. O’Gorman (Wellesley College, Emeritus) and Gary Van Zante (MIT), co-chairs; submit proposals to: Gary Van Zante, Curator of Architecture and Design, MIT Museum, Massachusetts Institute of Technology, 265 Massachusetts Avenue, Cambridge, Massachusetts 02139-4307; 617-253 -2825 (voice); 617-253-8994 (fax); vanzante@mit.edu

22. ARCHITECTURE AND RACE IN THE SOUTHERN CITY

The role of race as a defining factor of southern architecture is well known in the context of plantation culture. Its impact on architecture in urban contexts has received comparatively less attention, particularly following the end of slavery. With the rise of Jim Crow laws at the end of the nineteenth century, architecture played an important part in segregation. From the well-known creation of duplicate facilities within individual buildings to the use of covenants to restrict new residential suburbs to whites only, race served as a powerful force in the shaping of the southern city. This session invites papers that investigate less well-known manifestations of racially divisive design strategies and other urban or architectural practices. Relevant issues could include, but are not limited to, the eradication of traces of black settlement—neighborhoods, cemeteries, farms—to make way for the suburban expansion of southern cities following

the Civil War; the defining of urban space racially and its impact on urban or architectural projects; and the impact of economic strategies, such as red-lining, on new development or property ownership by minorities. More recent issues could include the architectural impact of desegregation on urban planning; the effect of civil rights struggles on subsequent architectural or urban developments; the preservation challenges facing the architectural heritage of African-Americans and other racial minorities; and the degree to which cultural tourism has altered, edited or otherwise sanitized the image of race in southern cities. Please submit proposals to: Robin B. Williams, Chairman, Department of Architectural History, Savannah College of Art and Design, P.O. Box 3146, Savannah, GA, 31402; 912-525-6058; rwilliam@scad.edu

23. SPACE, FORM, AND FUNCTION IN MEDIEVAL ARCHITECTURE

In the last thirty years, analysis of medieval architecture has moved from largely formalist considerations to embrace a wide range of methodological and theoretical approaches. Much commentary is, however, still divorced from the day-to-day, functional requirements of religious buildings. Yet these concerns were of paramount importance to the patrons and fund-raisers of every monument in the Middle Ages. Liturgy, relics, and pastoral care determined a church's final appearance as much as artistic fashion and advancements in technology. Many of the decisions made by medieval architects were, in fact, neither aesthetic nor even voluntary, but were forced upon them by their buildings' occupants.

This session will investigate how the daily needs of the Church—both practical and celestial—dictated architectural practice. How did celebration of the mass and daily offices (every church's *raison d'être*) circumscribe an architect's creative process? In what ways did a cathedral's sacred topography stipulate its ground plan and/or elevation? How did designers make concessions for preaching, burial, and the competing needs of religious and lay communities?

Topics to be considered could include: the need to provide (or retain) claustral precincts, service structures, or liturgical furnishings; entrances, exits, and "traffic control" for various users; screens, grills, and other security measures; façade or portal design as a function of iconography; provision for baptism, processions, or pilgrimage; site-specific mandates such as coronation or defense; upper-level chapels or watching chambers; changes in pier design, ornament, or tracery to denote spatial function; the role of donors and patrons in predetermining the built environment, and architects'

concessions to their decisions; and changing attitudes to any of the above throughout the Carolingian, Romanesque, or Gothic periods. Please submit proposals to: Matthew Woodworth, Ph.D. candidate, Duke University, Flat 1, Telegraph House, Trinity Lane, Beverley, HU17 0DZ, UNITED KINGDOM; +44 (0) 7910 292741; matthew.woodworth@duke.edu

24. “MIDDLE EASTERN” ARCHITECTURE IN CONTEXT

Unlike other studies, which are anchored in well defined geographic territories, the “Middle East” has remained amorphous, often expanding or contracting based on political events. This fact coupled with the genesis of area studies all together (“middle of what and east of where?”) requires that the study of the material culture of “Middle Eastern” societies be attentive to issues of encounter, hybridity, and “third space.” The “Middle East” is not a static bounded entity, but rather a fluid space that is being shaped—even today—materially and discursively by elsewhere or in relationship to elsewhere. What is at stake here is not whether the architecture and urbanism of the “Middle East” is comparatively different, but instead how this difference has been articulated, invented or reworked in the crucibles of different historical periods and contexts. This session invites papers that challenge the definition of Middle Eastern architecture, expand its boundaries and/or deal with entities at its peripheries. Invited also are papers that present colonial and after-colonial case studies that explore the reconfiguration of identity and power relations that shape the geography of what has come to be accepted as the “Middle East.” Please submit proposals to: Professor Nezar AISayyad, Center for Environmental Design Research (CEDR), University of California, Berkeley, 390 Wurster Hall, Berkeley, CA 94720-1839; 510-642-8208; nezar@berkeley.edu; and Dr. Mrinalini Rajagopalan, Aga Khan Program for Islamic Architecture, MIT; mrin.rajagopalan@gmail.com

25. THE MODERN ARCHITECTURAL PROFESSION IN SOUTH ASIA

This panel invites papers that explore the institutional, legal, and theoretical contexts of architectural training and practice in South Asia from the inception of architecture as a professional discipline in the late nineteenth century to the present. Architectural practice first began to acquire the features of a modern profession in South Asia in the last decades of the nineteenth century, during a period of time when most of the Indian subcontinent was under British colonial rule. Britain’s role as a colonizing

power in India, and the multiple intellectual, political, and cultural entanglements between India and Great Britain that resulted, were determinant factors in shaping the early history of the profession in both places. This session seeks papers that will explore how relevant that early history remained to subsequent developments in South Asia.

In particular, we invite original research that addresses the following questions: How have arguments over the “meaning” of architecture been resolved institutionally in South Asia and through what social or political formations? What role have cognate disciplines (ethnology, sociology, engineering, development planning, community organization, ecology, etc.) played in professional education and practice? What kinds of institutional reforms in architectural practice were necessitated by de-colonization? How have transnational intellectual and financial circuits shaped modes of practice and/or the legal and institutional contexts that regulate them? This panel will broaden the existing range of historical scholarship on the architectural profession in South Asia by moving away from an exclusive focus on the colonial period, on the one hand, and the largely biographical mode pursued by historians of the post-colonial era, on the other. Please submit your proposals to: Will Glover, Associate Professor, The University of Michigan, Department of Architecture, 2000 Bonisteel Boulevard, Ann Arbor, Michigan, 48109; 734-936-0203; wglover@umich.edu

26. ARCHITECTURE IN THE ANDES FROM ITS ORIGINS TO TODAY

Caral, a city and ceremonial center about 200 km north of Lima, Peru, with its large platform mounds, pyramids and amphitheater-like temple, dates back to about 5000 years ago. In other words, the emergence of cities and monumental architecture in the Andean realm is contemporaneous with that in Mesopotamia, India, Egypt and China. Yet, the architectural and urban history of the Andes is generally much less well known than that of these other corners of the world. It is the aim of this session to bring to the forefront the rich architectural, technical and urban heritage of the Andes from pre-Columbian times to the colonial period and into the modern era.

This session solicits papers that critically review the architectural contributions of the many civilizations that occupied the Andes over time. For this session, “architecture” is interpreted in its broadest sense. As Dell Upton puts it, the word architecture here is used “to stand for the entire cultural landscape, including so-called designed landscapes, urban spaces, and human modification of natural spaces.” Please submit proposals to: Jean-Pierre Protzen, Professor of the Graduate School, Department of

Architecture, Wurster Hall 232, University of California, Berkeley, CA 94720-1800; 510-527-3988; protzen@socrates.berkeley.edu

Four open sessions will feature papers on any topic in architectural, urban, or landscape history.

To have your paper considered for an open session, please submit your proposal to all four chairs (listed below), who will function as a selection committee.

27. Open Session 1

Robert Wojtowicz, Professor of Art History and Associate Dean for Research and Graduate Studies, 9034 Batten Arts and Letters Building, Old Dominion University, Norfolk, VA 23529; 757-683-6077 (voice); 757-683-5746 (fax); rwojtowi@odu.edu

28. Open Session 2

Ann C. Huppert, University of Washington, Department of Architecture, Box 355720 Seattle, WA 98195-5720; 206-685-8455; ahuppert@uw.edu

29. Open Session 3

Victoria M. Young, Dept. of Art History, University of St. Thomas, Mail 57P, 2115 Summit Avenue, St. Paul, MN 55105; 651-962-5855 (voice); 651-9620-5861 (fax); vmyoung@stthomas.edu

30. Open Session 4

Preeti Chopra, Assistant Professor of Visual Culture Studies, Department of Languages & Cultures of Asia, and faculty member Design Studies Department, University of Wisconsin, Madison, 1250 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706; 608-262-4979 (voice); 608-265-3538 (fax); chopra@wisc.edu