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PS1- Americanizations: Planning the Hemisphere at Midcentury

Luis Castañeda, Syracuse University, and Deanna Sheward, New York University, *Co-Chairs*

Sowing the Oil: A New City Is Rising---Ciudad Guyana, Venezuela 1951-2012

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Political, cultural and economic networks between the United States and Latin America from 1940-1990 stimulated the construction of large scale projects that were a testing ground for new urban and developmental theories. As a consequence of FDR's "Good Neighbor Policy" to counter the Axis influence throughout Latin America, Town Planning Associates were hired in Brazil in 1944 to design Ciudad dos Motores ,a city dedicated to manufacturing tractors and airplanes. New principles of "Urban Design", the concept of an urban core, were applied in 1951 by Sert and Weiner working with the young Venezuelan architects Moises Benacerraf and Carlos Guinand to design two new industrial towns Puerto Ordaz and Ciudad Piar for the Orinoco Mining Company (US Steel).

In 1961, a larger scale of investment by Corporacion Venezolana de Guayana ,modeled after the Tennesse Valley Authority, founded the new city of Ciudad Guayana and hired The Joint Center for Urban Studies of MIT and Harvard to work on a regional plan that absorbed both Sert's Puerto Ordaz and the original colonial settlement of San Felix to form a new industrial city parallel to the Orinoco River. Like Buffalo, the new city of "Ciudad Guayana" on the Lower Orinoco valley of Venezuela combined river transportation with abundant hydroelectric power for basic industries and a "planned" new city for the workers and managers involved in the production of steel and aluminum. This paper will show how three different approaches to city building were applied in a short period of time: First, Sert's urban core/patio ideas, Second, the Joint Center's "regional planning" for a linear city twenty miles long and Third, "participatory planning" in the 1990's. Fifty years after its founding, Ciudad Guayana is a city of the approx.1,300,000 inhabitants still in search of an identity.

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Josep Lluis Sert and Urban Design Pedagogy, 1944-59

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The Spanish architect Josep Lluís Sert (1902-1983) fled Spain in 1939 after the fall of the Second Republic, and once in New York he began to practice with Paul Lester Wiener in the firm of Town Planning Associates. Strongly influenced by Le Corbusier, TPA then did a series of ambitious plans for new cities and remade urban centers in Brazil, Peru, Colombia, Venezuela, and Cuba, during a period of extensive direct US influence in the region. These plans for cities and parts of cities in Lima, Chimbote, Tumaco, Medellín, Bogotá, Cali, Maracaibo, and Havana were commissioned by a variety of modernizing governments. Although most of these TPA plans were not built, the firm's efforts to bring young modern architects in those countries into CIAM (International Congresses of Modern Architecture), the group that Sert became the President of in 1947, and to write urban planning legislation, much of it then enacted, had extensive local influence. After Sert's appointment as Dean of the Harvard Graduate School of Design in 1953, he made the ideas behind TPA's efforts in urbanism the centerpiece of the new discipline of Urban Design, which he launched at a GSD 1956 conference, and which has had a wide impact on later postwar practices and directions in planning and urbanism.

This paper, based on unpublished aspects of the author's extensive archival and field work on Sert and CIAM over the past twenty years, looks at some discursive factors and pedagogical uses and outcomes of TPA's Latin American urban design efforts.

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Chimbote Projected: From Up Above and from Down Below

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At the CIAM 7 meeting in 1949 Josep Lluís Sert and Paul Lester Wiener presented their plans to remake the small Peruvian city of Chimbote. Although the current population was only 12,000, they were optimistic about the city's potential, noting that it had excellent port facilities and access to low-cost power from a new hydroelectric dam, which would facilitate its development as an industrial centre, with a future population of around 40,000. In fact, with an influx of migrants hopeful for work, the city experienced astronomical growth, reaching 100,000 people by 1968.

While Sert and Wiener's plan remained unrealized, the Chimbote that emerged in its place was described by one observer as a "heterogeneous city, where the only commonality is disorder, the bad smell, … and the existence of 'barriadas' [squatter settlements]… in an institutionalized form, in such a way that it can be confirmed without fear of error that Chimbote is one 'large barriada.'" In an effort to remediate this unplanned growth, Chimbote was selected as a key site for trial aided self-help housing projects, most notably through a two-year program funded with a $22.8 million loan from the Inter-American Development Bank (IDB) in the early 1960s. This included projects for the "definitive rehabilitation" of existing unplanned neighbourhoods, and the construction of a new satellite city for 5,000 people.

This paper traces the diverging paths of these visions of Chimbote: as imagined by Sert and Wiener, and realized through the publication and dissemination of their urban model; as imagined by the IDB, and realized through the problematic implementation of its aided self-help housing schemes. Exploring points of intersection between these trajectories allows for a nuanced reading of the intertwined nature of planned and unplanned urbanisms in postwar Latin America.

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Representing Latin America in Hitchcock's Archive

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Scholars in the United States have paid sporadic attention to Latin America, and their interest has often been prompted by a "crisis" rather than personal intellectual curiosity. An important boost took place in 1940, for example, when Nelson Rockefeller's Office of the Coordinator of Inter American Affairs recruited many experts who had no previous interest or expertise in Latin America. It was not until after the 1959 Cuban Revolution that Latin America as a whole became a permanent research track in many US government agencies and universities.

In architecture, this opportunistic relationship was exemplified by historian Henry-Russell Hitchcock when, in 1954, he traveled the region to research and produce the most relevant postwar survey of the region's modern architecture, Latin American Architecture since 1945. Previously he showed no interest in the region, but now he was to be the "expert," shaping the views of architects around the world, as seen through his specific biases.

This paper explores Hitchcock's "interest" in Latin America by studying his "anecdotal" relationship to the region. By examining many of his personal letters to colleagues and friends on the region and its architecture found in archival research one is able to see his initial reticence and how he changed his approach, while maintaining his US-specific views to color the architecture of the region. The anecdote becomes an important narrative structure buried in Hitchcock's archive that completes the intellectual exchanges of postwar inter-American relations.

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A Crucible for Experimental Urban Planning: Panama in the Mid-20th Century

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The development of the Canal Zone by U.S. architects and urban planners within sovereign Panama has much to reveal concerning "Americanizations" in the Western Hemisphere. The former Canal Zone stands as a shared, but contested, heritage for the U.S. and Panama, one that was initially designed (1903-1941) as a "tropical capital" by U.S. practitioners Austin Willard Lord (New York), Parker Wright (Los Angeles), Samuel Hitt (Kansas City), Meade Bolton (Virginia), Frederick Law Olmsted, Jr. (Cambridge) and William Lyman Phillips (Boston).

This paper focuses on the development of the Canal Zone when the U.S. faced the challenges of the second World War and the Cold War. As the Defense Department strengthened the cadre of U.S. troops in Panama and determined to house their families, firms such as SOM were contracted (under such federal programs as the Capehart Housing Act) to produce exemplary and experimental plans (from 1949) for housing programs in the Canal Zone, which not only met the exigencies of a tropical climate but also demonstrated surprisingly new applications of materials. Others including Wallace Teare (Cleveland) and Melvyn Rotsch (Austin) made key contributions to the development of Canal Zone communities, which still provide high standards of desirable metropolitan life. Contemporaneously, in the "extra-Canal Zone" sector, David R. Williams (Dallas), working for the Institute of Inter-American Affairs under Nelson Rockefeller, consulted with Panamanian officials to establish the Banco de Urbanización y Rehabilitación (1944), which financed the first government-sponsored housing projects for the working and middle classes. His Vista Hermosa neighborhood has important roots in idealized European and U.S. community planning. Working with a new wave of Panamanian and hemispheric "experts" in urban development, Williams is representative of practitioners whose contributions changed the experience and perception of urban life in the Americas in the second half of the twentieth century.

Revolution and Revelation: Luis Barragán's Monastery at Tlalpán

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Infused with a religious attitude, Luis Barragán's work was distanced from the architectural establishment that clearly embraced the ideological goals of secularization officially sanctioned by the revolutionary government in Mexico. This paper will discuss the Monastery of Las Capuchinas Sacramentarias del Purísimo Corazón de María, in Tlalpán, designed and built in the early 1950's, a mature work that synthesizes Barragán's personal values, his intuitive methodological design approach and a complex aesthetic philosophy.

The monastery alludes to the core of Barragán's ideological struggle: the reconciliation of being a Mexican architect in the Modern age, one whose work evolved in a time and context of the revolution that embraced a rational and secular oriented world, obsessed by the notion of progress and functionalism; and the spiritual debt he owed to the powerful religious faith of his upbringing and his conservative political views.

Attracted by the nature of the project; a community united by prayer, contemplation and withdrawal, Barragán paid for the restoration and new additions on a lengthy design and construction process, done in collaboration with Mathias Goeritz. The monastery manifests his intuitive methodology of designing experiences as part of a staged spatial narrative refined by trial and error during the construction by choreographing materials, colors and textures, all contributing to achieve the desired atmosphere of wonder and contemplation. Aesthetically, Barragán adopted the aesthetic techniques and visual discoveries of modernism without embracing the actual ideology of modernity.

"Being a Catholic, I have visited with reverence the now empty monumental monastic buildings that we inherited… How I have wished that these feelings might leave their mark on my work." Tlalpán is Barragan's intimate architectural manifest, a staged sequence of withdrawal from the world, challenging   modernism's basic secular assumptions from a conservative religious perspective, "revealing" a divergent version of what modern architecture could be.

PS2 - Building the Kingdom: Architecture for Religious Communities
Ayla Lepine, Yale University, and Kate Jordan, University College London, *Co-Chairs*

Sisterly Love in Lisieux: Building the Basilica of Sainte-Thérèse

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Sœur Thérèse of the Child Jesus and the Holy Face (1873-97) died in obscurity in the Carmelite convent in Lisieux, France at the age of twenty-four. However, owing to the immense appeal of her message of childlike trust in the love of God, which spread rapidly through the publication of her autobiography after her death, she soon became internationally famous and was canonized in 1925. The Basilica of Sainte-Thérèse (1929-54) was built in response to the resulting arrival of crowds of pilgrims in Lisieux, which overwhelmed the chapel of the Carmel. Drawing from the convent's archives, this paper argues that the Carmelite nuns, including two of Thérèse's biological sisters, played a vital role in building the basilica. They bought property, raised funds, and collaborated with architects on the design. At first the nuns planned to build next to the Carmel. Julien Barbier drew plans for a basilica that was linked to the convent and took the forms of symbols used by Thérèse. But in 1927, the sisters abandoned Barbier's Gothic Revival conception in favor of a Romano-Byzantine design by Louis-Marie Cordonnier. They asked Cordonnier to build the basilica on a hill at the edge of the town, fronted by a cloister surrounding an open-air chapel. The nuns balanced competing priorities: protecting the privacy and tranquility of their convent, shaping Thérèse's legacy, and promoting a modern pilgrimage, with mass ceremonies and the mobilization of Catholics by car, bus, and train. While acknowledging the influence of bishops and the pope, this paper considers the nuns' authority in building the church as evidence of how religious vocations created an elite of women. Furthermore, this paper analyzes the support for the basilica of the municipality and the State in light of the economic benefits of the pilgrimage, and a Franco-Vatican rapprochement.

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Paolo Soleri's Teilhard De Chardin Cloister

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In 1972, visionary architect Paolo Soleri (1919-), produced a series of drawings for a Teilhard De Chardin Cloister in Arizona. The project, while not built at the time, is provocative in the way it sought to align form and the theology of Jesuit Pére Pierre Teilhard De Chardin (1881-1955).

In his book The Omega Seed Soleri discussed that the "simulation of the divine will provide man with a blueprint for creation, not only of our physical environment, but also of a new stage in the evolution of mankind." He took this term directly from Teilhard who was a visionary theologian and evolutionary biological theorist who was radical in his support of evolution. Teilhard argued that living organisms evolved from inorganic matter and there is a continuous process of evolution with human beings moving towards an "omega point" where there is the potential to have a convergence with the Divine.

In 1959 Teilhard proposed the concept of the"Noosphere" or "The Threshold of the Terrestrial Planet." Often described as a prescient idea of connectivity through the internet, the concept of the Noosphere is directly used by Soleri in his project. The project for the Teilhard De Chardin Cloister is a more precise articulation of his spiritual beliefs and the importance of collectivity versus the individual.

Soleri is still working on the project and there are plans to break ground for it next year. Many changes have occurred and some of the more spiritual aspects of the 1972 project are now supplanted as a live/work community for the Paradox Program people who are "digital insiders" creating spaces within the internet. This paper challenges the movement from the spiritual to the digital and the original meditative spaces to an energy-generating physical manifestation of the ephemeral nature of information, life, and theology.

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Building the Common: Mahony's and Griffin's Catholic College

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It is generally assumed that modern architecture built outside a Euro-American metropolitan center is an instance of either homogenization or contextualization. Motivating this assumption is a conception of modernity as a universal future-applicable to everyone. This paper reveals a countervailing thesis on the internationality of modern architecture through the analysis of a residential college for Catholics in Melbourne that was built by the American architects Marion Mahony and Walter Burley Griffin between 1915 and 1918. Here the rubric of architectural style was used to imagine a Catholic community that was neither parochial nor primordially universal.

Even before the Archdiocese of Melbourne hired Mahony and Griffin to design the building, the project's chief benefactor insisted that it be completed in the "Gothic Style" since it was the architectural form most closely identified with the "Undivided Catholic Church". The architects responded with a building that is negatively defined, meaning that its constituent elements refer to what they are not. Its cloister is fractured rather than an enclosed quadrangle; its flèche and pinnacles rise above a lantern dome rather than the roof and buttressing; and concrete is finished so as to mimic the appearance of rough stone. The architects severed the relationship between signifier and signified, suggesting that what gives a name, like "cloister", its significance is not its descriptive features but its normative characterization. Without acceding to the coercive, universalizing logic of the state, Catholic College exceeded the province of Gothic Revivalism. In a moment when the Catholic Archbishop of Melbourne was accused of treason for his opposition to conscription and the subjugation of Ireland, Catholic College projected the possibility of Australian Catholics as part of "the common", or the theater of transnational anti-colonial politics that sought friendship amongst different peoples rather than the kinship of nationhood or the solidarity of class.

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Prairie Progressivism: G. P. Stauduhar's Benedictine Monastery

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For many, the early-twentieth century marks the victory of modern architecture as an anti-historicist style signaling the end of building inspired by faith and tradition. An examination of George P. Stauduhar's 1912 designs for the expansion of St. Benedict's Monastery in St. Joseph, Minnesota, however, undermines this conventional narrative. Instead of witnessing religious decline, this period of agricultural prosperity on the American prairie saw the construction of ambitious Catholic religious communities. In addition to communicating Catholic triumphalism, St. Benedict's also stands as an emblem of progressive, rigorous female education on the American prairie.

Based on Stauduhar's archives and on-site investigation, this paper interrogates the historical contexts of St. Benedict's Monastery. Founded in the mid-nineteenth century by the Sisters of the Order of Saint Benedict, this religious community is noted for its teaching mission. The extravagant character of Stauduhar's 1912 additions, particularly the Renaissance Revival Chapel of the Sacred Heart, demands an investigation into the context of these new buildings. What was its place within the development of the Sisters of the Order of Saint Benedict in the U.S. and in Germany? What was its role in the settlement of Stearns County, Minnesota by German Catholics? What was its relationship to St. John's Abbey in nearby Collegeville, a community that would surpass St. Benedict's in terms of architectural prestige only with the completion of Marcel Breuer's church in in 1961?

St. Benedict's Monastery, like that of Stauduhar's designs for Catholic girls' schools in North Dakota and Illinois, also responded to secular imperatives, particularly the agricultural boom before World War I that encouraged farmers and businessmen to value female education and to fund its elegant architectural setting. Stauduhar's work at St. Benedict's further demonstrates how modernity's mechanisms, especially standardization and efficient transportation, made the construction of this impressive chapel possible.

PS3 - Function and Fantasy: The Aesthetics of Iron Architecture
Michael Gibson, Greenberg, Whitcombe, Takeuchi, LLP, *Chair*

Bones of Iron, Skin of Glass: Paleostructure at the Oxford Museum

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There is good reason to believe that the development of structural rationalism as a defining feature of nineteenth-century architectural theory owed something to "the principle of the correlation of the parts" developed earlier by paleontologists. Discussions by figures such as Viollet-le-Duc and Ruskin of buildings in terms of "skeletons" emerging from their societies as organic "growths" obviously evoke such connections. But "the correlation of the parts" was not merely a shared metaphor—rather, it was a discipline-spanning system of interpreting knowledge gleaned from Nature, and was informed by theories regarding the historical processes at work in biological and cultural evolution, as well as the legibility of those processes to the modern, retrospective mind.

Iron lends itself to the loaded visual metaphor of the skeletal frame in ways that other structural materials do not. The connections between paleontology and structural rationalism can be pursued in many places, but the iron-and-glass vaults of the Oxford University Museum of Natural History are a great place to start. There, the institution's innards are exposed for the viewer in both technological and spiritual terms. In the same sweeping view one can summon knowledge of biological and cultural evolution, all courtesy of skeletal frames.

The Oxford Museum's most didactic use of the vocabulary of the natural sciences is in its structural ornamentation, a key component of structural rationalism that was later forbidden once the scientific eye of historicism turned away from the fossil record and towards the machine. The essential role of structural rationalism remained the same, however: reveal the underlying historical system. Today, as architecture continues to struggle with the limitations imposed by the reductionist formulation of skeleton and skin, structure and membrane, paleontology has itself moved on, finally coming to terms with the fact that dinosaurs were, in fact, very likely touched by exuberant ornament.

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Richard Lucae and the Aesthetics of Space in the Age of Iron

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Richard Lucae (1829-1877) was an architect at the forefront of architectural debate in Berlin at about 1870. He was one of the most open-minded architectural thinkers of his time: Lucae searched for an understanding of architecture that would include new phenomena like the Crystal Palace, which he considered "a piece of cut-out atmosphere". In his sympathetic stance towards large spaces of iron and glass, Lucae surpassed the notions of contemporaries like Gottfried Semper whose theories on the development of architecture from textile origins had originally led to an interest in space and its boundaries. But Semper and others largely disregarded the use of iron in architecture exactly for its loss of enclosure and spatial definition. Lucae, on the contrary, was less bound to such ideas. The experience of iron architecture prompted him to develop a highly innovative way of describing architecture as a space of experience. Style became unimportant to him, since architectonic space, he claimed, was primarily defined by form and light, and, to lesser degree, by scale (modifying the effect of form) and colour (supplementing light). He used these abstract elements to describe the distinct atmospheres architecture could produce by their changing interplay. His special interest was in the railway stations, which had recently been built in his native Berlin. He examined them in order to find rules for the design of such spaces, focussing on the possibilities of employing different modes of construction and lighting. For him, the spaces of iron and glass were nothing to frown upon; they rather offered a field for research in design he felt architects needed to explore.

The paper will present Lucae's contribution to architectural aesthetics in the context of contemporary discussions on iron architecture in Germany. It is part of a larger research project on Richard Lucae currently underway.

PS3 - Function and Fantasy: The Aesthetics of Iron Architecture
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Utility and Beauty: Iron Architecture in Jamaica, 1800-1908

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This paper will cover a phase in architectural history beginning with the Old Iron Bridge in Spanish Town (1801) and ending with the process of rebuilding Kingston after the 1907 earthquake and fire. This phase has been well documented with regard to Georgian renditions in stone, brick and timber, as well as timber vernacular, with ornate fretwork. Far less attention has been paid to iron architecture, which ranges through structural and civil engineering interventions, ornate frontages, components in urban shading devices and ornamental details of street furniture. While iron never dominated entire Jamaican streetscapes in the way that timber had, nevertheless, a wide array of buildings and structures across the island came under the influence of iron.

Examples to be discussed include the Old Iron Bridge, the Savanna-la-Mar Fountain, Old Harbour Clock, DeMontevin Lodge, Old Court House, Lighthouse and Railway Station in Port Antonio, the Court House in St. Ann's Bay, the Lighthouse in Morant Bay, St. Matthew's Church in St. Ann, as well as the Old Commercial Building and Victoria Market in Kingston. Corrugated iron roofing defined the skyline of Kingston after mid-nineteenth fires, and ferro-concrete structures were an integral part of the rebuilding programme after 1907. There are a number of other themes in this coverage – one is the concentration of iron embellishment in Port Antonio, a north coast town which profited in the banana boom of the late nineteenth century. Another is the integration of iron ornament with classical details, and yet another is the impact of "eastern" – Islamic or Oriental motifs in cast iron design. Finally, despite the existence of a foundry in Kingston, it appears that the structural and ornamental elements of Jamaica's iron architecture were all imported

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London's Crystal Palace and Its Decorative Iron Construction

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The Crystal Palace, built for the Great Exhibition in London in 1851, was the single most significant building of the mid-nineteenth century in terms of technological advances and aesthetic innovation. Yet, was it a work of architecture? As with no other building of its time, iron and glass rather than traditional masonry predominated in its construction. Several nineteenth-century architects and theorists, including John Ruskin, did not believe the Crystal Palace was a work of architecture because they believed there were no historical references invoked in its structure or wall surfaces.

This paper argues that the Crystal Palace was not entirely free from traditional references at all. A careful examination of its iron-framed structure reveals the influence of both Renaissance forms and Gothic structural elements. Its architecture challenged existing notions of architectural design by assimilating and transposing long held traditions within the language of a new technology.

While most literature and critical reflections on the Crystal Palace suggest it was a remarkable work of engineering that lacked any traditional stylistic features, its modernism must in fact be considered within the context of a number of traditional stylistic references in both its decorative architectural forms and its individual building components. Paxton did not copy traditional decorative details in a literal way, yet they did inform his design decisions in an abstract, transformative way.

It is essential to include a discussion of this, the most innovative of all nineteenth-century exposition buildings in a reassessment of the decorative use of iron in nineteenth century building construction because it raises a number of questions that are inherent in the architecture of later exposition palaces, as well as related structural types such as train stations, market halls and greenhouses.

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Dematerialized Iron: The Wish Image in Émile Zola's Novels

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In two key passages from Émile Zola's novels a main character surveys the glazed iron roofscape of a large Parisian building. In Le Ventre de Paris (1873), the returned exile Florent watches as the roofs of Baltard's Halles Centrales are transformed into vast oceans, while in Au Bonheur des Dames (1883), Denise studies the roofs of a grand magazin, which dissolve into the pastures of her native Normandy. In both cases, the oppressive materiality of a modern structure has been transformed – dematerialized – into a sublime spectacle of pure nature. Through their visions, Florent and Denise escape the oppressive phantasmagoria of life below to grasp pure freedom before inevitably descending to their predetermined fates.

While many historians have addressed Zola's relationship to architecture, none have explored these dramatic moments in which the over-realistic description of iron construction sublimates into the imaginary. These oscillations between the overabundant reality of material – elsewhere Zola notes the monstrous qualities of iron building – and the immaterial visions of nature which it provokes are of particular interest given the controversies over iron in nineteenth century architecture, especially its lack of classical corporeality.

It is my contention that these visions are Benjaminian 'wish images' writ large, in which the material reality of the present is penetrated by depictions of mythical nature that throw the imagination back upon the utopia of primitive times. While at this early point in his literary career Zola favoured realism over revolutionary idealism, these moments of rooftop reverie offer a compelling reconciliation of nature and technology, which far exceeds the organicist ornamentation offered by Art Nouveau. These utopian dreams embedded within the realist novel set the stage not only for Zola's later political activism, but also for Sigfried Giedion's identification of the nineteenth-century iron roofscape as a locus of modernity.

PS4 - Hue and Cry: Color in Contemporary Architecture
Andrew Shanken, University of California, Berkeley, and Michael J. Lewis, Williams College, *Co-Chairs*

Shades of Gray

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If white occupied one extreme of the chromatic palette, and Le Corbusier's off-primaries the other, somewhere in between lay the color gray, or more precisely shades of gray. A darkening of white, or a lightening of black, gray was rarely treated as an acceptable architectural color until relatively recently. Of course, many varieties of stones possess varying tones of gray, but these were colors inherent to the material rather than applied to them. According to the architect Kisho Kurokawa, it was only with the seventeenth-century tea masters that gray was regarded as a color suitable to the rarified aura of that Japanese ceremony. Gray in their formulation represented the resolution of heaven (red) and earth (green), with a mix normally weighed toward one hue or the other—like celadon—to avoid certain negative associations.

In seeking a calm deemed necessary in the turbulent contemporary city, a neutral gray environment served as a psychological balm—or so argued their architects. From the 1970s on, Kurokawa's own work—like so much Japanese architecture of the time—relied on the grays of concrete, aluminum, stainless steel, and glazed tile. Tadao Ando adopted concrete as his primary material, erecting worlds of grays tinted by the sun or stained by the rain. Like an all-white building, gray architecture proferred a unifying effect that permitted architects more exhuberent excursions into post-modern assemblages. Arata Isozaki's 1985 Tsukuba Center integrated his collage of architectures past using a mesh of metallic-gray ceramic tiles, granite, and metal.

Against the dampened gray backdrop, colored wall planes and brilliantly hued furniture sparkle. Each color acquires a heightened presence, whether in the architectural fittings or in the clothing of the inhabitants. Within the gray room, chroma becomes a more significant subject; in the absence of chroma, architecture retreats into neutrality.

PS4 - Hue and Cry: Color in Contemporary Architecture
Andrew Shanken, University of California, Berkeley, and Michael J. Lewis, Williams College, *Co-Chairs*

Luminous Surfaces: Color and Experience in Contemporary Architecture

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What if all the white—and off-white—government buildings that represent the colonial origins of the United States in Washington, DC, were painted like their true ancient precedents (Greek temples) in a garish range of bright colors? That is where authentic historical references would take us if we were to follow them, and yet the public—and the capital's architects—were loath to undermine the sereneness represented in those white buildings.

However, if we would associate color with gaudiness, or better yet, with the carnivalesque, as someone like the polyglot architect, professor, and theoretician Gottfried Semper during the early half of the 1800s, we would realize that color, in its dimensionality, has the power to radically transform architectural spaces and experiences. Goethe may have been wrong from a science point of view but his observations and drawings on the effects of color offer more experiential depth than Newton's scientifically correct theory. And yet today there is less concern for history and theory in schools of architecture, and color in the building arts has become often mere surface decoration—think of Frank Gehry's EMP Museum in Seattle—while buildings receiving less public attention, like Steven Holl's St. Ignatius chapel in that same city, make more substantial use of color by focusing on the luminous and thus experiential quality of a space.

In this paper I will trace the architectural history, theory, practice, and education of color in architecture from the polychromy battle in the 1800s to contemporary uses that privilege the luminosity of color over mere surface applications. I will draw from a range of architectural and literary examples, including Huysman's A Rebour, Goethe's Wahlverwandtschaften, houses on the island of Bornholm, and the architectural work of Le Corbusier, Rem Koolhaas, Steven Holl, Jean Nouvel, Sauerbruch + Hutton, and Christo/Jean Claude.

PS4 - Hue and Cry: Color in Contemporary Architecture
Andrew Shanken, University of California, Berkeley, and Michael J. Lewis, Williams College, *Co-Chairs*

Blue-Purple Room: The Roots of Aldo van Eyck's 'Spatial Colourism'

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In November, 1952, The Stedelijk Museum in Amsterdam opened an exhibition of modern interior design entitled "Mens en Huis." The show billed itself as a "serious introduction to the newest interior architecture," and sought to ease the Dutch public's entry into post-war consumer society through the presentation of "reasonable products" for the home.

While most documentation of this exhibition has disappeared into the ether of history, the so-called Blue-Purple Room - a one-room half-cube containing a table, a painting, a lightbulb, and a short poem - remains a touchstone in the history of modern experiential aesthetics and design. Designed by Dutch architect Aldo van Eyck, with the collaboration of painter Constant Nieuwenhuys, the Blue-Purple Room was conceived as an opening salvo in the development of a doctrine the artists called "Spatial Colourism" - not a theory, but a practice, an "entirely new plastic art" aimed at creating an architecture of immersive sensation and excitement.

This paper will consider the Blue-Purple Room in the context of van Eyck's early work - a period in his career characterized by frequent collaborative projects with the Dutch Experimental Group, CoBrA, and other abstract artists - noting the manner in which van Eyck's ongoing study of color's spatial and cognitive effects served as a catalyst for a new orientation in contemporary art and architecture, one with the cryptically poetic goals of "human happiness" and "universal lyricism." It will go on to discuss van Eyck's elaboration upon Mondrian's "aesthetics of 'determined relations,'" whose object of focus was not things themselves, but rather the world between them. In this light, I would like to suggest a reading of van Eyck's later aspirations for a modern architecture of community as grounded in this early embrace of color as the basis of an aesthetically intensive architecture of experience.

PS4 - Hue and Cry: Color in Contemporary Architecture
Andrew Shanken, University of California, Berkeley, and Michael J. Lewis, Williams College, *Co-Chairs*

Chromatic Dreams: Color in Experimental Architecture 1965-1972

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"Color," Le Corbusier wrote in 1923, "is suited to simple races, peasants and savages." This attitude is typical in the history of Western aesthetics: color is considered a destructive force that flies in the face of clean and efficient designs and economic aesthetics.

Evading attempts to control or master it, color often performs as a transgressive surplus and excessive expenditure. At the same time, every building and form has a color of some sort, and without this awareness, the world becomes dim and incomplete. How then should one approach color, and color in architecture in particular?

In 1937, Le Corbusier's friend and former colleague Amédée Ozenfant offered a revised, orthogonal theory of architectural color. In this paper I use Ozenfant's unique and progressive theory of "color solidity" to analyze a key selection of experimental architectural spaces constructed between 1965 and 1972. In the examples I cite, color is opulent and sensory, providing an alternative to modernist dreams of clean and pure utopias, void of "purely expressive colorfulness and profusion," as Ernest Bloch puts it. However, the examples also prescribe to modernist visions of social and political progress, accessed exclusively through aesthetic means. In sum, my analysis of color in experimental architecture between 1965 and 1972 reveals a paradox that on the one hand points towards the now ubiquitous colorful screen cultures and networked, information society, but on the other hand, indicates an intellectual relapse into outdated modes of thinking and dreaming, wholly unfit for the realities of globalization, flexible accumulation, informatics, downsizing, and economic decline.

PS5 - Perception and Experience in the Italian Garden, 1500–1750
Tracy Ehrlich, Cooper Hewitt Museum, and Katherine Bentz, Saint Anselm College, *Co-Chairs*

The Draftsman in the Gardens of Rome : The Intimate View

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The figure of the draftsman sitting quietly in a corner of a drawing or a print will doubtless be familiar to students of early modern gardens. The presence of the artist sketching is a reminder that gardens were a privileged site for artists wishing to study antique statuary, magnificent trees or beautiful vistas. Yet it also functioned, as in any topographical view, as a rhetorical device attesting both to the 'truthfulness' of the garden's image and to the importance of the creative process of disegno. However, study drawings and sketches made by artists on site are seldom used by historians of gardens. Their impressionistic quality and the fact that they rarely give precise topographical information might account for this lack of interest.

What can garden historians learn from studying drawings and sketches of gardens? By looking simultaneously at the figure of the draftsman and at the corpus of surviving drawings made in Roman gardens during the sixteenth and seventeenth centuries, this paper examines some of the ways in which artists were behaving, looking and moving in the gardens of early modern Rome. Casual views, close details, and loose sketches show that artists were not primarily interested in a general view of the garden, as immortalized in the prints by Dupérac or Falda, but rather in its more intimate details. These details shaped their vision of the landscape and history of Rome, and played a major role in their later works of art.

Green Architecture at the Villa Giulia: The Pergola as Leitmotiv

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Bartolomeo Ammanati's letter to Marco Mantova Benavides (May 2, 1555) is a valuable verbal description of the Villa Giulia (1550-1555) by an architect and sculptor, active in Rome at the time, addressed to a jurist and artistic patron in Padua. Alongside the travel diary (1574-1578) of Nicolas Audebert, which describes a visit to the Villa d'Este at Tivoli (1550-1572), and the travel account (1578) of Fabio Arditio, which likewise relates a tour of the Villa Farnese at Caprarola (1557-1581), Ammanati's letter is noteworthy for its mention of the pergola, a central design feature that played an important role in the experience of cinquecento villa gardens. Documented in the papal accounts and recorded in contemporary maps, the pergola at the Villa Giulia was a monumental structure 178 meters long, made of carpentry and covered with vegetation, connecting the Tiber landing point to the Fontana pubblica. Not only a covered walkway constructed of light, diaphanous, and translucent materials offering an agreeable shade, it also served as a ceremonial approach and a prelude to the villa experience. It provided a powerful vista towards the villa building anticipating the painted pergola in the semicircular portico. The trellis roof of the loggia on the east side of the sunken nymphaeum, recorded in a print by Hieronymus Cock, resonated with the two pergolas encountered earlier. Maximizing the sensation of nature, the pergola as a leitmotiv played a key role in enhancing a sensuous villa experience, creating a series of semi-interior spaces with a variety of visual, aural, olfactory, and tactile stimuli. The reinterpretation of this form and concept of antique origin in cinquecento villa gardens reveals an interest in a coordinated perception of nature. The combination of real and fictive pergolas with similar intended effects is also observed at the Villa d'Este and the Villa Farnese.

PS5 - Perception and Experience in the Italian Garden, 1500–1750
Tracy Ehrlich, Cooper Hewitt Museum, and Katherine Bentz, Saint Anselm College, *Co-Chairs*

On Monsters and Marvels: Hybridity and the Early Modern Garden

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This paper proposes that early modern medical, teratological and legal texts provide an important though overlooked source for the reconstruction of contemporary attitudes toward the representation of hybridity in garden design.

Hybrid and composite figures appear in most major Italian gardens of the Renaissance. In the past they have been interpreted as expressions of artistic license (*fantasia*), the inventiveness and variety of nature, and as allusions to Classical sources such as Ovid's *Metamorphoses*. Yet hybrids feature in other early modern discourses besides those of art, literature and mythology. In his *Des Monstres et Prodiges* (1573), for example, the French physician Ambroise Paré observed that: 'Many animal forms are likewise created in women's wombs...such as frogs, toads, snakes, lizards, and harpies.' For Paré the harpy was a real phenomenon, not an exclusively mythical figure.

This paper suggests that the 'period eye' of the early modern garden visitor would have been informed and influenced by ideas of this kind. If, as Michael Baxandall argued several decades ago, our understanding of Renaissance painting necessitates the reconstruction of the conditions of spectatorship, which were formed by a host of extraneous activities, practices and experiences-from barrel gauging to dancing-then a reception history of the Renaissance garden should similarly attempt to incorporate the potential interpretative equipment and experience of the historical beholder. The imaginative world of Ovid and others was self-evidently evoked in early modern garden design and experience, but so too, arguably, was the 'juridico-biological domain', as Michel Foucault called it, of the lawyers and the physicians.

PS5 - Perception and Experience in the Italian Garden, 1500–1750
Tracy Ehrlich, Cooper Hewitt Museum, and Katherine Bentz, Saint Anselm College, *Co-Chairs*

Between Nature and Artifice: Experience in Early Modern Italian Gardens

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Italian gardens and parks have always been a source of pride for their owners, but the way in which this pride was shared with both local and foreign visitors changed during the long span of the early modern period. The documented wide range of garden experiences reflects the cultural preferences of the visitors and the changing role of the aristocracy within the social fabric of Italy.

Sixteenth-century French accounts demonstrate a significant attention toward gardens stocked with live animals, such as the barchi of the Visconti at Pavia, Caterina Cornaro at Asolo, and the hunting park of the Palazzo del Te in Mantua. Visiting these gardens was often an occasion to participate in or witness hunting expeditions. Because venery required both ownership of land and the possession of legal privileges, the sites on which it occurred were a source of pride, for they symbolized wealth and social status.

Toward the end of the sixteenth century, European scientific developments produced a change in the interests and occupations of aristocratic gardenists, reflected in the choice of sites of many Englishman embarking on the grand tour. In his travel diary Edmund Warcupp described the variety of experiences that could satisfy the many Englishmen visiting the "pontifical Vineyards" in the 1650s. The estates of the clergy in the surroundings of Rome were among the most sought after by foreigners on the grand tour. One reason for their appeal was the presence of ingenious mechanical artifices that surprised and delighted the viewer with their sudden appearance. The experiences enjoyed in these gardens were carefully staged and constructed to stimulate reactions markedly different from a century earlier. These changes were a consequence of the loss of interest toward such landscape types as the barchi visited previously that were now either forgotten or adapted to new uses.

Tracy Ehrlich, Cooper Hewitt Museum, and Katherine Bentz, Saint Anselm College, *Co-Chairs*

From a Fountaineer's Perspective: G. A. Nigrone on Gardens and Fountains

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Sixteenth-century gardens and their various features were generally aimed at a set response, but their experience by their owners and visitors clearly differed from that of architects, gardeners, engineers, and workmen. What happened, however, when a technician - specifically, a fountaineer - was invited to a private garden to offer his professional services? Would he see this site strictly in terms of his immediate tasks or also pay attention to its design and decoration? What would he be likely to notice and what would he ignore? How would he then try to articulate and apply this new experience, thereby translating it into an artistic process?

The mental outlook of sixteenth-century Italian fountaineers is very poorly documented. An important exception in this respect is a two-volume manuscript by the Neapolitan Giovanni Antonio Nigrone (active 1585-1609) in the Biblioteca Nazionale in Naples. It includes, apart from detailed theoretical discussions, over 400 colored and annotated drawings that represent various fountains and hydraulic machinery. As a fountaineer, Nigrone enjoyed privileged access to many Neapolitan gardens. Importantly, he recorded some of their contents in his own projects, using his manuscript as a pattern-book of fountain forms, subjects, and decorative motifs. For this reason, Nigrone's drawings, while offering a unique insight into the work methods and practice of sixteenth-century fountaineers, also reveal the nature of their garden experience.

The purpose of this paper is to reconstruct Nigrone's response to the gardens he visited by comparing their descriptions to the evidence of his drawings. Which features of their design did he specifically look out for and what impact did this knowledge have on his work? What aspects of this experience did he share with other viewers and what was peculiar to him? What do his drawings tell us about the design, decoration, and meaning of sixteenth-century fountains?

PS6 - Shifting the Historiography of the Near East: Re-Interpreting the Past
Hooman Koliji, University of Maryland, and Mohammad Gharipour, Morgan State University, *Co-Chairs*

Sketch, Dig, Gauge: Archaeology & the Construction of Ottoman Rail

Peter Christensen
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Archaeological, industrial and political practice in the Near East were conflated nowhere more vividly than in the German Empire's penetrative and indispensable role in the construction of the Ottoman Empire's railway network in its last fifty years of fragile existence. Comprising the legendary Hejaz and Berlin-Baghdad railways, this network was orchestrated by a constellation of generalist orientalists whose professional roles oscillated easily between financier, engineer, archaeologist and diplomat and whose practice made the construction of an integral piece of Ottoman infrastructure consonant with the unconstructing and departure of myriad archaeological and artistic treasures including the Pergamon Altar, the Mshatta Façade, the Aleppo Room and Tell Halaf.

This paper will examine key but relatively underexamined figures over the course of this half-century of German intervention in the Ottoman Empire including Wilhelm von Pressel, Heinrich August Meißner Pasha, Max von Oppenheim and Georg Schumacher and the process in which these objects came to be understood not only as "products" of ancient or not so ancient Islamic cultures, but also the product of German enterprise. Using an extensive and diverse array of primary sources including maps, journals, photo albums and correspondence from German, Turkish, Austrian and British archives, the paper will make use of relevant sources relating the exploration, excavation, study and transport of Ottoman archaeological and artistic treasures that have not been used in the traditional art historical canon and remain suspended from the record, even when they exist in Western archives. These sources illuminate how the planning, construction and labor of the railway related inextricably to the acquisitive interests of German cultural entities and individuals, and how this interdependency more generally shaped both German self- and colonial identity in comparison to other European powers intervening in the Near East.

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Hooman Koliji, University of Maryland, and Mohammad Gharipour, Morgan State University, *Co-Chairs*

Ottoman Historiography through its Orphaned Primary Sources

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Pre-modern texts on art and architecture often take a circuitous path from the author's creative pen to the editor's critical edition. Over the past two decades, numerous long-unavailable primary sources, Western and non-Western, have been prolifically studied and published in the form of translations and critical editions. Despite this exciting trend, however, Ottoman primary sources continue to receive curiously imbalanced scholarly attention: with relatively few primary sources available in translation to them, non-readers of Ottoman all too often must rely on Persian and Arabic sources, leaving out the crucial Ottoman perspective. Focusing on two critical editions on the lives and works of Ottoman architects (Risale-yi Mimariyye by Howard Crane and Sinan's Autobiographies: Five Sixteenth-Century Texts by Howard Crane and Esra Akin), and integrating the unique commentaries of sixteenth-century Ottoman historian and intellectual Mustafa Ali on the relationship between artists, artisans, and their patrons (Epic Deeds of Artists by Esra Akin), this paper will address the case of orphaned Ottoman primary sources in relation to the problems of the larger field of Near East studies. The paper will center on three main questions: In re-contextualizing the lives and works of past architects, what obstacles do problems of language, literary style, and issues of authorial intent present to the modern researcher? How can we interpret and integrate primary sources into our historical analyses without turning textual criticism into an autonomous field of expression? And finally, how do shifting ideological trends in academia and the conditions of the art market limit researchers' focus of study to certain geographic areas and periods, and govern the use of the primary sources as indispensable vehicles for re-contextualizing Turkish architectural past?

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Hooman Koliji, University of Maryland, and Mohammad Gharipour, Morgan State University, *Co-Chairs*

Ornament and Interpretation: "Geometry Made Manifest" in 11th-12th Century Iran

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The interpretation of ornament on the Iranian plateau in the 11th and 12th centuries has undergone profound reassessment within the study of Islamic architectural history during the past one hundred and fifty years. Four tomb towers (1067-1197CE) serve as focal points for considering cultural expressions in fired brick and glazed ceramics, offering a new interpretation of their meaning as geometry made manifest.

Scholarship on the Islamic architecture of Iran in the twentieth century has often reflected Western prejudices, including the notion that geometric patterns are abstract, repetitive, and non-representational, and therefore bear no meaning. In contrast, the Western tradition more often derives meaning from figural representation and pictorial narrative. Framing the interpretation of ornament as ornamental and decorative is a discourse that has precluded cultural understanding of geometric patterns within original cultural contexts. Within the fields of art and architectural history, discourse has furthermore tended to treat Qur'anic inscriptions on monuments as normative, formulaic, and standardized. From the descriptive documentation of architectural form, to the identification of chapter and verse, and the assignment of absolute dates, traditional paradigms have sought to situate each monument in terms of patronage and local historical context. At the same time, the mass of raw data offers great potential for reexamination. Renewed exploration of archives, historical photographs, and textual sources offers many possibilities that may lead us towards new paradigms of interpretation.

This paper, focusing on the monuments of Kharraqan and Maragha, explores the meaning of architectural forms and ornament within an integrated cultural matrix that found expression not only in the arts and architecture, but also in mathematical treatises, Qur'anic commentary, poetry, logic, and the study of poetics. This rich and dynamic matrix characterized the cultural productivity of Seljuk and pre-Mongol Iran, including architectural monuments, and it persisted in the following centuries.

PS6 - Shifting the Historiography of the Near East: Re-Interpreting the Past
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Reflections on Persianate Civitas in Near Eastern Historiography

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Within the purview of established scholarship on the Near East, particularly Eastern Iran and Central Asia, the urban artifact has received little serious attention. In 1940, the archeologist Erich F. Schmidt produced his memorable publication entitled Flights over Ancient Cities of Iran. Besides an exemplar of beautiful images of unexplored landscapes, this was the first serious urban analysis of urban morphologies of Persian cities. Given its superlative contribution to our current understanding of urbanism in the Near Eastern region broadly defined, this paper proposes that Schmidt's work was built upon three important medieval texts suggesting frameworks that described, compared and delineated qualities of prevalent urbanities. Their deep readings are therefore imperative towards gaining insights into urban processes that pervaded the medieval Near East. The first was the work of al-Muqaddasi (945-1005 CE), whose encyclopedic compendium - the Ahsan at-Taqasim fi Ma`rifat il-Aqalim - permanently ensured his place in history. The second was al-Tabari's (838-923 CE) impressive Tarikh al-Rusul wa al-Muluk or Tarikh al-Tabari documenting the movements of Persian armies along the Oxus River/Amu Darya, while imparting great significance to these armies as agents of urban transformation. The third text was al-Narshakhi's (899-959CE) Tarikh-i Bukhara - the history of Mawarrahanr's most prosperous city. If the Braudelian or global view of medieval Dar-al-Islam and its diverse regions was one end of the intellectual spectrum for al-Muqaddasi, this was extended by al-Tabari's engaging travelogue on the Arab hordes, culminating in 'thick descriptions' of place and time, encapsulated within the Bukharan urbanscape recreated by al-Narshakhi. In effect, if studies on the Near Eastern past have to come to terms with the present and future, and if the true nature of Persianate Civitas has to be revealed as unique phenomena, it is timely that we engage these medieval voices in re-mapping its urbanities.

PS7 - Framed Views
Keith Eggener, University of Missouri, *Chair*

Frank Lloyd Wright's Taliesin: the Convergence of Cinema and Architecture

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Wright's prospectus for Taliesin (1932) included cinema as a discreet area of study alongside architecture, design, theater, and music, perhaps the first architectural institution of its kind to valorize film. By analyzing the Fellowship's columns published in several Wisconsin newspapers in 1930s, some of which were written by Wright, the architect's "dissertations" on selected films, and the correspondence of apprentice Eugene Masselink, who often chose Taliesin's films, I aim to clarify the role of cinema in the school's mission and Wright's oeuvre, an area of inquiry absent from both architectural and film history.

As part of the Playhouse's public programs which commenced in 1933, a practice later extended to Taliesin West, Wright and his apprentices delivered weekly presentations on the "beauty and reality" of American and international cinema. Taliesin's aim was to feature the best, award-winning films from the Soviet Union, France, England, Germany, the United States, and Japan; the development of a comparative framework for the discussion of national cinemas; a consideration of experimental and abstract film, and focused study on such directors as Eisenstein, Clair, Sturges, and Ford. This paper will not only situate Taliesin's film program in the larger context of its educational mission, but more importantly, explain Wright's belief that film's form and content was consonant with architecture's. I will also consider how cinema's history, in turn, was imbued with Wright's architectural vision, both in the adoption of his stylistic principles and the appropriation of his buildings which often accrued star power over a series of films (e.g. Ennis House). One of the most telling examples of Wright's cinematic legacy is demonstrated by Taliesin apprentice and famed Hollywood director Nicholas Ray, who credited Wright for his own architectonic viewpoint, use of buildings as thematic elements, and preference for horizontality, seen especially in his CinemaScope productions.

PS7 - Framed Views
Keith Eggener, University of Missouri, *Chair*

American Haunts: Walker Evans' Vernacular Architecture Photographs

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Depression-era America saw a resurgence of interest in the ways in which American vernacular gothic and Greek Revival architecture embodied notions of nationalism, regionalism, and agrarian identities. My paper will investigate this counter-strain of modernism in American art and architecture of the 1930s, and focus on Walker Evans's first exhibition at the Museum of Modern Art: Walker Evans: Photographs of Nineteenth-Century Houses (1933). Many of Evans's photographs displayed at MoMA were examples of American vernacular gothic style architecture in regional New England. Rather than celebrating modernism and International Style architecture, this exhibition examined nineteenth century examples of architecture on the verge of ruin, and explored how these neglected structures represented ideals of American nationalism and identity in the wake of severe fiscal and social crisis.

Evans's work during this period engaged with a larger cultural tendency in painting, architecture, literature, and photography that explored the idea of America's "usable past" during the onslaught of the Great Depression. The carpenter gothic style house became an iconic symbol of an ideological position that worked against notions of European modernism. The most obvious example of this in painting was Grant Wood's American Gothic (1930), but the imagery extended into Evans's photographs as well as the literary works of American authors such as William Faulkner and John Steinbeck. My paper will examine the emergence of this tendency towards the American gothic and engage with ideas of the architectural uncanny, as posited by the architectural theorist Anthony Vidler. In my presentation I investigate intersections of literature, photography, and architecture; closely analyzing how Evans's photographs engaged with metaphors of decay, ruin, and the uncanny.
This presentation will examine photographs of nineteenth century vernacular houses in New England, and will focus on how this type of architecture became a cultural symbol and icon during the 1930s.

PS7 - Framed Views

Keith Eggener, University of Missouri, *Chair*

Fictive Vistas: Frank Carr's Turn-of-the-Century Window Dressing

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In 1908 the inhabitants of Jersey City lived closer to Manhattan than ever. The newly-opened Hudson River tunnel spilled hoards of Jerseyans right into New York's most famous shopping districts, up 6th Avenue and towards 23rd Street. But while travelers from Jersey City might have been prepared to take in the adventures offered by the large metropolis, they were not ready yet for the visual spectacle created especially for them by the large corporate enterprises that were Manhattan's shopping emporia. All along the recently-built subway stations, stores such as Siegel-Cooper Co., Simpson-Crawford Co., or James McCreery & Co. had inaugurated large windows for the display of merchandize, taking advantage of the underground transport thoroughfares to extend their window space. The Fourteenth Street Store had a full block of windows on the subway, while Siegel-Cooper Co. had seven good-sized subway windows that stretched from the 19th Street to the 18th.

This paper focuses on relationship between architecture, nature, and the city in turn-of-the-century America through the work of the commercial window designer Frank L. Carr, author of "The Wide-Awake Window Dresser" (1894) and chief decorator of the "Dry Goods Economist." Rather than crowded exhibits of symmetrically-arranged heaps of small-scale merchandise like gloves, handkerchiefs, and umbrellas, Carr proposed three-dimensional (often populated) designs. I argue that distinctions between indoor and outdoor, real and imaginary, and over-ground and underground space, as well as architectural shell and interior décor were completely blurred once windows introduced stage-like fictive worlds as part of the urban landscape. The commercial architecture and design shaped by fake gates, fictive fences, imaginary walls, make-believe mountains, valleys, waves, and sand, as well as real or artificial plants added to the cheer of a gloomy subway ride, increased the fluidity of urban life, and redefined the spaces of the modern metropolis.

PS7 - Framed Views
Keith Eggener, University of Missouri, *Chair*

The 'Photographic Unconscious' of the Berliner Bild-Bericht prints.

Catalina Mejia Moreno
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Mies van der Rohe's German Pavilion for the 1929 Barcelona International Exhibition is recognised as one of the major achievements of modern architecture. Dismantled in 1930, its remaining photographs were eagerly consumed. The most important of them are the Berliner Bild-Bericht master prints. These prints, intentionally altered and corrected, are the most significant and immutable document of the 1929 building on which the majority of architectural historians have based their interpretations and that have given this building its emblematic status.

As part of my research I am investigating the role of experience in architectural history and criticism and its writing based only on a building's photographs. This paper explores how this method, when applied to the German Pavilion leads, in the first place, to a certain ideological limitation of its history, and in second place, to the construction of an ideological discourse around modern architecture.

Ideology thought in the Marxian sense of 'false consciousness' tends to imply that there could be a 'true or undistorted consciousness' or absolutely authentic representation. With this in mind, I will draw upon the 'Political Unconscious' proposed by Frederic Jameson and more specifically, the 'Optical Unconscious' addressed by Rosalind Krauss but firstly described by Walter Benjamin as the new realm of experience accessible by photography, and analogous to what in psychoanalysis constituted an access to the psychic unconscious.

In this sense, The 'Photographic Unconscious' will deal with the alterations and technical processes that are effaced by the apparent immediacy of the photographs. By accessing it I aim to revise some of the critical histories of Mies' building and show its relevance for the construction of one of the more veiled ideological discourses of modern architecture. As Jameson pointed out, the criticism of buildings tend to be conflated with the criticism of ideologies of such buildings.

PS8 - An Architect By Any Other Name: (Re)Contexutalizing "Architects"
Lisa Landrum, University of Manitoba, *Chair*

Francesco di Giorgio and the Emergence of the Renaissance Architect

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In fifteenth-century Italy, the role of the architect was in a state of flux. Unlike painting and sculpture, architecture had no established system of apprenticeship and the title of architect had no clear definition. Depending on context, the engineer, carpenter, patron, or building administrator might be considered the building's architect. Recognizing the need to establish an architectural profession, numerous scholars, artists and antiquarians developed new theories defining the modern architect. The *Trattato di Architettura* of Francesco di Giorgio (1439 – 1501) was among of the most progressive and influential of these treatises.

Written in Italian, the fully illustrated *Trattato di Architettura* was composed as a guide for the aspiring architect. According to Francesco, the architect had to be proficient in science and the humanities, trained in construction, skilled in *disegno*, and gifted with the powers of invention. Although guided by theory, the architect worked on-site and was intimately involved with the technical details of his design. Francesco's vision for the modern architect stood in contrast to that proposed by Leon Battista Alberti in his *De re aedifactoria* (c. 1450). The Albertian architect was a learned man of noble stature. He conceived and designed the entirely of the building, but remained at arms-length from the construction site.

In the history of Renaissance architecture, Alberti's conception of the architect has overshadowed that prescribed by Francesco di Giorgio. But among the practicing architects of the fifteenth- and sixteenth-centuries, Alberti's Latin tract was of little use. Rather, it was Francesco's treatise that was copied by the hundreds and widely disseminated in varying forms. Francesco's *Trattato* found resonance with its readers, and in providing a flexible theoretical framework, the treatise came to define the role of many working architects who used the text and applied its principles.

PS8 - An Architect By Any Other Name: (Re)Contexutalizing "Architects"
Lisa Landrum, University of Manitoba, *Chair*

Architecture or Environmental Design? The Postwar Debate

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In 1953 the College of Architecture and the Departments of City and Regional Planning and Landscape Architecture at the University of California, Berkeley agreed to unite and form a new academic institution. The new college was established, however, only after six years of sustained controversy over its *name.* While some architects insisted that "architecture" must be part of the identification of the new institution others argued that the title should represent the interdisciplinary collaboration between designers and planners and suggested environmental design. In this debate the term "architect" retained the association with the notion of architecture as the "mother of the arts," while "environmental designer" signified a "modern" – i.e. technical and scientific – approach. In the American postwar research university, of which Berkeley was a prime example, the second group prevailed and the college is still known as the College of Environmental Design (CED).

Faculty members at Berkeley were not alone in using the term environmental designer for its scientific connotations. In the 1950's and 60's the term referred to a wide range of activities, from technically engineering human comfort to "user-responsive" design, an approach that relied on collaboration between architects and social scientists. Serge Chermayeff, for example, introduced students at the Harvard to aspects of this approach in the early 1950's. In 1967 the authors of the AIA report on architecture education (known as the *Princeton Report)* used the term exclusively. The postwar debate is not only a parallel but also a precursor to the present discussions over the title architect and its meaning. This paper will examine the context in which this debate arose, specifically the postwar celebration of science and technology, and the applicability of the postwar distinctions to the current debate.

PS8 - An Architect By Any Other Name: (Re)Contexutalizing "Architects"
Lisa Landrum, University of Manitoba, *Chair*

Jean-Baptiste Colbert and the Invention of the Modern Architect

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When Jean-Baptiste Colbert assumed the role of Superintendent of the King's Buildings, he aborted the work being carried out on the Louvre by architect Louis Le Vau, and then established an open competition for fresh ideas. One scheme arrived from the world's most famous architect, Gianlorenzo Bernini, who was invited to Paris to continue his work. But while Bernini worked, Colbert was quietly consulting with his petit conseil, a committee of confidantes consisting of architect Le Vau, painter Charles Le Brun, and Parisian physician Claude Perrault.

After Bernini's schemes were rejected, the conseil was given the task to distill the best ideas from all previous schemes and collaborate on a group design. Convinced that his committee had considered all possibilities and had systematically arrived at an optimum scheme, Colbert saw no need for additional architectural genius -- only management skills and reasonable technical competence. Releasing Bernini, he gave the project to the physician, who in turn consulted with a master stonemason, Pierre Bréau, for technical expertise. Similar events can be seen taking place concurrently at the Paris Observatory project, where Perrault likely simplified and 'theoretized' the initial design drawings made by astronomer Adrien Auzout, and again collaborated with Bréau for the technical drawings.

What is striking here is the familiarity of this process with a contemporary architectural practice, and the routine division of skills and expertise in pursuit of the optimum variation. This essay explores the possibility that Colbert was experimenting with Francis Bacon's New Atlantis, and Bacon's vision of a 'House of Solomon.' Did posing architecture problems to a collection of men of "generosity and enlightenment, dignity and splendour, piety and public spirit," make more sense to Colbert than relying upon unjustifiable scholasticism of the traditional "genius-architect"? By promoting his enlightened connoisseurs, did Colbert invent the modern architect?

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Lisa Landrum, University of Manitoba, *Chair*

Draftsman, Geometer, Worldmaker: Architect of the Islamic World

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Words signifying "architect" carried multitude connotations in the medieval Islamic world. With the establishment of the first scholarly institute, House of Wisdom, in Baghdad of the 10th century, architects became intermediaries between mathematicians and masons. *Muhandis* (Arabic), a person who knows the use of geometry, and *Mihraz* (Persian geometer) defined of the work of the architect. Astronomer and mathematician al-Isfizari (d.1123) viewing the science of geometry as foundation that "architects and bricklayers had to follow," emphasized this intermediary capacity.

The architect-geometer, hearkening Ikhwan al-Safa's (10th century) interpretations of Pythagoras, also became entitled to discerning cosmic order. Mediating between the invisible ideality and tangible reality, the architect (*muhandis*) was in act of revealing celestial secrecies by means of geometrical representations. The 12th century Ottoman term *Mimar* (adopted from Arabic) as draftsman alluded to such visualizing and demonstrative role.

Later and prevalent use of Arabic term *Me'mar*, however, contextualized the architect's magical work with geographical and societal bounds, an act of conceiving built environments for people of arid lands. *Me'mar* shares semantic root with *omran* meaning brining life and water to a place. Ibn Khaldun (1332–1406) mentioned of *ilm al-omran* (lit. science of the society) and associated *omran* with understanding the humanity and life. Both of these terms are derived from the root *a.m.r* indicating prolonging life, or to live a long life. *Me'mar,* an adjective, conveys a person who endeavors to bring a long life to a place.

This paper investigates multifaceted role and identity of the architect under cultural and geographic horizons of the Islamic architectural tradition. Extant primary treatises, inscriptions, and critical literary suggest meaning-in-range for the architect: creator who conceived social-ecological world, geometrician who made visible the invisible, and draftsman who demonstrated drawings all at the same time.

PS8 - An Architect By Any Other Name: (Re)Contexutalizing "Architects"
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An Ottoman Ode to a Joy Giver Architect: Here, There, Everywhere

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Reading Cafer Efendi's unique book on architecture (Risale-i Mimariyye) written for the Ottoman chief architect Mehmed Agha in 1614, one would be perplexed by the roles ascribed under his name; gardener, musician, craftsman, gatekeeper, governor, spy, geometer, water inspector, and chief architect. Yet, each title can be connected to Cafer's desire to underscore ethical and poetic connotations of an architect's thinking and making for order. This is most evident in Cafer's definition of the word, architect, mimar in Turkish, which indicates a person making a place joyful by cultivating lands. The key to grasp what he understood as joyful, however, resides in odes written to tribute the architect's various skills and virtues. It is in his couplets that might we find each role's link to architectural deeds that were conducive for a society's safa, meaning both pleasure and purification, as his other title, a book on pleasure indicates. In his first ode, Cafer conveys Mehmed Agha's dexterity as a courageous governor and a skilled master. The second ode concerns his gentle nature as was evident through his piousness and charity. The third ode acclaims his becoming the architect of the most sacred places. This paper will explore the various roles of an Ottoman architect in the early modern period with a potential to open a common ground to understand the architect's role in a cross-cultural context, which still remains an obscure subject since Kostof's initial attempts. It is inconceivable to assume a similar role now in architecture, yet in view of Mehmed Agha's lines, 'O, Cafer Efendi, can you not see how all works burdened on me' we might reconsider the burdens on the field of architecture for a reassessment of its limits and overtures through understanding how architects acted without disciplinary boundaries in history, though under great pressure.

PS9 - The Idea and Building of a Town in the Early Modern Spanish World
Paul Niell, Florida State University, and Luis J. Gordo-Peláez, University of Texas at Austin, *Co-Chairs*

The Idea of Tihó-Mérida: The Maya Colonization Mérida

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The building of Spanish Mérida over Maya Tihó was a tedious, centuries long process. As such Mérida existed in the colonial era as a city between cultures, with architectural references and spatial organizations rooted in both Spanish and Maya traditions. The retention of Maya architectural patterns amongst the Spanish colonial buildings is significant as Tihó and Mérida existed simultaneously as neither fully Maya nor Spanish.

The city's hybrid identity, including its architectural features, is documented in many Maya and Spanish texts. In the *Chilam Balam of Chumayel*, for example, the building of Mérida's cathedral, its spatiality, and its Pre-Columbian foundations are described in Maya terms and from Maya perspectives. Such references are informative as they allow for a consideration of how the Maya understood Mérida in relation to their Iberian contemporaries.

In this paper, I address the cultural multivalency of Tihó-Mérida to consider how the Maya understood and engaged with Yucatán's new cultural capital. I suggest the Maya thoughtfully navigated Tihó-Mérida's multiculturalism to substantiate their social standing in the colony. I explore these ideas by examining various forms of data including texts and images. When combined with modern research, it is possible to chart the deliberate strategies the Maya used to secure their political and social standing during times of social unrest. With purposeful references to and representations of Tihó-Mérida, these texts are locations where indigenous agency is enacted, revealing the role of the Maya in the formation of Yucatán's society.

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Urban Planning in Sixteenth-Century Castile: The Founding of New Towns

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The Crown of Castile promoted different projects of repopulation and foundation of new towns, as one of its priorities in the old frontier areas after the end of the war against the Kingdom of Granada. These projects increased from the reign of the Catholic Kings until the governments of Queen Juana and her son, Emperor Charles V (1517-1556). My objective is in analyzing this question paying special attention to the process of founding new towns during the government of the latter monarch, when similar programs were already underway in the Americas.

In the Iberian Peninsula, these plans, except for the repopulation of Vera, in the South Mediterranean coast, took place in the Kingdom of Jaén, in the old border between the Kingdoms of Castile and Granada. A complex project of founding four new towns took place from 1537 to 1539.

I study not only the existence of a plan or a defined ideology for the government or administration of these new towns in the metropoli, but also their urbanization, for example, through the analysis of their "books of foundation". This type of document became their legal codes as well as a graphic example of the royal principles of founding new urban areas.

These books not only treat information about the building lots and questions in addition to it (description of the municipal boundary, arrival of new inhabitants, inhabitants' jobs, references about their towns of origin, etc), but also information about the long process of foundation or references about their ideal urban designs. In this sense, I study if these ideal codes managed the development of these new towns or if they only were some ideal programs, whose final result was far from the original project.

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Vitruvian Urbanism in 18th-Century Spain

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The Real Academia de Bellas Artes de San Fernando formally opened in Madrid on June 13, 1752 at the Real Casa de la Panadería in the Plaza Mayor. Modeled on the prestigious Academy of St. Luke's in Rome, the Spanish academy made explicit the goal of addressing the emerging problems of architectural education in 18th-century Spain, including the role of beauty in building, the appropriateness of sacred and secular building typologies, and the image of the city as a whole. To that end, a library of great authors beginning with the Spanish translation of Vitruvius' De architectura, by Miguel de Urrea (1582) made up a list of treatises (both ancient and modern) with which the students of architecture at the Academia needed to be familiar. The idea of a town, first outlined by Vitruvius in his treatise and subsequently reconsidered by several Renaissance authors, emerged as a central concern of the new Bourbon monarchs who were intent on making their mark on Spanish society and culture. Moreover, recent competition briefs at the Academy of St. Luke's stressed the design of cities and towns ex novo, making current the belief that certain building types and urban planning principles were valid sources for the invention of architectural form. The relationship between urban planning and an idealized social vision was obvious - by organizing the space society occupied, it was possible to change people's habits, as well as the larger community structure. In this sense, idealized urban plans were extremely useful symbols in early Bourbon Spain, and the impact of Vitruvian urbanism was particularly noticeable.

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Francisco Pizarro, Pedro Sancho, and the Idea of Spanish Cuzco

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The founding of towns in the early-sixteenth century Americas occurred through ritual practices, speech, and writing. Scholarship on this subject has surveyed the techniques through which those foundations occurred and has shown that there were both commonalities and variations in their execution. This paper contributes to the literature through a close and critical reading of the text produced for one such act of foundation: that of Cuzco, Peru, on 23 March 1534. Penned by Pedro Sancho, Francisco Pizarro's official secretary, the text purports to represent the words read by Sancho to the group of Spaniards who would settle there.

What is fascinating about the case of Cuzco is that the Spanish settlement was established in an environment that was already architecturally rich. Prior to the arrival of Pizarro and his cohort in the Peruvian Andes in the 1530s, Cuzco was a sacred node in the vast empire of the Inca kings. It consisted of open ceremonial spaces, halls for ritual feasting, walled compounds associated with deceased kings and their kin groups, long narrow streets and many other structures fulfilling the needs of the ceremonial center.

This existing built environment is recognized throughout the text on the foundation of Cuzco, and through its evocation in the form of speech as well as in that of ink on paper, the town of Spanish Cuzco began to take shape. This paper examines this effect and contrasts it with other cases in which sixteenth-century Spanish colonial towns were founded ex novo. It emphasizes the ways in which representation enabled the tranformation of space and, in the eyes of some, produced new urban forms even before any actual construction began.

PS10 - Modern Architecture and the Book
Julia Walker, Binghamton University, and Pepper Stetler, Miami University, *Co-Chairs*

Sigfried Giedion and the Beginnings of a Visual Literacy

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This paper aims to demonstrate that the amalgamation of optical strategies, graphic languages, and editorial approaches initiated by the twentieth century artistic vanguard triggered a visual sensitivity that would not only shake up the conception of architecture books, but also have a lasting effect on the emergence of various media in the electric information age. Starting from this assumption, I am proposing a critical examination of the publication endeavors of Swiss art historian Sigfried Giedion (1888–1968) and how they eventually influenced the work of Canadian media guru Marshall McLuhan (1911–1980). In my paper, I will discuss how Giedion's collaborations with artists, architects, and typographers helped to advance the changing character of the architecture book, reshape the practice of architectural photography, and form the basis for a broader dissemination of the principles of modern architecture. Based on archival evidence, I will propose that Giedion's publication projects—from *Bauen in Frankreich* (1928), to *Space, Time and Architecture* (1941)—are an effective translation of the Wölfflinian parallel projection into the medium of the book that not only helped to convey the historian's ideas across diverging cultural and disciplinary contexts, but also fundamentally altered the visual approach to architectural publishing. Giedion was determined to transgress the boundaries between architecture and its related fields, advocating open exchange based on design as a universal language. By looking closely at his efforts in conjunction with emerging cross-disciplinary research entities after WWII—most notably McLuhan's Explorations Group and György Kepes' Center for Advanced Visual Studies—I will trace how the graphic and organizational sensibilities that originated in the early twentieth century book culture provided the foundation for a visual literacy that would expand the acoustic-optical dimension and, with the introduction of television, provide new visual perceptions.

PS10 - Modern Architecture and the Book
Julia Walker, Binghamton University, and Pepper Stetler, Miami University, *Co-Chairs*

Compare/Contrast: Double Vision circa 1900

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Some of the most influential texts of architectural modernism in the twentieth century—Giedion's Space, Time, and Architecture, Le Corbusier's Vers une Architecture, and Rowe and Slutzky's essays on transparency, among others—juxtaposed images on opposing pages for rhetorical effect. This paper traces the history of this modernist trope to turn-of-the-century Germany, where the so-called "comparative method" acquired unprecedented epistemological and pedagogical significance. The strategy of juxtaposing images with strikingly similar formal qualities as example and counter-example emerged simultaneously in several contexts in Wilhelmine Germany: in popular books, most notably in the Kulturarbeiten series by the cultural critic Paul Schultze-Naumburg; in classes developed at newly established design schools such as the Debschitz School; and in the double-slide art historical lecture taught at universities by the likes of Heinrich Wölfflin. Although the medium of the compared image varied, those who used the comparative method shared an assumption about the kind of knowledge that the comparison produced. If Wissen, knowledge associated with conscious thought and language, had been at the heart of nineteenth-century institutions of learning in Germany, the comparative method was put to use with faith in Kennen, corporeal knowledge assumed to be the result of inferences drawn unconsciously from aesthetic sensations. For this reason, the comparative method was considered the most suitable means of training modern subjects that departed from nineteenth-century norms of subjectivity. Even the least educated subject, it was believed, could learn to make valid judgments by switching her gaze back and forth between two images. This paper traces the brief life of the comparative method in turn-of-the-century books, slides, mass-produced prints, and photographs with an eye on its long afterlife in twentieth-century modernism.

PS10 - Modern Architecture and the Book

Julia Walker, Binghamton University, and Pepper Stetler, Miami University, *Co-Chairs*

DIN 476: Books, Buildings, and the Bauentwurfslehre (1936)

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Architecture has maintained a deeply ambivalent relationship to the book since the advent of the printing press. On the one hand, the printing press called into question architecture's role as the "great book of the human race," as Victor Hugo noted. On the other hand, it also contributed to the establishment of architecture as an autonomous subject of study. The historical beginnings of architectural theory parallel the advent of mass-produced books; the concept of the "normal" or "normative" design, which was vital to the modernists of the 20th century, is intimately linked to the rise of the "normal" or "standard" sheet of paper. The international paper size known as DIN 476, developed in 1922 by the Deutsches Institut für Normung, was introduced to eliminate the cacophony of different paper sizes that existed in Germany.

In this paper, I examine how DIN 476 paved the way for the publication of one specific book, Ernst Neufert's Bauentwurfslehre (1936). Largely overlooked by architectural historians, the Bauentwurfslehre stands as one of the two most widely referenced books on architectural standards in the world today (it is currently in its 39th edition), and it is unique for how it participated in designing images of standards over the course of the 20th century. Neufert's text offers us a glimpse into the intimate ties between the New Building and the New Typography in 20th-century modernism. It highlights the importance of the medium of paper (and mass-produced books generally) for the project of standardization. Finally, it allows us to problematize the very concept of the architectural norm or standard. Standards transact in representations (they are nothing if not fantasies, albeit ones with concrete consequences); the visual languages that accompany them - that mediate the relationship between books and buildings - will be the subject of this paper.

PS10 - Modern Architecture and the Book
Julia Walker, Binghamton University, and Pepper Stetler, Miami University, *Co-Chairs*

Ethnographic Architectural History

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Within the tradition of photographically illustrated architectural books, one particular genre stands out for its oddities. The ethnographic architectural history is a particular subgenre of history book in which photographs (sometimes with supplementary graphics) are used to categorize or diagnose the cultural constitution of a population.

In such books, the visible evidence of the photograph provides the means for formal taxonomy. Formal taxonomy is then an index to something else—roughly, the ways and means of a people. Examples of this sort of publication can be found in the Wilhelmine and Weimar periods in Germany, in books like *Wohnung und Siedlung* (1927) by Paul Wolf, or Josef Gantner's *Grundformen der europaischen Stadt: Versuch eines historischen Aufbaues in Genealogien* (1928). They recur after the war in an array of publications, of which the best known may be Bernard Rudofsky's *Architecture without Architects*, linked to German books by the author's own biography. This paper examines a different set of architectural photographic ethnographies. *Wooden Houses in Europe, Houses of Northern Europe, and Houses of Southern Europe*, were all produced by the architectural photographer Yukio Futagawa in the early 1970s. The Japanese photographer's documentation of European vernacular architecture is suspended between his own past and future. Futagawa's work of the previous decade included stunning ethnographic histories of Japanese architecture, yet at this time a vast publishing empire was also growing beneath his feet: *Global Architecture.* The talk will consider Futagawa's European photographic books in relation to the extraordinary *Nihon no minka* series of the 1950s that culminated in *Roots of Japanese Architecture* (1962); it will also reflect on the transposition that occurred between Futagawa's ethnographic commitments, and his upcoming role as a shaper of global architectural commerce.

PS10 - Modern Architecture and the Book
Julia Walker, Binghamton University, and Pepper Stetler, Miami University, *Co-Chairs*

Towards a New Objectivity: Muthesius, Photography, and the English House

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At the turn of the twentieth century, the binding of photography to architectural debates in Germany was symptomatic of a larger fascination with the aesthetic potential of machine culture that had developed even before the turn of the century. The public deployment and exchange of ideas through polemical texts, propagandist journals, and touring exhibitions by founding members of the German Werkbund in the pre-war years celebrated the potential of mass production, which was publicized in part to serve larger societal aims.

Hermann Muthesius' early writings incorporated numerous specifically commissioned photographs in a polemical way to present English Aestheticism as a precursor to Modernism, reflecting his progressive approach to both practice and pedagogy. This paper examines Hermann Muthesius' use of photographs in his early publications, which extol the virtues of the English Arts and Crafts to the German market. Muthesius' early writings reflect his enthusiasm for photography as a 'pertinent' medium for instituting reform.

While the English House (1904-05) remains his best-known and most-cited work, Muthesius' reliance on photographic imagery for the discursive impact of his study has been largely overlooked. His publications from this period constitute some of the earliest examples of the systematic and directed used of photographs by any architect of the time, and they signal not only the shift in how photographs were being appropriated for publication, but specifically in the case of Muthesius' and later Werkbund rhetoric, how "objectivity" (Sachlichkeit) could designate both tectonic, visual, and cultural principles. In fact, it will be argued that Muthesius' concerns for high quality design imbued with a sense of purposefulness are in keeping with his demands for clarity and integrity in the use of photographs to propel these claims.

PS11 - Postwar Architecture and the Diplomacy of Furniture
Fredie Floré, Ghent University, and Cammie McAtee, Harvard University, *Co-Chairs*

Signifying Modernity: Knoll Furniture in Sri Lanka

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This paper discusses the appropriation of certain Knoll chairs within the domestic interiors of the Sri Lankan architect Geoffrey Bawa during the 1960s. This paper contributes to an understanding of the process through which the products of Knoll were received, appropriated and manufactured, through small-scale import substitution, in Sri Lanka during the 1960s. This paper also problematizes the routes through which American post-war modern furniture was received overseas and challenges a view that these products expressed America's political and socio-economic strengths in an unproblematic manner.

The period between 1960 and 1965 was politically, economically and culturally perhaps the most unfavourable time in Sri Lanka for the reception of American goods and ideas. The recently elected left-wing government adopted an anti-western tilt to its foreign and domestic policies. Consequently, in 1960-61, controls were imposed on foreign exchange; all luxury and many essential goods were eliminated from the country's import bill. Yet, against this background, key examples from Knoll's furniture catalogue were selectively appropriated (through the small group of architects in Geoffrey Bawa's circle) as 'signifiers of modernity'.

This paper examines the appropriation and processes of small-scale import substitution of three examples of Knoll International furniture: the 'tulip' chair, 'Butterfly' chair and 'Barcelona' chair. These objects, part of the 'ideoscape' (Appadurai) of American post-war modernity, were copied from widely circulated visual representations and manufactured in an ad hoc, low technology manner on the island. By copying from publications (as well as from a few actual models) and local, un-licenced manufacture, these objects were transformed through localized appropriation and situated in a new post-colonial, non-western context. This paper contributes a new understanding to the complex, non-linear and mobile connections between American post-war design as signifier of modernity and its place in the emerging cultural identity of a new South Asian nation-state.

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Handmade Politics: American Promotion of Italian Craft & Design

Catharine Rossi
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In 1950 Italy at Work: Her Renaissance in Design Today opened at the Brooklyn Museum. On display were over 2,500 examples of contemporary Italian craft and design alongside five room sets designed by celebrated architects. Enjoying critical and popular acclaim, Italy at Work spent the next three years travelling to eleven other museums across the USA.

Primarily American conceived, funded and organised, Italy at Work aimed to boost Italy's post-war reconstruction by presenting her wares to the American consumer. It was one of a number of American-led initiatives aimed at resuscitating Italy's post-war economy; it was preceded by the American-based, Italian-émigré run Handicraft Development Incorporated, and accompanied by an extensive retail campaign, with displays of Italian goods at branches of Macy's and other stores across the country.

Using archival and other contemporary material this paper will examine the organisation, representation and reception of the exhibition in a highly politicised context. America's assistance to Italy's craft and design industries was politically motivated; this period was overshadowed by not just by the fallout of WWII. In the climate of the Cold War, and Italy's communist leanings, America's support was framed by anti-communist propaganda. Supporting Italy's rehabilitation also made economic sense: Italy had to rely on heavy exporting while America needed trading partners to avoid Europe's economic downturn.

Italy at Work was not the only nation to exhibit in America in this period: it was followed by Design in Scandinavia and Japan Design Today. It is no coincidence that all three were of either former or potentially new enemies and that all, despite their title, prioritised craft over design. All three therefore testified not only to America's economic, industrial and political primacy, but, as this paper will argue, show how readily craft and design were appropriated for diplomatic ends in the post-war years.

PS11 - Postwar Architecture and the Diplomacy of Furniture

Fredie Floré, Ghent University, and Cammie McAtee, Harvard University, *Co-Chairs*

The Politics and Stagecraft of the Postwar American Showroom

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Asked to collaborate on the remodeling of M. Singer and Sons' New York City showroom, lighting consultant, Richard Kelly described his aim to "free the furniture and the imagination from architectural enclosure and limitation," while also establishing "a visual order of significance." The new space was to be as much art gallery as it was retail display. Here modern furniture by leading European and American designers was paired with contemporary paintings and sculpture. The dramatic lighting techniques and carefully staged groupings set within an abstracted modern architectural landscape aesthetically elevated the furniture on display, framing these pieces as significant cultural objects.

While the displays of America's World's fairs, museums, and corporate exhibitions have been widely investigated by scholars as sites of cultural production, ideological dissemination, and national identity, their commercial equivalents have been less well studied as vehicles of political or ideological propaganda. In the United States during the postwar era the leading modern furniture showrooms were primary agents in the promotion of the American "way of life" and the democratizing power of consumerism. The retail displays found in such prominent design showrooms as those of Herman Miller and Knoll, as well as smaller companies like M. Singer and Sons exhibited furniture within the context of an aestheticized consumer lifestyle. This paper will examine the use of key exhibition strategies, including electric lighting, display design, and architectural elements in the promotion of modern furniture in the postwar period. Looking closely at the work of key designers responsible for some of the better known showrooms, this study will describe the techniques and attitudes that contributed to the establishment of a culture and politics of display within America's leading furniture showrooms during the postwar era.

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Furniture in American-Scandinavian Design Diplomacy in the 1950s

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The exhibition Design in Scandinavia toured to 24 cities (21 American and 3 Canadian) from January 1954 through June 1957. Design in Scandinavia was received with enthusiasm by newspaper reporters, reviewers in professional magazines, and by the public. In most cases, the works were celebrated, not only with reference to their excellence, but also and most importantly, Scandinavian design culture was hailed as democratic and egalitarian, nor least due to its foundation in vernacular traditions. Consequently Scandinavian design was set up as a model for a American design culture.

Beginning in early 1954, a selection of contemporary American design was shown in a number of Scandinavian cities. This exhibition also attracted public interest, and reviewers and commentators published favorable accounts. However, what was found interesting by American design was its newness with regard to the use of 'industrial' materials such as plastics. The 'Americanness' of the works on display, then, was associated with the non-traditional and 'futuristic' character of forms and materials.

This story reveals an interesting asymmetric relation between American and Scandinavian influence, both in terms of commercial impact, ideological exchange and artistic performance.

The aim of this paper is to examine the American-Scandinavian design-relationships during the postwar years. Based on extensive archive studies in the US and the principal Scandinavian research archives in relation to design, the paper will address the various ways in which Scandinavian design, particularly Danish furniture design, was appropriated by Americans. The paper also aims at showing how leading Scandinavian industrial designers adapted to what they saw as a particular American style (i.e. streamlining). In Denmark, Norway and Sweden societies of industrial designers were established 1954-1957, and most of the founding members were heavily influenced by American styling and design management theories.

PS11 - Postwar Architecture and the Diplomacy of Furniture

Fredie Floré, Ghent University, and Cammie McAtee, Harvard University, *Co-Chairs*

Modernism on Vacation: The Politics of Caribbean Hotel Furniture

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When San Juan's Caribe Hilton opened in 1949, American publications consistently highlighted one fact--the modern furniture shipped from Marshall Fields to the hotel set the record as the largest peacetime air shipment to date. While these articles advanced the rhetoric of the power of the American culture of consumption in the Cold War period, the Caribe's furniture did not represent a wholesale importation of American design. In fact, the hotel's most striking furniture was that of ARKLU, a local design company that produced modern furniture sensitive to local culture and conditions, and the visibility of ARKLU furniture in the Caribe helped it gain recognition in the US. Through an examination of the Caribe and other noteworthy midcentury hotels in San Juan, Puerto Rico and Havana, Cuba, this paper illustrates the significant role furniture played in complex and often conflicting discourses surrounding Cold War and identity politics.

In the 1950s, San Juan and Havana were two of the most popular international destinations for Americans, and the new hotels built in these cities were significant displays of modern architecture and design, impressing tourists and locals alike. Design and tourism, powerful agents of "soft power," converged in these hotels to create cultural contact zones that shaped American tourists' and the local populations' attitudes about cultural identity and international and local politics. Depending on one's point of view, the modern furniture, and the modern architecture in which it was situated, was associated with various interpretations of local identity and heritage and/or of US influence or imperialism. By situating US and insular publications and documents pertaining to the furniture of these hotels within larger discourses of national identity and Cold War politics, this paper points to the way aesthetics, production, sales, and installation were components of a larger politics of modern hotel furniture.

PS12 - Transnational Architecture Practice in Africa and Asia, 1960s–1980s
Max Hirsh, ETH Zurich, and Lukasz Stanek, National Gallery of Art, *Co-Chairs*

Architecture and International Development Aid in Postcolonial Africa

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A decade after the UK and France established the CDWA and the FIDES to finance the development of their colonies, the Cold War and economic globalization triggered the maturation of international mechanisms of development aid. In order to discuss the various ways in which architects operated as agents of such institutionalized development, the paper focuses on the diverse modes of production underlying design and building processes related to school building.

As a starting point, the school building policies of two major players, UNESCO, and the European Development Fund, are studied. Their mandate is concretized through the work of three architects -Michel Kalt (FR), Jan De Bosch Kemper (NL) and Eugenio Palumbo (IT)- working with these organizations in the 1960s and 70s. While the intention is to trace how modes of architectural production were determined on an institutional scale and transferred to the third world, the paper will also attempt to appraise the autonomy in the agency of architects operating through such institutional structures. Therefore, the paper focuses e.g. on De Bosch Kemper's innovative primary school prototypes, Palumbo's Italian prefabricated secondary school buildings in the Congo, and Kalt's design for a school which combines prefabrication and local materials, built over a 1000 times in west-Africa. These projects are contrasted with more prestigious 'nation building' projects such as the University of Niamey designed by Kalt's office, allegedly echoing local building traditions, and Palumbo's entirely prefabricated National Institute of Aviation in Kinshasa.

Ultimately, the objective of this paper is to read the architecture thus produced as a resultant both of the productive forces -especially the means of production such as available materials, equipment and techniques- and the relations of production particularly in terms of the agency of several actors involved, as well as the sources of funds and the location of power.

PS12 - Transnational Architecture Practice in Africa and Asia, 1960s–1980s
Max Hirsh, ETH Zurich, and Lukasz Stanek, National Gallery of Art, *Co-Chairs*

Non-Aligned Architecture: China's Designs On/In Africa, 1955-1989

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The diplomatic expansion of the People's Republic of China into Africa following the Non-Alignment Movement's (NAM) 1955 Asian-African Conference in Bandung produced a series of transnational architectural collaborations between China's state-run architectural design and engineering institutes and a handful of Africa's newly decolonized governments. Notable examples include Guinea's Government Palace, constructed in 1967 by the Beijing Architectural Design Institute, the 1975 completion of the TAZARA "Uhuru" Railway linking Tanzania to Zambia, and Cameroon's National Cultural Center, built in Yaoundé in 1983 under the leadership of Yang Jiawen and Xu Yongji of the Northwest Design Institute.

This paper addresses these works and their ideological origins as spatio-political exercises in international relations. Framed somewhat paradoxically as physical evidence of a new international network enabled by each respective stakeholder's emergent political autonomy, Sino-African collaborative design and practice seemed to offer an alternative to preexisting infrastructural production models mired in lingering colonial power relations and the binary geopolitical dynamics of the Cold War. Analysis of the architecture and implementation processes that produced them, however, reveals a strain of international modernism both new and familiar: socialist-inspired processes of technological transference emphasizing cross-cultural cooperation inscribed with many of the same cultural anxieties marking previous foreign architectural engagements in Africa. Although these interactions remain absent from current narratives of postwar international architectural development and exchange, China's ongoing engagement with Africa underscores their broader cultural and political significance. This paper seeks to position them as a critical new vector in the study of 20th century architectural and epistemological migration.

PS12 - Transnational Architecture Practice in Africa and Asia, 1960s–1980s
Max Hirsh, ETH Zurich, and Lukasz Stanek, National Gallery of Art, *Co-Chairs*

Tefen and the Liberal Model in Israeli Architecture, 1977-85

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According to some, Israel's modern economy began in 1985: with the Stabilization Plan came the weakening of the developer country model and the institutionalization of the neo-liberal paradigm. However, if the late 1980s signal the transition into globalization, the preceding decade, announced with the 1977 political transformation and economic Liberalization Plan, harbors a rudimentary configuration in which the transactions between the US and Israel did not follow the patterns of center and periphery, but were rather a complex migration of political, cultural and economic ideas that intensified internal fractures to transform Israeli architecture.

These currents converged in the Tefen model, situated in the contested Galilee region. This project – a triad comprised of a communal settlement, a production base, and an educational-industrial compound – was initiated by liberal industrialist Stef Wertheimer as a pioneering attempt to create enabling environments for entrepreneurs, insulated from governmental structures. Wertheimer invited international planning and business experts – from James Rouse, to Moshe Safdie, to Harvard University – and infused their ideas into Tefen through the mediation of Israeli practitioners.

Curiously, Tefen's architecture, promoting a renewed sense of individualism, took a no frills approach, referred to by Wertheimer as operating "without redundancies or masquerades". As such, it echoed implicitly the neue sachlichkeit expressions of the welfare state it was supposedly antagonizing. This choice is striking when considering the dominant discourse in Israeli architecture, promoting a shift from modernist mass-construction to a situated, narrative-based architecture for people.

By contrast, the Tefen model, materialized under architects Moshe Zarhy and Harry Brand, and repeated since in Israel, Jordan, and Turkey, pursued rationalized, generic architectural expressions. Situated between governmental territorial conflicts and liberal individualism, and between external expertise and Israeli architectural knowledge, it signals a moment of clarity and a trajectory for Israeli architecture, before globalization took command.

PS12 - Transnational Architecture Practice in Africa and Asia, 1960s–1980s
Max Hirsh, ETH Zurich, and Lukasz Stanek, National Gallery of Art, *Co-Chairs*

Australian Trained Architects and the Building of Cold War Asia

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Important as they may be in the development of regional ententes, intersections between professional agency, transnational politics, and environmental and technological transformations are difficult to pin down because professionals aspire, by definition, to act autonomously. Yet, in the context of the Cold War and Australian anxiety about the fragility of democracy in its Asian region, strategic investment in the training of Asian architectural and engineering professionals was one of the more instrumental and constructive ways in which Australia became engaged in the modernisation of its Asian neighbourhood.

The Colombo Plan (CP) was a British Commonwealth scheme (ca. 1950-1980) under which bilateral aid, including a major scholarships program, could flow to developing countries in South and South-East Asia. A key factor in the sympathetic nature of this exchange was Australia's commitment to train Asian experts rather than export its own professionals to the region. As the only front-line donor country in the scheme, Australia took the lead and by the early 1980s over 40,000 future professionals from participating Asian countries had been sponsored to study in Australian universities. According to the Plan, these graduates were to build new networks of transnational understanding and exchange to integrate a region in which the unravelling of the previous colonial empires and the on-going geopolitical struggle for competing capitalist and socialist models of modernity placed Australia in an unprecedented position of insecurity, but potential new opportunity as well.

Focusing on the contrasting cases of two eminent Australian trained alumni of the CP program, the Malaysian architect Hijjas Kasturi and Liu Thai Ker of Singapore, the paper considers the built work and the transnational professional, institutional and social networks that these CP graduates constructed over their subsequent careers, and through which they became powerful agents of modernity and nation-builders in their own right.

PS12 - Transnational Architecture Practice in Africa and Asia, 1960s–1980s
Max Hirsh, ETH Zurich, and Lukasz Stanek, National Gallery of Art, *Co-Chairs*

Architectural Expertise and Transnational Networks in Maputo, 1960-1987

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From the early 1960s through the late 1980s, changing political paradigms shaped the built environment of Mozambique. Until 1974 the Portuguese sped up the settlement of hundreds of thousands of settlers in the colony. According to the ideology of "lusotropicalismo" put forward by the colonial state, Mozambique was not a colony but an overseas province where people of any ethnic background would live as equal citizens. With technical support from several European countries and South Africa, Mozambique's major cities were largely built in these years. After independence and the adoption of a socialist type of government, new ties with Bulgaria, Tanzania, Cuba, and North Korea allowed for the realisation of urgently needed architectural projects.

Phenomena like Mozambican architect Pancho Guedes' workshops in independent Nigeria or the influence of Brazilian architecture on the Portuguese colonies in the 1960s have been highlighted over the last years. Nevertheless, Mozambiques changing geopolitical embedding in transnational professional networks and its influence on the introduction of building technologies, urban policies and architectural styles has been ignored.

Taking the case of residential architecture I want to ask how this coined genuine architectural topoi on the ground. I will illustrate this using previously unexplored archive materials documenting debates around three different projects: The transformation of the architectural firm Atelier 121 into a state-run enterprise staffed by Bulgarian experts exemplifies the states growing influence on the building sector. The early 1970s cooperative housing scheme *COOP*, inspired by Brazilian high-rise architecture and built with Swedish technology tested in the Belgian Congo gives insights into the desire to establish a "lusotropical" settlement. Finally, the 1980s *Bairro Residencial Universitário*, built with Eastern German prefab technology, shows the ties to new development cooperation partners and symbolises the end of a short post-colonial policy aiming at technological independence and ecological building principles.

PS13 - Contested Spaces/Reconfigured Spaces

Robert Nauman, University of Colorado, Boulder, *Chair*

Landscapes of Industrial Excess: Thick Sections As Landscape History

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The post industrial landscape is \ a powerful legacy and one much discussed by contemporary designers. The turn is to descriptions of industrial landscapes re-conceptualized as public spaces, the healing landscape as the public sphere. Elizabeth Meyer has described such places as disturbed sites. They are toxic, poisonous, and associated with the worse of industrial excesses and waste. And thus we limit access. But when we design them as public spaces we invite access. In the act of opening them, we attempt to conceal the toxins and pollution. As these sites become public parks, recreational landscapes, we are engaging them as well as places of extensive experimentation and investigation. How do these issues frame and shape ideas of access and excess? How do we as historians narrate such sites?

As explored at Gas Works Park in Seattle Washington, designed by Richard Haag and Associates, this paper seeks to re-connect the history of the making of land form with both the containment of memory and the expression of future potential of sites-in terms of access and excess. It will investigate how the public comes to understand the memories embodied in the land form and the artifacts sited throughout. It will offer a narrative of landscape history not often discussed in contemporary literature. This paper describes a thick section from the perspective of a historian of the landscape and of place- a thick section revealing levels and layers of access and excess.

Architecture, Campus Space, and the Student Movement of the 1960s

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By the end of the 1960s, the American college campus had become a turbulent stew of democratic ideals. The Civil Rights movement, anti-war sentiment, and unrest within non-academic labor unions coalesced in the Student Movement as young adults sought, by both peaceful and antagonistic means, to exercise and assert their power over campus and country. The insurgence on many college campuses remains fresh in the collective memory of society and, as such, has been posthumously examined and analyzed in multiple contexts, including psychological and social.

The effects of these widely publicized protests has been endlessly scrutinized as it pertains to campus culture but another, perhaps under-studied, aspect of campus demonstrations is the use of architecture both in the protests and, especially, in the administrative response to the turmoil. When protesters sought to make their presence and demands known they frequently employed control over campus space and buildings, and when beleaguered administrators searched for a means by which to control campus populations and prevent future unrest, the manipulation of those same spaces and buildings used by the protestors presented a solution. Building form, campus circulation, gathering spaces and public access were all revisited and, in many instances, modified to prevent large gatherings, and to help ensure the capture of potentially rowdy dissenters.

This paper will examine the effects of student activism on the college campus from an architectural and planning perspective. It will outline the progression from student organization and escalation to administration reaction on several college campuses, and contextualize the student engagement of campus buildings, as well as the response thereto, across the broader spectrum of academia.

PS13 - Contested Spaces/Reconfigured Spaces
Robert Nauman, University of Colorado, Boulder, *Chair*

Alevi Religious Architecture in the Contemporary Urban Environment

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Minority Islamic groups such as the Alevis of Turkey have often taken an inwardly focused approach towards the architectural setting for their communal religious practices. This stands in stark contrast to the tradition of external symbolism in the Muslim architecture that surrounds them. In the 500 to 700 years in which Aleviism has been practiced in what is now Turkey, Alevis have eschewed mosques and opted instead for multipurpose buildings as the setting for religious ceremonies. This approach served Alevis well, particularly during periods of persecution by the government and majority Muslim population; in rural and often remote locales, it allowed for the camouflage of religious spaces when necessary. However, an interesting shift occurred when Alevis, like many rural residents of Turkey, began to migrate towards urban centres such as Ankara and Istanbul in the latter twentieth and early twenty-first centuries. The quotidian, self-built architectural heritage of rural Alevi communities was transformed in the urban environment.

The Alevi communal ceremony, known as the cem, was often practiced in domestic spaces, as well as in cem evleri, houses of the cem. As Alevis sought to gain more rights in Republican Turkey, they formed associations, foundations and federations to educate Alevis and advocate for their religious identity and cultural heritage. A growing number of visible, purpose-built cem evleri have appeared in towns and cities, combining social services, educational resources and a permanent religious edifice under one roof.

By using site visits and interviews to elucidate case studies of contemporary Alevi buildings, this paper proposes to explore the Alevis' approach to their contemporary urban religious spaces. Urban cem evleri highlight a number of questions surrounding Alevi religious practice, including the relationship of Aleviism to other branches of Islam, and the manner in which form bridges urban-rural, sanctioned-unsanctioned, and conspicuous-concealed divides.

PS13 - Contested Spaces/Reconfigured Spaces
Robert Nauman, University of Colorado, Boulder, *Chair*

Spatializing Diference: Making an Internal Border in Elazığ (Turkey)

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Borders not only demarcate domains by monitoring flows and controlling access between them; they also mediate the constitution of social hierarchies and the performance of otherness through the layout and use of very context-specific structures they comprise. This paper examines the emergence of Elazığ, a small Eastern Anatolian town, as an internal border within the national borders of Turkey in the 1930s when Kurdish tribes in the neighboring Dersim province, who had long-standing autonomous structures of governance and ethnic and religious solidarity, challenged the state's centralizing and assimilationist policies. Anxious to consolidate its authority, the government of the newly formed and still fragile Turkish nation-state responded with overwhelming force, mounting a devastating air campaign that destroyed a third of the villages in the province. It also cordoned off Dersim, forcibly evacuating survivors to Western Turkey. Thereafter, travel beyond Elazığ into this combat zone required special military permits akin to an internal passport. Railroads, touted primarily as instruments of market integration and defense against foreign aggression, were used to ferry troops to battle and Dersimis out of their homelands. New surveillance and communication technologies—including reconnaissance flights surveying the land and tracking movements, gendarme stations equipped with searchlights for signaling across long distances—transformed the rugged terrain between Dersim and Elazığ into a highly militarized landscape. Finally, Elazığ's state-run cultural and educational establishments, which, despite their formal similarities to their counterparts elsewhere in Turkey, engendered distinctive practices of sorting, detention and public shaming, thereby reinforcing the asymmetries between the Turkish and Kurdish populations through enactment. A critical study of these military, infrastructural, and institutional structures and the functions they sustained establishes Elazığ as a liminal site revealing the limits of the Turkish state's central authority, the brittleness of its official ideology and the incoherence of its attempts to suppress Kurdish identities.

Tamara I. Sears, Yale University, *Chair*

Monumental Pride: Mayawati's Dalit Memorials in Uttar Pradesh, India

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Over the past decade, dozens of large scale architectural memorials commemorating social reformers associated with the historically oppressed "untouchable" (dalit) caste have been built throughout Uttar Pradesh, India's largest and most populous state. These memorials are commissioned by the state's Chief Minister, Mayawati, herself a dalit. The memorials' scale, lavish sculptures, and luxury building material (white marble and red sandstone) have made Mayawati the single most prolific architectural patron in India since the British Raj.

This paper argues that Mayawati's memorials possess two salient functions. First, their size; costly construction materials; and prominence establish dalit public presence and announce the community's increasing wealth and power. Second, as noted in personal correspondence with Jai Kartikar, Mayawati's chief architect, the style of the memorials redefines dalit public identity- on their own terms (or at least Mayawati's). This is accomplished through the memorials' hybrid architectural style that is rooted in two disparate historical eras. The memorials' railings and gateways are quoted from ancient South Asian Buddhist structures, such as Sanchi stupa (circa 1st c. B.C.). The memorials' building materials and overall forms are in the "Indo-Saracenic" style, which they share with several north Indian governmental buildings, most notably the Houses of Parliament in New Delhi. The Buddhist elements reference the dalits' mass public conversions to Buddhism as a means to escape the oppression of the caste system. The Indo-Saracenic, which was a colonial interpretation of the imperial Mughal style, has long been associated with government and political authority in north India. Mayawati and Kartikar, who work closely, claim to be giving the dalits communal pride by memorializing historical community members in well-established visual languages that that are comprehensible to the memorials' diverse audiences.

PS14 - Asia and Middle East

Tamara I. Sears, Yale University, *Chair*

Modernity and The Public Park In 20th- Century China

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Scholarly work on the evolution of the public park in modern China has yet to be written. This paper represents preliminary work that intends to close this literature gap; it reveals the development of this universal landscape architecture prototype during the 20th century, the period of China's modernity. It posits the nexus between China's 20th century development of the public park with its nation-building (modernization) efforts. I argue that four critical moments of transformation during the 20th century contributed significantly to the unique evolution of the public park in modern China. I explore these four major transformations on the evolution of China's public park. The very low incidence of literature on the historical development of China's public parks necessitated the review of scholarly work on 20th century China in the arts and architecture, urban history and socio-cultural development. Normative research tasks involved archival work, field research and interviews. China's 20th century was multi-dimensional; its revolutionary praxis and related transformations, various foreign influences, isolationism, famine and poverty, disruption of cultural development and decade-long closure of universities, and hyper-rapid urbanization during the last two decades of the 20th century reflects the mosaic quality of modernity. The paper concludes with some speculation on the role and meaning of the public park over the 20th century and into the 21st century, particularly with central government's expectations to add an additional 400 cities by 2020. As the first historical documentation and critical analysis of the public park in modern China, this work is preliminary, yet breaks new ground. It sets the foundation for future research, creating a bridge between the literature in China and the West and contributes to closing the gap in the literature on the history of China's modern landscape architecture.

PS14 - Asia and Middle East
Tamara I. Sears, Yale University, *Chair*

Space and Symbols : The History of The Hotel Indonesia Roundabout

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The History of Indonesian Nationalists Movement is represented through architecture and urban spaces in Jakarta. One of the most important urban spaces is the Roundabout at the Hotel Indonesia, where sits the historical 'Welcoming Statue' as a symbolic gesture at the gateway to Jakarta and encircled by important commercial buildings.

In 1960s, the Roundabout and its surrounding buildings were developed by assuming the concept of 'national building character'. Under Jakarta's modernity, this Roundabout formulated its historical trajectories, symbolizing Sukarno's anti-colonial spirit towards Third World international cooperation of the 'New Emerging Forces' and Non-Alliance Movement.

Since the 1990s the rapid development of exclusive hotels and shopping malls as well as the injection of foreign investments into the country, it provided comfort zones for Jakarta elites and also served as a capitalist symbol. Since 1998 with the occurrence of the Indonesian political reformation, this Roundabout has became a new civic space that symbolizing democratic freedom. People use it as a political stage to criticize the establishment and to express their aspirations.

In order to seek the new critical meaning of this place, we need certain mechanisms and tactics to uncover its critical territories. It becomes a representation of a multi-faceted identity, which shows a juxtaposition of social class, free market economy, and national ideology.

It raises a question about the relationship between space, politics, and identity. What kind of new nationalist identity is represented in the present Roundabout amidst the multiplicity of a layered urban fabric and the gentrification of marginal space? Do historical theories still become valid tools to review these changes? This roundabout has located its position within the dynamic spectrum of urban roles, that is, in-between democracy and acting as a symbol of capitalist identity.

PS14 - Asia and Middle East

Tamara I. Sears, Yale University, *Chair*

Before the British ASI: Architectural History in Mughal India

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This paper considers architectural history as concept and practice in nineteenth-century Mughal India, prior to the establishment of the British Archaeological Survey of India (ASI). In this period, the Mughal capital at Delhi was visualized and described in illustrated texts, ranging from Mughal historical manuscripts to textual geographies written in Persian and Urdu. Intended for both Mughal and British audiences, such works constructed the history of Delhi by rendering and mapping its monuments, describing their formal aspects, and recounting their histories and those of associated political and religious figures.

In this paper, I chart and compare the varying forms of architectural history that were practiced in Mughal India in the first half of the nineteenth century. I begin with the *'Amal-i Sālih* of 1815, one of the first Mughal manuscripts to include illustrations devoted to the representation of architecture. I argue that in portraying these buildings, the manuscript creators constructed a historical canon of Mughal architecture that consciously drew on the political achievements of the Mughal past. I situate this important manuscript in relation to a longer tradition of architectural histories that were produced locally (Sangin Beg's *Sair al-Manāzil*, or *A Tour of Sites*, 1836, and Sayyid Ahmad Khan's *Asār al- Sanādīd*, or *Vestiges of the Past*, 1847 and 1854). In grouping these narratives together and evaluating them in relation to each other, I call into question established historiographies of South Asian architectural history, which tend to locate its beginnings in the mid-nineteenth-century scholarship of British colonial agents and the activities of the Archaeological Survey of India.

PS15 - Archi-Pop
Medina Lasansky, Cornell University, *Chair*

The Palazzo Soprano, or; McMansion as Threat

Denise Costanzo
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In 1999, after a half-century spent signifying suburban American normalcy, the televised single-family home took a dramatic, timely twist. HBO's new series *The Sopranos* began each episode by delivering another Hollywood trope—the mobster—out of the Lincoln Tunnel, across New Jersey's urban landscape, and into the sweeping driveway of an elegant, meticulously landscaped French Provincial house. By conjoining a cigar-smoking, door-slamming and (the theme song insists) fully armed main character with a paradigmatic architectural symbol of American success and respectability, this opening sequence framed the show's conflicted theme: "a gangster in a McMansion."

The Soprano home was a carefully chosen façade which conveyed the family's upward mobility and its self-delusions, deliberately blurring the boundaries between their success and that of the law-abiding physician next door. The series' nine-year run also coincided with the apogee of the McMansion. This term designates a form of elite housing that is distinct from the cinematic Corleones' shadowy and inaccessible compounds, custom estates that convey privilege through isolation, and serve one client's unique demands through design. In contrast, a McMansion must exude exclusivity while addressing a mass audience through an architectural language that simultaneously expresses elite status and guarantees market exchangeability.

This category's resonance changed dramatically when the housing bubble burst in 2008, the same year *The Sopranos* ended. However, its design strategies and aims have a deeper history whose roots, like that fictional family's, lie in Italy. While the genealogy of suburban housing is typically traced to the early modern villa, the issues of wealth, power, and speculative housing raised by the McMansion are remarkably similar to those that reshaped the urban palazzo in Renaissance Florence. *The Sopranos'* recognizably upscale home encapsulates the dangerous allure of the American suburban dream, and also illustrates the inherent semiotic tensions within aspirational housing throughout the historic canon.

PS15 - Archi-Pop
Medina Lasansky, Cornell University, *Chair*

The Afterlife of the SAGE system: The Situation Room in Hollywood

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 "War is cinema and cinema is war." – Paul Virilio

The SAGE system comprised the first network of real-time processing computers, deployed by the North American Aerospace Defense Commmand in strategic locations in the U.S. in the 1950s. Jointly developed by MIT, IBM, RAND Corporation, Westinghouse and other entities, it was one of the most ambitious and costly endeavors of the post-war military-industrial complex. Connected with a vast number of radars, the operators of the SAGE system were able to track enemy bomber aircrafts on multiple screens and order their interception with the push of a button. War conflict was transformed into a televised event for select officials.

This paper examines how such a highly technological system of remote surveillance was popularized through magazines such as "Life" and educational films commissioned by the Lincoln Laboratory (MIT), NORAD and IBM. Through publically screened and archival material, I demonstrate how the mediated construction of civil safety led to the aestheticization of the "situation room" and its postulation as an enduring theme in Hollywood. Surprisingly, the contribution of SAGE was not only conceptual, but also physical: pieces of its once cutting-edge computers were deemed obsolete before their actual use and were sold to Hollywood prop houses. Their "afterlife" can be traced in more than 87 productions, from "The Time Tunnel" to "Austin Powers" and "Lost". Thus, it was not popular mediation that constructed the visual tropes of architecture, but the pressing need to communicate the SAGE system as the pinnacle of national defense. In the end, I capitalize on Marshal McLuhan's dictum that "the content of a medium is always another medium" to argue that the inherently mediatic nature of the physical space of the "situation room" can only be interpreted as both the content and container of the Cold War cinematic production.

PS15 - Archi-Pop
Medina Lasansky, Cornell University, *Chair*

Ugly America & the Shopping Mall: A Time-Life View of the 50s & 60s

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Throughout the 1950s and 1960s, popular magazines such as Henry Luce's Time and Life, as well as publications like Look, the Saturday Evening Post, and Reader's Digest, included frequent coverage of the American scene, documenting, in particular, the rapidly changing built environment of the U.S. at mid-century. In editorials, articles, photo spreads, and advertisements, these magazines charted the impact of the automobile, and the distinct building typologies it spawned, on the nation's urban and suburban landscapes. This content is extremely useful for tracking the popular dissemination of information about emerging architectural forms, from the gas station and the motel to the drive-in and the shopping mall. At the same time, this content reveals a profound ambivalence and many outright contradictions, all of which were symptomatic of a booming consumer culture. Some of this is the unintentional result of the exigencies of magazine publishing—a car advertisement juxtaposes a report on air pollution, one for a fast-food restaurant flanks a lamentation about honky-tonk and the disappearance of scenic beauty. But more striking, and significant, than these accidental ironies are the intentional ones. In some issues, photographs and commentary offer graphic critiques of sprawl, degraded roadsides, and endless commercial strips; in other issues, they celebrate the opening of shopping centers, applaud the design of an office park, and marvel at the construction of the Interstates. This paper will examine the paradoxical critical attitudes and editorial agendas of mass media outlets as represented in popular coverage of the nation's car culture and the auto-oriented architecture and landscapes it produced, and found on the pages of Time and Life. It is part of a larger project examining how architectural discourse responded to the ideals and realities of the commercial sphere and sprawl after World War II.

PS15 - Archi-Pop
Medina Lasansky, Cornell University, *Chair*

Crime Seen Investigation: Visual Villainy in Architecture and Film

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The houses of Los Angeles architect John Lautner (1911-1994) have made important appearances in over a dozen feature films—including the James Bond movie Diamonds Are Forever (1971), Body Double (1984), Less Than Zero (1987), Lethal Weapon 2 (1989), The Big Lebowski (1998), Charlie's Angels 1 & 2 (2000, 03), and A Single Man (2009). In the vast majority of these films, Lautner's houses are depicted as the lairs of villains. This is nothing new; as early as the 1920s, architect Robert Mallet-Stevens described the intimately analogous relationships between screen characters and the buildings they inhabit. Indeed, filmmakers continually use Modern architecture to imbue characters with criminal connotations. The screen villains and anti-heroes that occupy Lautner's houses, however, are unique in one respect: they are often portrayed as being guilty of distinctly ocular transgressions. Pornographers, voyeurs, racists, playboys and other "scopic criminals" seem right at home in Lautner's hedonistically ocular-centric houses.

As the product of multiple modes of original research—including in-depth interviews with architects and filmmakers, personal video and photography of Lautner's buildings, new work with the John Lautner Papers and Julius Shulman Archive at the Getty Research Institute, and close analysis of Lautner's architecture in music videos, fashion shoots, television shows, and feature films—this paper exposes a paradoxical approach to vision in the fields of architecture and film. On one hand, although both fields make crucial contributions to visual culture, architecture and film remain reluctant to sanction the seductive potentials of culturally constructed vision. Influenced by the anti-visual bias of critical theory, architecture's constant critiques of visuality seem synchronized with Hollywood's infamously conservative entertainment apparatus. On the other hand, architecture's failure to recognize the immersive visuality of "widescreen" architecture diverges from Hollywood's surprisingly astute assessments of Lautner's ocular-centric buildings and the pleasure-seeking viewers that sometimes inhabit them.

PS15 - Archi-Pop
Medina Lasansky, Cornell University, *Chair*

As Seen on TV: The Cultural Meanings of the Leave It to Beaver House

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From its debut in the 1955 thriller, Desperate Hours, to its recent stint as the Wisteria Lane home of Mary Alice Young on Desperate Housewives, the American Colonial Revival most famously known as the Cleavers' residence has been a popular set for countless productions in the decades between. Yet this familiar façade has cultural currency beyond its notoriety as a tourist stop on the Universal Studios backlot, Colonial Street. The phrase "Leave-It-to-Beaver-house" connotes more than a common architectural style, standing in for an idealized vision of nuclear family life popularized on postwar network TV—and repeatedly critiqued, lampooned, and yet still paid homage to in old and new media. This paper analyzes representations in which this iconic house appears, as well as those that quote it visually and discursively, tracing evolutions as well as consistencies of rhetorical use. The goal is to illuminate why this stereotypical housing type continues to resonate in popular entertainment, cultural criticism, and political discourse, and question widespread assumptions about relations between residential architecture, inhabitants, and lifestyle. Why do we invest this type of mediated structure with so much nostalgic longing for "the good life," especially compared to architectural trends like mid-century modern ranch homes that proliferated during this period? Does the quaint colonialism of this house—and its middle-class suburban setting—read the same way when seen in music videos like Smash Mouth's "All Star" or P. Diddy's "Bad Boy for Life"? What are we invoking or recalling with such imagery, and what does it mean for how we understand the physical, social, and cultural construction of suburban domesticity?

PS16 - Architectural Archives and the Practice of History
Samuel Dodd and Kathryn Pierce, University of Texas at Austin, *Co-Chairs*

Appropriating Moving Image Archives Architecturally

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For historians investigating architects, buildings and places of the last century, moving image documentation offers the opportunity to hear an architect discuss a project, and to see how people inhabited a place, or walked down a street. And while recent advances in technology have expanded access to moving images, and simplified the scholar's ability to use them, the dearth of architecturally-attuned collections and guides would seem to leave moving image research for architectural history stalled in the optional, unsystematic, and uncritical.

As an alternative, this paper examines scholars and archivists appropriating moving image archives architecturally.

Some possibilities and realities of moving image research for architectural history are first surveyed from the point of view of the researcher, with case studies of three types of inquiry: researching an architect (Paul Williams), researching a lost building (the Pan Pacific Auditorium) and a community (the pre-1970 LBGT community in Los Angeles). The use of archival footage in Yael Hersonski's 2011 documentary A Film Unfinished is discussed as an investigation into not only a specific place and time (the Warsaw ghetto in 1942), but also an investigation into how moving image documents tell stories.

 The point of view shifts from the researcher to the archivist in a discussion of the design and construction of the SCI-Arc Media Archive, an online showcase of videos of lectures originally presented at SCI-Arc from 1974 to the present. SMA is discussed in terms of two trends in the global moving image archive community: valuing a wider range of document genres, and focusing on specific communities. It is also framed in the context of related web sites, from free-for-alls (YouTube, Vimeo) to curated web initiatives of established archives (Archive.org, the Moving History regional film and television archives in the UK).

PS16 - Architectural Archives and the Practice of History

Samuel Dodd and Kathryn Pierce, University of Texas at Austin, *Co-Chairs*

Archival Appraisal and Born-Digital Architectural Records

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Architectural records have always presented unique challenges to archivists, being much larger, both in size and volume, and having different organizational needs than most manuscript materials. Born-digital (Computer-Aided Design or CAD) architectural records are particularly complex, being one of the most difficult types of electronic records to manage. Appraisal of these records has proven challenging, because few archives possess staff with expertise in reading architectural records or the technical expertise to deal with CAD file formats. A larger problem persists, in that no single record type or format has been defined as the archivable record.

It appears that few, if any, repositories are actively collecting born-digital architectural records. Several large institutions with well-known architectural collections have purposely steered away from born-digital content, even writing clauses in their collection development policies that no born-digital records will be integrated into their collections. Institutions that collect these materials face challenges in determining those records of enduring value, arranging and describing those records, and providing long-term access to them.

Presently, professional best practices have been developed only from the perspective of the creator of records (American Institute of Architects principles and best practices) or from the perspective of the records facilitator (Society of American Archivists best practices and guidelines). These policies, guidelines and professional best practice documents have not considered the full life-cycle of the records, and have not considered all the groups involved. This paper proposes a more inclusive appraisal strategy that includes a collaboration of architects (record creators), archivists (record facilitators), and historians (record users). Specifically, this paper proposes a collaborative definition of the archivable architectural record, using primary source interview data to explore which records are the most meaningful to archive. Once the archivable record is identified, best practices and guidelines can be developed to ensure the longevity of those records.

PS16 - Architectural Archives and the Practice of History
Samuel Dodd and Kathryn Pierce, University of Texas at Austin, *Co-Chairs*

Semantic Web Technologies and the Architectural Archive

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In 2011, researchers at the University of Queensland (Australia) received funding to develop a digital archive on Queensland's post-war architecture (1945-75). Bringing together researchers in architectural history, the digital humanities and industry partners, the project's aims were threefold: to document the oral histories of a generation of architects who studied and worked in Queensland from 1945-1975; to gather these into a single online multimedia archive or federated database producing a new knowledgebase of Queensland architecture and design; and to use innovative Semantic Web technologies to make visible for the first time a history that is currently veiled, dispersed, and tacit.

Examining the development and outcomes of the project, the paper considers the potential value of digital technologies not only to the construction and documentation of the architectural archive but also to its interpretation. This will be demonstrated by the project's use of emerging Web technologies including semantic text analysis, tagging, compound object authoring, and semantic inferencing. The benefits of these technologies are three-fold. Firstly, they allow the processing of large quantities of data, such as the entire contents of a large oral history archive, in a meaningful way. Secondly, they allow the identification of relationships and connections across data of diverse media, be it image, text or sound file. Finally, they reveal information that would otherwise be overlooked using manual key word searches. Using natural language searching it will be possible to map all the names associated with a particular practice, event or building. Relationships between individuals and institutions, social and professional, can also be analysed. As such, the semantic tagging and inferencing services has the potential to reveal new relationships within the discourse on post-war architecture not yet considered by the research team and existing literature.

PS16 - Architectural Archives and the Practice of History
Samuel Dodd and Kathryn Pierce, University of Texas at Austin, *Co-Chairs*

Arch-App | Mobilizing and Sustaining Architecture Archives

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While a great deal of energy has focused upon the digitized documentation of civilization, architectural historians must complement such efforts in making such archives accessible. Despite the saturation of ubiquitous, mobile computing, there has yet to be a clear standard in providing access to robust, consolidated, and authoritative information on any given landmark in the real world in real time. The Arch-App infrastructure addresses this need directly. The Arch-App is a mobile application that utilizes geo-location and augmented reality technologies to access data (including imagery, videos, and text) on building projects throughout the built environment in real time. The infrastructure of the Arch-App provides users resources (ranging from historic imagery, including photos and drawings, to notable interviews with architects, engineers and others involved in the work) and acts as a virtual tour guide to any local landmark in the real world condensed into their smartphones.

The Arch-App infrastructure has been effective in its pilot deployment in Canada's largest architecture program. Beyond guiding students to notable architectural projects in the city, while also providing them with historical data and imagery, the Arch-App has become a great pedagogical tool as faculty integrate it into their curricula for students to create additional content. Combined with an architectural archive donated by Canadian Architect magazine, faculty members have begun mobilizing content from courses and research, integrating it into additional layers of information for the Arch-App. The recent success of the pilot project combining mobile computing and geo-location databases within the university has led to a number of opportunities to develop the Arch-App as an even stronger tool for both academia and the general public.

This paper will discuss the current state of the App project and its use as a research, teaching, and popular tool to disseminate information about built form and architectural heritage.

PS16 - Architectural Archives and the Practice of History
Samuel Dodd and Kathryn Pierce, University of Texas at Austin, *Co-Chairs*

Archives, Artifacts, and Actors: Producing a Modern Profession

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Cass Gilbert, active in the late nineteenth and early twentieth centuries, left behind voluminous papers distributed across several major repositories. These include personal and professional correspondence, sketches and working drawings, and piles of specifications, bids, contracts and other documents that supported his practice. It has become a truism that the architectural profession was becoming more businesslike at the time Gilbert's career hit its stride. But what did this actually mean? What was saved, how was it organized, and why? What impact did this have on a changing profession? How did this affect the materials that eventually made their way into various archives, and what impact has this had — or could it have — on historical inquiry?

Taking Gilbert's practice and papers as a case study, this paper will begin by examining the often forgotten systems architects used to manage the increasing amount of information their practices generated, processed, and circulated. We see traces of these systems in the surviving drawings and documents in archives today. Historians have tended to focus on their content; I will suggest that we can learn much by analyzing these materials as revealing forms of material culture.

Drawing upon scholarship in economic geography, history of technology, and Actor Network Theory, I argue that these systems and artifacts played an instrumental role in the production of the modern profession. By the late nineteenth century, many architects were mediators who operated at the intersection of complex and spatially distributed systems. Examining how this operated requires attention to systems and artifacts, to process as well as product, and to the extensive networks that intersected and reconfigured in the operations of architectural practice. Tracing these connections has become more feasible through the growth of information available on line.

PS17 - The Architecture of Industry
Mathew Aitchison, The University of Queensland, *Chair*

Secret Spaces: Southern California's Aerospace Modernism

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Only in Southern California did space-age style really come into its own as a unique expression of Cold War culture. The corporate campuses of TRW, North American, Lockheed, Northrop and other firms perfectly expressed the exhilarating spirit of Southern California's aerospace era, scaling up the residential version of California modernism to industrial proportion. No firm built more of these military-industrial 'dream factories' than A.C. Martin and Associates. Best remembered today for its iconic Water and Power Building (1964), praised by Reyner Banham as the only " public architecture that matches the style and scale of the city", A.C. Martin's larger legacy can still be seen across the LA cityscape, if you know where to look.

This paper compares two of A.C. Martin's aerospace campuses, Space Park in El Segundo and Canoga Park in the San Fernando Valley, one set in a blue collar neighborhood and the other in a new development promising "ideal suburban living". In their prime, these laboratories embodied the secret side of the space-age zeitgeist, one the public could only glimpse of in photographs, advertisements, and carefully staged open houses. These laboratories served up archetypes of the California dream for a select audience of scientists, engineers, and military officers, live-action commercials for a lifestyle intended to lure the best and brightest to Southern California. Paradoxically, they hid in plain sight, in the midst of aerospace suburbs, an open secret, at once visible and opaque, the public face of an otherwise invisible empire. They gave a harder edge to Louise Mozingo's "pastoral capitalism". Now, at the end of the aerospace era, these places have become an endangered species, difficult to repurpose, on valuable if sometimes highly polluted land. Yet they offer an important reminder of a more confident time that had literally set its sites on the stars.

PS17 - The Architecture of Industry

Mathew Aitchison, The University of Queensland, *Chair*

The Industrial Pastoral in the Tennessee Valley Authority

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Created in 1933 as a system of locks and dams connecting and modernizing the southeastern part of the nation, the streamlined dam structures and power stations of the Tennessee Valley Authority (TVA) were designed to aid those suffering the most from the Great Depression. Yet with this progressive industrial process came radical rupture. To modernize meant to break with a cultural past deeply rooted in the valley, where controlled flooding to create reservoirs meant thousands of families' possessions and heritage would be buried underwater.

Documentary photographer Lewis Hine captured the dwellings and lives of some of the families most affected by the project, paying attention to their resilience in the troubled economic climate rather than their plight. While romanticizing this pre-industrial way of life, the images nonetheless allowed for an understanding of the rupturing effect this project had on the valley residents. On display in a 1941 Museum of Modern Art exhibition, however, the vast majority of images emanating from TVA publicity focused less on the human element, and more on the towering concrete architecture and its very purposeful break with the past.

Whether concentrating on a more pastoral landscape, or the sleek new design of the dams, TVA publicity illustrated contemporary issues facing most Americans at the time, particularly the struggle to define a traditional (and often idealized) vision of America during a period of cultural and political strife, which constantly tested the direction of national modernization. Using images depicting rural life as well as the modern architecture of the TVA, my discussion will build upon the theme of technology, large-scale intervention and the struggles accompanying it.

PS17 - The Architecture of Industry

Mathew Aitchison, The University of Queensland, *Chair*

Walmart and the Architecture of Logistics

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Logistics, an industry in its own right, is not concerned with the transformation of material but rather with its circulation. What kind of architecture emerges from this condition? To begin to answer such a question, I use this paper to examine the architecture of Walmart Stores, Inc.—the world's largest retailer—and argue that the built products of Walmart make sense only when understood collectively and temporally. I look at the three major building types of Walmart's operations—the supercenter, data center, and distribution center—in order to make a case that they are all features of one constantly changing infrastructural system. First, by analyzing construction drawings of a Walmart supercenter prototype, I argue that Walmart's data-driven business model emphasizes the horizontal surfaces of infrastructural interface, rather than the vertical surfaces of façade and signage. Next, through a comparative analysis of the retailer's heavily fortified data center and similar building types, I show how the former is conceptualized entirely in infrastructural terms. Finally, the retailer's distribution centers constitute a dynamic network of interconnected interiors dedicated to the circulation of inventory/information, an argument I support with an analysis of drawings and diagrams from Walmart's materials handling company, Dematic. Taken together, this collection of built forms illuminates the changing parameters of architecture in the face of logistics. While such systems remain isolated within certain industry sectors, the scope and influence of logistics continues to expand, with likely ensuing architectural and urban implications. I conclude with a more speculative discussion concerning the features of a logistical architecture by focusing on prototypes and "loose" forms designed to prioritize performance and capable of adapting to a range of situations.

PS17 - The Architecture of Industry

Mathew Aitchison, The University of Queensland, *Chair*

The Factory System. Modern Architecture and Scientific Management

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In architectural history the factory is still mainly discussed as a building typology. However, if we read early political economy we have to realize that the factory was being understood without any explicit reference to the physical building. Instead what was referred to as the factory was firstly the machinery organized into a system and secondly the co-operation of wage-labourers towards a common aim under the leadership of a capitalist. My interest is in the relationship between these two notions of the factory, the building and the modes of production, and the plans made for them. There are at least two sets, the architect's plans for the building of the factory and the manager's plans for the organisation of the factory. They are both linked in the attempt to layout the shop floor and to plan the production process. The paper investigates these plans of factory organization. It will firstly look at the debate on the best arrangement for a machinery plant: the hollow square, the H, L, U or T form; the multi-floor versus the single-floor machine shop, and the group versus the output plan of machine shop layout. Secondly the paper will explore the practice of the factories own planning departments and the modes of representations employed in their organization of the production process. The paper will draw out the double notion of the factory and of the plan, a specific architectural drawing and a means to organize the division of labour. As a consequence we might need to rethink what we consider a factory and what we consider a plan in architectural history.

PS17 - The Architecture of Industry

Mathew Aitchison, The University of Queensland, *Chair*

The Urban Offshore: Building the Non-Regulatory Space of Finance

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The offshore/onshore dichotomy is a spatial problem largely ignored in the field of urbanism, despite increasingly defining the operations of the global economy and the spaces it generates. Taking the form of Tax Havens, Offshore Financial Centres, Offshore Financial Markets and special economic zones, the offshore world offers friction-free pathways for capital liberated from the burdens of regulation and taxation, distorting the distribution of the world's wealth to an elite minority. Today it is estimated that over 80% of international transactions take place 'offshore'. Residing in the domain of legal language, fictional spaces and virtual communication, the offshore financial system has historically been the preserve of economists, lawyers and accountants, presented as peripheral perversions of the capitalist system, rather than as structurally integrated within it. The popular image of tax havens as remote exotic islands harbouring the loot of criminals has concealed the fact that a high percentage of offshore transactions are legal and take place very much onshore, in our cities, offices and trading floors.

This paper considers the way in which the offshore realm is produced by and productive of specific urban environments, correlating the deregulation of the economy in the second half of the twentieth century with the deregulation of space in the planning of financial centres. Using London's historic financial centre, the Square Mile, as a case study, the paper analyses the spatial paradox inherent within the offshore financial system: namely, the political and geographical isolation or containment of financial hubs to facilitate unfettered global capital flows. Examining the decisions made by planners, patrons and politicians in the City of London alongside cultural and structural changes in the financial services industry, the paper interrogates the inverse relationship between the decreasing visibility of financial transactions and the increasing visibility of financial centres.

PS18 - Between New York and Chicago: Buffalo in the 19th and Early 20th Centuries
Francis R. Kowsky, SUNY College at Buffalo, *Chair*

Statler Hotels in Buffalo: Pioneering the Modern Commercial Hotel

Lisa Davidson
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Buffalo restaurateur E. M. Statler opened his first hotel at Buffalo's Pan-American Exposition of 1901. From this temporary wood structure, Statler launched one of the most influential hotel chains of the early 20th century. Buffalo's economic vitality and location along important transportation routes made it an ideal incubator for Statler's hotel empire. His first permanent hotel was the 300-room Hotel Statler opened in 1908 and designed by the local firm of Esenwein & Johnson. When planning his next hotel in Cleveland, Statler brought his vision to the New York architectural firm of George B. Post & Sons. Through a long and productive collaboration between Statler and senior architect W. Sydney Wagner, this renowned firm also designed Statler chain hotels in Detroit, St. Louis, and Boston. In 1922-23 Statler built a new hotel in Buffalo, bringing the full weight of his experience with George B. Post & Sons to this endeavor.

This paper will look at the role of Statler's various Buffalo hotel ventures in developing the modern commercial hotel type. Statler was one of the first to bridge the gap between luxury hotels and second-rate commercial hotels found throughout the United States. He worked closely with Post & Sons to incorporate modern hotel management ideals into the design of his hotels. The second Buffalo Statler, which still stands across Niagara Square from City Hall, is a key illustration. This hotel featured extensive ballrooms, convention facilities, and a private bath for every room - a signature feature pioneered by Statler at his first Buffalo hotel and quickly becoming standard in new hotel construction. The Statler hotels in Buffalo developed and promoted a standard set of architectural features and amenities that came to define the commercial hotel throughout the country by 1930.

PS18 - Between New York and Chicago: Buffalo in the 19th and Early 20th Centuries
Francis R. Kowsky, SUNY College at Buffalo, *Chair*

A New York Critic and the Chicago and Buffalo Expositions

Judith Major
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The World's Columbian Exposition opened in Chicago in May 1893 and every periodical in the country covered the fair. Rand, McNally & Co.'s Handbook of the World's Columbian Exposition featured "What Mrs. Van Rensselaer Says," and the introduction to the essay remarked that praise from this critic's pen was praise indeed. Mariana Griswold Van Rensselaer was perfectly situated to appreciate and to promote the genius of the fair. The design encompassed all of the arts she knew well: painting, sculpture, decorative arts, architecture, and landscape architecture. As a native New Yorker, she had been apprehensive when Chicago was selected as the site of the fair: "We at the East felt that the West would not enter into the scheme in an artistic spirit." But she came to recognize its remarkable mechanical daring and ingenuity and its aesthetic wisdom and originality.

When the Pan-American Exposition opened eight years later in Buffalo, New York, Van Rensselaer was called upon to contribute "From an Art Critic's Point of View," and "How to Look at Pictures" to the Art Hand-Book, the official hand book of architecture, sculpture, and art. The lessons from the 1893 fair, she believed, manifested themselves in Buffalo. One a "White City," the other polychromatic, each was produced on a vast scale by many allied professions. This paper will explore what a cosmopolitan New York critic praised and criticized in the two expositions.

PS18 - Between New York and Chicago: Buffalo in the 19th and Early 20th Centuries
Francis R. Kowsky, SUNY College at Buffalo, *Chair*

Buffalo's Un-Common, Common Housing: Regionalism and Vernacular Housing

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Buffalo's most common forms of popular/vernacular housing are simultaneously similar to and different from common housing from other American cities. In Buffalo's most common form of late 19th century housing, a modest two-story house was extended backward in multiple additions to form a group of linked structures locally known as the "telescope." This form, ubiquitous to Buffalo but almost unknown elsewhere, will be compared to common forms of worker/vernacular housing in other areas of the country. For example, Chicago's equivalent, most common type of late 19th century housing is the smaller, one-story, worker's cottage. New York's tenement complexes are vastly different in scale yet there are also similarities of room type and arrangement between the common housing of all three cities. Similar patterns of speculative builder construction will be shown to underlie the development of the most common, numerically dominant forms of vernacular housing nation-wide. Simultaneously, basic patterns of regional diversity are also consistent even in adjacent regional cities like Buffalo, Cleveland, and Pittsburgh where regional uniformity, based on a shared historical developmental, might be assumed. The production of these common houses by local and regional builders working in a kind of locally informed, speculative practice will be emphasized.

Research for this paper was conducted in Buffalo and twenty metropolitan regions during the last twelve years.

PS18 - Between New York and Chicago: Buffalo in the 19th and Early 20th Centuries
Francis R. Kowsky, SUNY College at Buffalo, *Chair*

Manhattan Calling: The Telephone and Modern Architecture in New York

Kathryn Holliday
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The 1913 New York Telephone Building in Buffalo and its 1929 annex show the rapid transformation of the use of architecture and design as a marketing tool by the telecommunications industry. The building's first phase, a Gothic Revival tower designed by the New York City firm McKenzie, Voorhees & Gmelin, shows the industry's desire to fit in, making the new and occasionally controversial technology palatable. The later phase, a modern design by Voorhees, Gmelin & Walker, by contrast, shows a desire to stand out, making the telephone fashionable.

The source for this new imagery was the New York Telephone Company's corporate headquarters, Voorhees, Gmelin & Walker's Barclay-Vesey Telephone Building in lower Manhattan (1921-26), a building that created the template for urban telephone buildings in New York for the next 20 years. Between the 1880s and about 1920, telephone buildings had developed a distinct typology that blended complex programs of engineering infrastructure and white-collar office space, but they blended in with the design of more typical office towers. But by the early 1920s, AT&T coordinated a massive building campaign across the country to promote increased subscribership and more use of long distance service. This new building campaign also promoted a unified corporate image that suggested the networked omnipresence of the telephone in American life.

The 1929 telephone building in Buffalo, like those also built as regional headquarters in Syracuse and Rochester, thus mimicked the architecture of the Barclay-Vesey Building, translating the glamour of the massive urban skyscraper to a smaller but still consistent scale through implied brick setbacks, cast stone ornament, brass screens, and opulent marble. These connections, both through the physical infrastructure of the telephone network, and an increasingly cohesive visual network of buildings, were crucial to the corporate identity of the telephone in the interwar period.

PS18 - Between New York and Chicago: Buffalo in the 19th and Early 20th Centuries
Francis R. Kowsky, SUNY College at Buffalo, *Chair*

James H. Marling and His Associates in Buffalo, NY, 1883-1895

Martin Wachadlo
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The architectural office of James H. Marling and his associates was one of the most significant in late 19th century Buffalo, New York. Over the course of thirteen years with three different partners, Marling's practice rose to the first rank of the city's architects. The evolution of this office touches on the careers of several of important Eastern and Mid-Western architects, including H. H. Richardson, Joseph L. Silsbee, McKim, Mead & White, and Richard Morris Hunt. As such, Marling's firm was closely attuned to the latest developments of the nation's architectural profession during the pivotal years of the 1880s and 1890s.

A native of Toronto, Marling was associated with Joseph L. Silsbee during his first five years in Buffalo, becoming his partner in 1883. Silsbee never resided in Buffalo, however, moving from Syracuse to Chicago in 1884, and Marling was the partner-in-charge for Silsbee's Buffalo commissions. From 1887 to 1891, Marling was in partnership with Herbert C. Burdett, one of the leading draftsmen from H. H. Richardson's office, and the firm achieved great success, especially in the area of residential design. In 1892, Marling was joined by James A. Johnson, who had trained with McKim, Mead & White and Richard Morris Hunt, but the firm was hobbled by the Depression of 1893, and Marling died prematurely in 1895.

Although he died at the age of thirty-eight, Marling and his partners contributed greatly to architecture and the architectural profession in the city of Buffalo. This firm produced over seventy-five designs of uniformly high quality, and at least thirty-five of their buildings are still extant, greatly contributing to the built environments of Buffalo and other communities. This survey examines the careers of Marling and his three associates and explains their place in the milieu of Buffalo architecture during the 1880s and 1890s.

PS19 - The Circulation of Architecture

Kenny Cupers, University of Illinois at Urbana-Champaign, and Curt Gambetta, Woodbury University, *Co-Chairs*

The Diffusion of Architectural Innovation in the Roman Empire

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Drawing on Everett Rogers's seminal synthesis of the processes of diffusion (1962), recent studies have identified four critical mechanisms for the spread of new ideas: coercion, emulation, competition, and learning (Simmons 2007; Shipan 2008; Meseguer 2009). Although the diffusion of ideas and innovations is as relevant to the study of ancient architectural history as Sociology or Political Science, a comparable methodological framework is currently lacking.   In fact, while there has been growing interest in identifying Classical architectural models and plans (Haselberger 1994; Schattner 1990), little attention has focused on how such ideas circulated throughout the ancient world. This is particularly surprising for the Roman period when new and innovative building types (bath complexes, amphitheaters) and materials (most importantly, concrete) were developed in Rome and Italy before being widely replicated throughout the vast Roman territories. Using the freestanding Roman arch as a case study, this paper documents mechanisms that facilitated the circulation of architectural ideas during the Roman Imperial Period (27BCE-476CE). The freestanding arch is particularly suitable for this study since it is a uniquely Roman building type that developed first in the capital before flourishing throughout the Empire. Today, there is evidence for as many as 800 freestanding arches (Fähndrich 2005). This extraordinary corpus offers unparalleled evidence, including – in addition to architectural and archaeological remains - small-scale models and drawings, coins, architectural treatises, and imperial decrees. Through an analysis of the disparate evidence, I identify mechanisms not only applicable to the Roman arch, but to the study of the circulation of Roman architectural knowledge in general. In addition, I argue that the traditional focus on the spread of innovation from the center (Rome) to the periphery (the Provinces) must be tempered by an awareness of the significant circulation of architectural ideas from - and between - the Roman provinces.

PS19 - The Circulation of Architecture
Kenny Cupers, University of Illinois at Urbana-Champaign, and Curt Gambetta, Woodbury University, *Co-Chairs*

Railroads and the Transformation of Architectural Practice

Paula Lupkin
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In the mid-nineteenth century the introduction of the railroad transformed the conditions of architectural practice in the United States. What had primarily been a local activity, rooted in the personal and economic relationships of a particular community, began to assume regional and even national proportions. Railroads not only extended the range an architect could reasonably travel for work, but expanded the dimensions of the potential client base. Along the lines of the growing rail system networks of capital and enterprise developed that yoked broadly distributed architectural commissions to a few clients and their preferred architects, contractors, and engineers. Bankers and businessmen in gateway cities like New York, Chicago, and St. Louis had the influence to directly or indirectly shape architectural careers as well as the urban landscape of cities further down the line.

This paper will map, conceptually and visually, the impact of the railroads on the development of regional architectural practice at the turn of the twentieth century. Using GIS as a tool of analysis and visualization, it will trace the geographical alignment of more than two thousand architectural commissions by about twenty St. Louis and Kansas City architectural firms with the routes of the Missouri Pacific, KATY, Frisco, and Santa Fe railroads in Missouri, Kansas, Arkansas, Oklahoma and Texas. This mapping will be supported by archival research into the genesis and execution of these commissions and the travel practices of these firms, which include the prolific landscape architects George Kessler and Hare and Hare. Together these sources will help us understand how the railroads served as conduits for the circulation of architects, architectural forms, and professional knowledge through a developing and urbanizing region.

PS19 - The Circulation of Architecture
Kenny Cupers, University of Illinois at Urbana-Champaign, and Curt Gambetta, Woodbury University, *Co-Chairs*

Modernity in a Suitcase: Architecture in 19th-Century Iranian Travel Diaries

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This study provides insight into the genesis of modernity in Iran by examining the depiction of architecture and urbanism in the diaries of Iranian travellers who visited Europe in the 19th century. The modern genre of travel writing in Iran, as the ancestor of Iranian novel, initially aimed to entertain its audience about the wonders and fascinations of the modern world. *Safarnameh* (travel-diary) thus becomes a medium to introduce modern architecture through exotic and utopian ideas, imagery, and objects.

Conventional scholarship on modernity in non-western societies sees the circulation of architectural ideas in *Safarnameh* as a one way transit between the center and the periphery, the original and the copy. The rout that modern architecture takes from Europe to Iran should however be explored in the mental journey between the self and the pre-imagined other. To study the circulation of modern architecture, I have adopted a theory of reverse-Orientalislm. That is to say, what the travellers bring back from their journey is a consciousness of the modern that was formed by projecting an Iranian utopia on their observations in Europe. By studying multiple travel writing cases, I explain how the perception of modern space was filtered by travellers' prejudices, fantasies, expectations, and ideals, as well as how its representation in the diaries was transformed by the limitations of language, narration techniques, and entertaining the intended reader.

PS19 - The Circulation of Architecture

Kenny Cupers, University of Illinois at Urbana-Champaign, and Curt Gambetta, Woodbury University, *Co-Chairs*

Transatlantic Agents of Everyday Architecture in Algarve c. 1950

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The by-now accepted hybridism and transiency of architectural modernism, crossbred by the interaction between its sites of global diffusion and diverse local, regional and national spheres, becomes clearer in peripheral contexts. My research on the building practice in Algarve (south Portugal) in the first half of the 20th century revealed the strength of a regionalist current underpinning other, more transient trends. These, irrespective of origin or course, were forced into a continuous dialogue with the specific characteristics of the most Mediterranean of Portuguese provinces.

In Algarve, the 1950s and 1960s witnessed the dissemination of late modernism in very specific terms. Engrained local custom and reinterpreted tradition assimilated a generalised eagerness for contemporaneity and progress; from being a tool of resistance to official conservatism, modernism became a part of the establishment, and popular currency. Metropolitan-educated local architects are generally seen as essential agents in the process, filtering their metropolitan references and providing peripheral recipients with their share of modernism. This is the conventional, top-down reading of dissemination processes that originate in high-culture and percolate into popular strata. My paper offers an alternative view, in which circulation escapes the canonical routes. Using a sample of works and designers (architects and non) from the mid-century building activity in Algarve, I will explore possible circuits of architectural exchange set in motion between this peripheral European region and other 'peripheral' fields of modernist dissemination, from Brazil and Venezuela to South Africa. Such circuits seem to have been determined by the movement of non-architect agents (clients, builders) between sites of accelerated modernity, as much as by the acknowledged means of professional peer-to-peer contamination. I will argue that, in parallel with these conventional modes, the seldom-discussed agency of non-architects shifting between peripheral contexts was more than circumstantial: it was instrumental in supporting the dissemination of post-war modernism.

PS19 - The Circulation of Architecture
Kenny Cupers, University of Illinois at Urbana-Champaign, and Curt Gambetta, Woodbury University, *Co-Chairs*

Monuments in Flux: Plaster Casts as Mass Medium

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Parallel to the emergence of photography but far less studied, plaster cast fragments were an architectural mass medium during the 19th century, and were highly influential on the circulation of architecture through world fairs and museums from Moscow to Dublin to Chicago. Henry Cole's "Convention for Promoting Universally Reproductions of Works of Art for the Benefit of Museums of all Countries", signed by fifteen European princes at the Paris 1867 world exposition, reads in hindsight as a kind of proto UNESCO heritage chart, and also testifies to a unique and efficient machinery for the production and circulation of architecture across the world. The distribution of architectural plaster casts played an instrumental role in modern processes of canonization. More important, however, is the way that these casts were decontextualized in their travel, in terms of place, space, time, discourse, purpose, means of representation and materiality.

This paper looks at the material aspect of this understudied chapter of the circulation architecture, examining the commissioning and production of casts, the conflation of photography and monuments in widely-distributed catalogues, ordering by mail, trans-Atlantic shipping and the vibrant market for 1:1 scale architectural fragments. Drawing especially on the early acquisitions for the Cast Courts at the Victoria & Albert Museum, London and the Hall of Architecture at the Carnegie Museum, Pittsburgh, this paper elaborates on this machinery of reproduction as an early manifestation of the 'museum without walls'. The 19th century production and distribution of architectural plaster pose questions about matter and materiality, the trivial and the precious, the banal and the unique, all within a system of circulation that came to its end because of the Arts and Craft movement's aesthetics of authenticity and the modernist insistence on purity.

PS20 - Freestanding Chapels in Medieval and Early Modern Europe
Seth Adam Hindin, University of California, Davis, *Chair*

Speculum Principissae: Santini-Aichel's Panenske Brezany Chapel

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Howard Hibbard brilliantly and laconically described Borromini's church of San Carlo alle Quattro Fontane in Rome as "symbolic, complex, ingenious, thoughtfully designed in every detail, overwhelming in its monumental smallness"; the description may be applied with equal justice to J.B. Santini-Aichel's Chapel of St. Anne at Panenské Břežany, downriver from Prague. This bijou of a building perfectly embodies the duality of aristocratic and prelatial succession that preoccupied abbots and abbesses and hence marked the architecture of Baroque monasteries in Central Europe. It combines features of Lustgartengebäude and recent Concorso Clementino entries with exalted prototypes such as the Chapel of the Sindone at Turin, venerable two-towered facades of the European Baroque from Rome to Vienna and Bohemia, the monastery of St. George behind Prague Castle (whose abbess' summer seat it adorned) and Michelangelo's Sforza Chapel at Santa Maria Maggiore in Rome. The St. Anne chapel achieved the status of an architectural impresa for its patroness by augmenting the aforementioned allusions with references to buildings designed by her father and grandfather, both Florentine architects, as well as invocations of her father's close relations with Kepler and Galileo. The chapel is a prime specimen of what Joseph Connors has called "virtuoso architecture", which is marked by antiquarianism, learned allusions, elaborate concettismo and rhetorical richness. This paper will examine the relation of the chapel's form and symbolism to what is known of its patroness, Abbess-Princess Helena Pieroni de Galliano, and will situate the monument within the tradition of virtuoso architecture, while examining the relation of some of its distinctive architectural features to contemporary principles of musical and literary composition.

PS20 - Freestanding Chapels in Medieval and Early Modern Europe
Seth Adam Hindin, University of California, Davis, *Chair*

St. Michael in Rothenburg: A Directional Signifier of Resurrection

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The city cemetery of Rothenburg ob der Tauber originally lay to the east of the parish church. In 1494, so many bodies required burial that the gravedigger flagged in his work and barely managed to cover them provisionally with earth. The city responded by paying additional sums to ensure the graves were dug to the required depth. At the eastern edge of the cemetery stood a two-story, octagonal chapel dedicated to St. Michael. Older bones, dug up to make way for the influx of new dead, were stacked in the lower-story ossuary of this chapel where they were periodically sprinkled with holy water.

The two superimposed spaces of this fifteenth-century chapel announced architecturally its dual role as charnel house (below) and cemetery chapel (above). Once called "the most dainty Gothic building of Rothenburg," the chapel was demolished in the early nineteenth century. Taking into account the one surviving wall and views of the chapel rendered before its demolition, this paper proposes an approximate reconstruction of the scale and form of the chapel. More importantly, it explores the role of similar two-story charnel house chapels in current day Germany.

Features of the destroyed chapel in Rothenburg—such as an outdoor pulpit likely used for the display of relics and a lower-story passage allowing processions to pass alongside the bones of the dead—were also shared by other freestanding charnel-house chapels of the region. Though a formal study of the known examples has been published, little has been said about the function and symbolic significance of these chapels within their specific contexts. I propose to treat their liturgical and artistic integration in the parochial close. These two-story chapels were not only directional signifiers of resurrection but also active participants in the artistic and architectural programs of the neighboring parish churches.

PS20 - Freestanding Chapels in Medieval and Early Modern Europe
Seth Adam Hindin, University of California, Davis, *Chair*

Contested Histories: The Early Chapel of San Giobbe in Venice

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Days before his death in 1407, the priest Giovanni Contarini left careful instructions in his testament for the administration of a hospice dedicated to St. Job which he had established for the poor almost thirty years earlier in Venice. Of particular concern for Contarini was the management of the small chapel that served the spiritual needs of the residents of the hospice. In addition to leaving specifications for the liturgical requirements and the terms of the ius patronatus of the chapel, Contarini stipulated that this ecclesiastical arm of the hospice should remain physically separate from the service-oriented areas of the complex, while continuing to submit to its jurisdiction.

This paper analyzes the turbulent biography of the chapel after Contarini's death, with a particular emphasis on the range of terms used to describe the chapel of San Giobbe in official legal documents composed in response to Contarini's will. The various nomenclature associated with the chapel points to an ambiguous perception of its function when it was built. The disputed nature of the chapel reverberated in an acrimonious battle staged during the mid-fifteenth century over its fate--Contarini's family fought to preserve the chapel as a freestanding memorial to its founder against the Observant Franciscan religious order, who oversaw San Giobbe and petitioned to destroy the chapel. I argue that in altering the original mandate of the chapel, the Franciscans sought to collect fees from the laity for burial in a more spacious church. By examining the events leading to the eventual destruction of the chapel of San Giobbe, this paper explores larger issues related to the impact of the mendicant orders on the urban landscape, early modern preservation, and the development of a language with which to discuss sacred spaces.

PS20 - Freestanding Chapels in Medieval and Early Modern Europe
Seth Adam Hindin, University of California, Davis, *Chair*

Commune, Cathedral, Confraternity: The Misericordia in Florence

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During the late duecento and trecento, the Florentine government undertook a series of massive construction projects, which included the enhancement of the Baptistery, the construction of the new cathedral/campanile, and the redefinition of adjacent piazze. This effort eventually connected with equally ambitious projects to create a political center at the Palazzo della Signoria and link them by way of the expanded via Calzaiuoli. These projects were connected visually and iconographically through a purposeful selection and implementation of materials and architectural motifs.

In 1351, amid the construction projects mentioned above, the Compagnia di Santa Maria della Miserocordia, one of the city's largest private confraternities, initated construction on a new oratory opposite the Baptistry and Campanile. In choosing to build a major confraternal residence on one of the city's most important urban spaces placed invited attention and restrictions on the part of the commune and cathedral. While documentation regarding the building's construction reveals little about the building's design, a careful examination of the surviving building fabric illustrates how the confraternity carefully insterted its oratory--and the identity of the Misericordia--into the physical and incongraphic fabric of the Duomo complex.

The findings presented in this paper dovetail with the growing body of research regarding the meaning and function of the Misericordia's fresco decorations inside the oratory.

PS21 - The Politics of the Past in Modern Asian Architecture
Melia Belli, University of Texas at Arlington, *Chair*

The Elephant and the Globe: The Aesthetic Legacy of B.R. Ambedkar

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The work of social reformer B.R. Ambedkar has inspired a built iconography that continues to define India's self image to this day. Drawing from ancient Buddhist sites, the political and religious structures of the Ashokan Empire, the colonial land survey, and the British Raj, Ambedkarian memorials are a complex mixture of traditional signifiers and modern approaches to design and construction.

Known as Diksha Bhumi, or "conversion ground," the Babashab Ambedkar Memorial Complex in Napgur, Maharashtra, was designed by Sheo Dan Mal in the 1970's, and marks the site of Ambedkar's radical conversion to Buddhism in 1956. Using original documents from the design and construction of Diksha Bhumi, this paper examines the way the formal and iconographic innovations of its architecture communicate Ambedkar's broader social and political ambitions.

Formally, Diksha Bhumi draws heavily on the stupa of Sanchi in order to invoke an idealized Indian past. Grounded in the tenets that define Ambedkar's approach to Buddhism however, Diksha Bhumi is uniquely modern in construction, more expressive of an engineering sensibility than the traditional craftsmanship of ancient stupa architecture. These new "modern" aspects of the building integrate Ambedkar's larger social mission into the memorial complex. The elephant and the globe are key elements within this formal vocabulary, reflecting both a link to the past and aspirations for the future. The brilliance of Diksha Bhumi is that it fuses influences from Sanchi, the colonial survey, and the architecture of the British Raj, as remnants of the past, to construct a unified aesthetic tradition of a modern India. As part of a larger network of sites, Diksha Bhumi creates a new imagined terrain for political reformation that offers a distinctive take on nationalism and the process of nation building.

PS21 - The Politics of the Past in Modern Asian Architecture
Melia Belli, University of Texas at Arlington, *Chair*

Wabi-sabi and Ukiyo: Tradition in Post-war Japanese Architecture

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In the mid-1950s there was, in Japanese architecture, the debate of Tradition versus Modernity: traditionalist teikan yōshiki (the Imperial Crown Style) recalled the great disaster of the War while Modern architecture was Western and represented the conqueror, the American occupation having ended only in 1952. This dichotomy was apparent in two buildings completed by Tōgo Murano in 1958, the New Kabuki Theatre in Ōsaka and the public hall in Yonago: the first was overtly traditional and the other was explicitly Modern, but both were built in reinforced concrete.

A third way emerged, as this paper will show, following round-table discussions of Modern architecture, nationalism and internationalism, published in Kosukai Kenchiku in 1951 and 1953 and involving, amongst others, Kunio Maekawa, Junzō Sakakura and Kenzō Tange. It was Tange who, through a series of articles in Sinkentiku in 1956, drew attention to the earlier traditional Azekura, Shōin and Sukiya styles, leading to his publication with Walter Gropius, in 1960, of Katsura: Tradition and Creation in Japanese Architecture. Here the concepts of wabi sabi (ie. impermanent or decayed, melancholic imperfection) and ukiyo (the 'Floating World'), essential to the tradition and understanding of Japanese architecture, were given credibility from both the Western and the Japanese standpoint.

Thus the Modern architecture which emerged, such as Tange's Kagawa Prefectural Government Office at Takamatsu (1958) recalled traditional timber construction while appearing, nevertheless, uncompromisingly Modern. In the same manner, Kiyonori Kikutake's Shimane Prefectural Museum at Matsue (1959) can be said to have evoked wabi sabi while the interior of Murano's Nissay Theatre in Tokyo (1963), the pleasures of ukiyo. Using these examples and others by Kunio Maekawa, Junzō Sakakura, Junzō Yoshimura, Matsuō Katayama and Motoo Take, this paper shall demonstrate how firmly rooted in tradition Modernist Japanese architecture of the 1950s and '60s really was.

PS21 - The Politics of the Past in Modern Asian Architecture
Melia Belli, University of Texas at Arlington, *Chair*

Nomadic Lenses: Asian Architecture in E.O. Hoppé's Photography

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Prior to the US Stock Market crash in the autumn of 1929, Emil Otto Hoppé's (1878–1972) departure for Sri Lanka and the Indian Subcontinent in September of the same year established a visual itinerary that rendered architecture as a complex frame through which the indigenous body articulated modern spaces. Departing from more sublime and problematic reproductions of historical imaginaries, including those by noted photographers of the late 19th century including Samuel Bourne, Thomas Murray and others, Hoppé chose to document the quotidian as a means by which to reveal and undercut the often hyperbolic interplay of modern society, technology and development across varied geographies.

During this period, India's transition from an agrarian to industrial society, while provoking dramatic cultural shifts, also allowed for Hoppé's examination of the built environment to reveal how the politics of self-formation, nationalism and religion had, in effect, predetermined one means by which representations of self and other were embodied within the colonial architectures of the Subcontinent. In Calcutta, Hoppé photographed local workers at the Tata Iron and Steel Works in addition to the poet Rabindranath Tagore's university, Shantiniketan. Marginalized groups such as the Jewish community of Cochin,Tibetan refugees in Market Square, Darjeeling, and the untouchables of Mysore were made visible within an otherwise fraught urbanism. Rarely seen interiors of sacred monuments were enlivened by the presence and disappearance of the everyday. All found resonance within the nomadic lens of Hoppé. Such images reveal a move away from static portraiture instead magnifying those surfaces of city and country that delineate multiple temporalities in the early twentieth century.This paper thus seeks to interrogate the making of modern spaces as a process of re-surfacing by which Hoppé's photographs, functioning as both transparency and text, reconfigure the visual history of modern architecture, urbanism and landscape in South Asia.

PS21 - The Politics of the Past in Modern Asian Architecture
Melia Belli, University of Texas at Arlington, *Chair*

Vann Molyvann and the New Khmer Architecture: 1955 - 1970

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Modernism is in a state of reappraisal - in part because of recognition of the contribution of Asian architects (Bawa) and architects in Asia (Raymond). The concept that it started in Europe and spread around the world has been put to rest. Yet defining precisely Asia's modernist role poses questions as well as answers.Cambodia is home to one of the most significant buildings of all time: Angkor Wat. While history writ large held little interest for moderns such as Le Corbusier, a Cambodian who studied with him felt otherwise. Vann Molyvann (b. 1926) returned home where at a young age he was state architect for Prince Sihanouk, and he created 100 projects during a halcyon period of 15 years. With political sanction, his high profile projects included the National Sports Complex. This was a classic post-colonial case in which a nation established its forward-looking bonafides with structures that related to innovative work worldwide. Cambodian modernism was a rollicking affair: musicians jump-started their careers with covers of rock songs, and the press followed Jacqueline Kennedy's every move. The connection between rock, media, and architecture are warranted in Cambodia yet they are not studied as an ensemble elsewhere. Understanding his work presents other challenges. Historians look at events contemporary to a building, for with Molyvann, one cringes at what lies ahead: the Khmer Rouge and genocide.

Molyvann was modern; his concrete buildings involved structural innovation. Yet he related to the past by deriving forms for his brise-soleils from vernacular traditions. His buildings thus bear comparison to the 'Tropical Modernism' of Fry and Drew. This body of work begs scrutiny because it is good, and because it demonstrates that modernism was a variable phenomenon. New Khmer Architecture was one regional variation that was global by paradoxically being sensitive to its local context.

PS21 - The Politics of the Past in Modern Asian Architecture
Melia Belli, University of Texas at Arlington, *Chair*

Taiwan's Post-war Politics and the Making of Chung-shan Building

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In recent years, nationalism studies have attracted lots of attention from different disciplines. But the role of nationalism has been less thoroughly investigated in architectural circle. By adopting the theories of nationalism, especially Anthony Smith's ethno-symbolist approach, this paper argues that architecture is one of important cultural markers used to realize certain political discourse and national narrative in the visual way. The Chung-shan Building in Taiwan is a good example to illustrate the close relationship between nationalism and architecture during the period of nation-formation.

After the Communist Party took control of China in 1949, Chiang Kai-shek and the Nationalist government retreated to Taiwan and established a totalitarian regime under the support of American. The Cold War tensions quickly intensified the culture in war across the Taiwan Strait. The core strategy of Chiang's early rule was to maintain its cultural and political legitimacy. In doing so, Chiang attempted to build a grand parliament to implement his political plan of re-constructing Chinese national ideology in Taiwan. He viewed this building as a tool to visualize the political propaganda that he launched in the Chinese Cultural Renaissance Movement. Chiang also played an important role in designing and building processes. He requested the architect Siou Ze-lan to create an imposing assembly hall cladding with Chinese classical style. As a result, this building entirely fulfills Chiang's political vision and the needs of new parliamentary space without sacrificing traditional features.

Through the analysis of the making of the Chung-shan building in the post-war Taiwan, this paper concludes that in certain political condition nationalism exerts a strong influence on architecture. Therefore, architecture is not only significant parts of political practices, but also used as a powerful visual tool to represent the imagination of the nation for certain political purposes.

PS23 - American Architecture
Andrew Dolkart, Columbia University, *Chair*

Lower East Side Siedlung

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Throughout the 1930s the Museum of Modern Art in New York City convened exhibitions and symposia dedicated to the question, what would modernist public housing look like in the United States? This paper will examine one particular MoMA-sponsored project, Howe and Lescaze's 1932 proposal for social housing on the seven blocks bounded by Chrystie, Forsyth, Houston, and Canal Streets in the Lower East Side of Manhattan. Cleared as a result of road widening in 1930, the site lay vacant for four years following the onset of the Depression. During those years five serious proposals were made for the construction of new housing there, proposals that were promoted via models, photographs, and drawings displayed in exhibitions and published in newspaper articles. While most were pragmatic, following the template of the philanthropic "model tenement" established in the late-nineteenth century, one was more polemical. Howe and Lescaze's proposal, designed for inclusion in MoMA's 1932 "International Style" exhibition, was intended as a rebuke to the American model of social housing and as a demonstration that it was both possible and desirable to build European style multi-family housing in the United States. Known primarily through a few collaged images, this project is most often discussed in relation to the introduction of a European style of modern architecture, particularly that employed in the German Seidlungen, into the United States during the 1920s and 30s. This paper will place the Howe and Lescaze proposal for housing at the vacant Chrystie-Forsyth Street site in the context of the housing reform movement in New York City, including late-nineteenth-century proposals for model tenements built by charitable groups; early-twentieth-century planning studies commissioned by the Lower East Side Planning Association; as well as contemporaneous housing developments included in the Regional Plan for New York and its Environs.

PS23 - American Architecture

Andrew Dolkart, Columbia University, *Chair*

The Client Shapes the Architect: F.L. Ames and H.H. Richardson

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This paper draws on the recent discovery of twelve previously unknown letters from H.H. Richardson to his leading client, industrialist Frederick L. Ames (1834 – 93), to examine patterns of architectural patronage in 19th century America. This relationship gave rise to fourteen projects, nine of them built, including such masterworks as the library, railroad station, and gate lodge in North Easton, Massachusetts. Our paper portrays Ames as a sophisticated client, employing different architects and architectures for strategically different purposes.

Ames's primary role was managing his family's fortune, generated by its shovel manufacturing business. Richardson was initially one of several architects engaged for philanthropic purposes - to embellish the village of North Easton and to restore the family's reputation following the Credit Mobilier scandal of 1872.

The letters also show Ames using architecture as an investment vehicle. He was unique among Richardson's clients in commissioning three large speculative commercial projects. These projects expanded Richardson's practice and led to his design of the Marshall Field Wholesale Store in Chicago.

Ames's personal aspirations emerge most clearly in his Langwater estate. Four architects participated in its evolution from rural residence to mansion to contemplative retreat. A set of previously disregarded monogram stones, originally built into the loggia of Richardson's Langwater gate lodge, show how that project celebrated Ames's fellowship with a circle of artists that also included Olmsted, Saint-Gaudens, Tiffany, and LaFarge. The new letters demonstrate the intimacy and trust that developed between the expansive architect and the reserved financier, out of which grew this highly personal work.

Finally, Ames's correspondence reveal the critical role he played in the days immediately after Richardson's death, when he financially backed the creation of Richardson's successor firm, Shepley, Rutan & Cooolidge – to whom he then gave the commission for Boston's first skyscraper, the 14-story Ames Building.

PS23 - American Architecture
Andrew Dolkart, Columbia University, *Chair*

American Originals: Unitarians and their Churches

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Among the top tier of 20th century American buildings are two Unitarian churches that were truly startling. Wright's Unity Temple and Kahn's First Unitarian Church were not only milestones in American modernism, both were important early works for each architect, works announcing that a powerful capacity for architectural expression had been realized. While connections can be established between the designs, each is a unique building with no definitive precedent.

Unitarians have a habit of engaging significant or emerging architects. Perhaps more importantly, they also have a capacity for eliciting memorable works. Among 19th century contributions by Parris, Strickland, Upjohn, and Richardson, Furness' First Unitarian in Philadelphia provides a most compelling example. Wright himself designed two very different Unitarian churches, the second a contemporary of Kahn's church in Rochester. Both were part of a wave of Unitarian church construction in the late 50's and early 60's that also includes designs by Belluschi, Stone, and Rudolph. Additionally, these projects of nationally-known architects were joined by numerous works by regionally significant modernists.

My intention is first to question the general notion that Unity Temple is an archetype of Unitarian architecture through a brief overview of 19th and 20th century designs. I will then examine two or three works in greater detail to show that the Unitarian commitment to an American idea of freedom and an Emersonian rejection of tradition and history is not only the inspiration for the great works of Wright and Kahn, but is a constant driver of innovation and creativity in the design of less well-known Unitarian churches. Finally, I will argue that the democratic social structures that Unitarians adhere to as a community make them ideal clients for the complex and negotiated processes of design and construction, a condition that allows the architect's creative impulse to mature and ripen.

PS23 - American Architecture
Andrew Dolkart, Columbia University, *Chair*

Building the Episcopal Church in New York State, 1785-1838

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Soon after organization in 1785, New York's Episcopal Diocese embarked on expansion in New York State. As Bishop and minister at Trinity Church, Wall Street, the charismatic High Churchman, John Henry Hobart (1775-1830), presided over this campaign during the first three decades of the nineteenth century. Documented through his speeches, sermons and other writings, Hobart's zeal led Trinity to use revenue from its extensive New York City property for grants and loans for missionaries, church building, glebe land, and clerical salaries and to regulate these disbursements through contracts. Between 1811 and 1830, Hobart consecrated over eighty churches. Between Hobart's death and the 1838 creation of a second New York diocese, his successor consecrated ninety more churches, as population expanded in the state. My research disrupts the sharp distinction between Gothick and "correct" Gothic, emphasizes the complex relationship between liturgical history and style, and illuminates the refinement of New York's growing cities and towns.

Many of these churches were Gothic, as established by existing buildings, period photographs, prints, drawings, and other original documents. The second Trinity Church (1788-90, demolished 1839) with mixed classical and Gothic details set the tone at first for design. Beginning in 1804, Hobart sought greater visibility for the Eucharist. After 1812, Hobart and other High Churchmen deepened their appreciation of Gothic and their quest for a revived liturgy. Chancels might be arranged or re-arranged to focus on the altar, even in the few classically-inspired churches.

This history also establishes Trinity's commitment to Gothic (both the late seventeenth and late eighteenth-century churches on its site were considered Gothic by contemporary observers) and the institutional context for Richard Upjohn's 1839-46 building. Unlike some of his successors, Hobart was unconcerned with "honest" construction, but like them, valued Gothic for creating a reverential atmosphere and recapturing the pre-Reformation Anglican service.

PS23 - American Architecture

Andrew Dolkart, Columbia University, *Chair*

The Work of Diagrams, From Factory to Hospital in Postwar America

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Postwar hospitals were not only icons of postwar Americans' faith in science and technology to build a better world, they were also places in which the logic of functionalism that had been developed in factories was applied to new areas of experience. The idea that a hospital is like a factory is unsettling, even so, the architects of postwar hospitals borrowed such tactics for diagramming the flows of objects and workers on the factory floor as they created a new kind of hospital. The diagrams conveyed architects' and administrators' mastery over the flows of patients, staff, laundry and technology that could easily turn to chaos. The diagrams were able to isolate separate factors of a complex environment, acting as a sign that both communicated and concealed the many new physical, emotional, social and labor activities taking place in the building.

The rhetorical role of the diagrams was mastered by bureaucratically-adept firms such as Skidmore Owings and Merrill (S.O.M.) who invented new types of diagrams to convince review boards that the forms they were using were the most efficient. The paper will present a few key cases of the translation from diagram to form: the 1967 plans for Temple University's Health Sciences Center in Philadelphia by Wallace McHarg Roberts and Todd, the Ryburn Community Hospital in Ottawa, Illinois by S.O.M. in 1968, and the Harlem Hospital Center by Robert H. Chapman, Chapman and Garber, Architects from 1968. Through these cases, the paper will show how functionalist factories logics changed and were changed, as they entered an icon of postwar American life. In the hospital, the logic of management of machines was translated to a management of human experience, choreographing beds and bed pans, gurneys and glucose, nurses and families.

PS24 - Modes of Perception for Early Modern Architecture
Freek Schmidt, Vrije Universiteit, and Kimberley Skelton, Milford, CT, *Co-Chairs*

Antonio da Sangallo the Younger's Perception of Roman Architecture

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This paper seeks to show how Antonio da Sangallo the Younger's (Florence 1484-Terni 1546) understanding and envision of imperial Roman architecture was affected and corrupted by the reading of Vitruvius "De Architectura Libri Decem". French theoretician Guillame Philandrier considered Antonio as the most Vitruvian architect in the first half of the sixteenth century, and this opinion has been shared by historians up to the present days. Whereas Philandrier's statement is largely correct, at least by the point of view of Antonio's design process, one can argue that the way the Florentine architect understood roman structures was often wrong. During the Renaissance most of the late republican buildings described in the roman treatise no longer existed, forcing Antonio to compare the text with the ruins available in his time, mostly imperial, therefore quite different. The discrepancy between the text and the visual evidence generated in Antonio intelligent and creative mistakes that, if on one side gave him a wrong idea of roman republican antiquity, on the other produced an innovative design.

Through the analysis of Antonio's annotations (sometimes wonderful and unexpected descriptions of roman architecture) and sketches drafted on the margins of the four editions of Vitruvius he personally owned, along with the comparison with some of his Uffizi architectural drawings, the paper tries to show the way Antonio (mis)understood and described some major roman monuments including the Pantheon, which plan was curiously drafted in the chapter of the third book of the "De Architectura" related with description of the pseudo-dipteros temple. After having explained the reasons of this interpretative mistake I will try to argue how this misunderstanding will eventually find an eco into the innovative idea of Antonio's project for the Baldassini palace courtyard in Rome and his fantastic reconstruction of his own idea of the Pantheon.

PS24 - Modes of Perception for Early Modern Architecture
Freek Schmidt, Vrije Universiteit, and Kimberley Skelton, Milford, CT, *Co-Chairs*

Theory and Experience: Viewing Medieval Architecture in Early Modern England

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In theoretical treatises and architectural commentary, early modern authors typically censured Gothic architecture as both irregular and irrational. Yet experiential accounts demonstrate that actual medieval edifices were enjoyed and even admired. In spite of regarding Gothic as a 'degenerated' and 'barbarous' way of building, John Aubrey praised Kings College Chapel, Cambridge, as 'the best Gothick architecture that I do hear of in the world'. Similarly, John Evelyn condemned the medieval period as having produced buildings 'not worthy the name of Architecture' but found the cathedral at Fossanova, Lazio, 'very agreeably melancholy'. If, on the one hand, theory could be overturned by experience, on the other, doctrinaire expectations could determine perception. Owing to viewers' pre-conceptions about the characteristics of Gothic architecture, some buildings that were medieval were widely believed to be Roman. Thus Dover castle, the White Tower in London and Caerphilly castle, Wales, were all lauded as remnants of classical grandeur. Their regularity and strength were qualities thought to be exclusively classical, making viewers blind to their medieval origins.

This paper will examine the paradoxical gap between early modern theories and experiences of medieval architecture. It will consider the various ways that viewers engaged with medieval buildings in positive terms that contradicted the received wisdom about the negative nature of Gothic architecture. Medieval structures could be encountered positively as topographical landmarks, as pieces of historical evidence and as emotional spurs. It will argue that in practice, the perception of medieval buildings was informed not so much by the rationale of architectural theory, but by emotive ideas of place, history and memory. Furthermore, it will consider how, foreshadowing the eighteenth-century theory of associationism, medieval buildings appear to have played an important role in the early-modern development of ideas about how architecture could prompt an emotional response in the viewer.

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Mind Versus Body in Eighteenth-Century Architectural Experience

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Architectural experience became a major topic in publications in the second half of the eighteenth century. Architects and theorists formulated how exploring buildings and their surroundings works, how a body moves through space, and what this does to the beholder's mind. Whereas Le Camus de Mézières in Le génie de l'architecture (1780) theorized the sequences of interior spaces and its effects on the viewer, Le Roy in Essai sur la théorie de l'architecture (1770) focussed on the exterior of buildings in describing how perception changes with every step the observer takes. Morel in Théorie des Jardins (1776) analyzed how experiencing a landscape alters, depending on the climate, the times of day, and the seasons.

While the rare recent studies on the subject suggest that theories cover what eighteenth-century architectural experience is about, I argue that we should look beyond those sources in order to get a more complete picture of the topic. In my paper I propose to study actual personal experiences at a site, more specifically, a complex site where all three elements of interior, exterior, and landscape are ambiguously intertwined: the ancient ruins of the temples at Paestum. Eighteenth-century French, British, and German reactions to these buildings show that because of the particularities of the architecture, viewers had to put their theoretical knowledge aside and make room for sublime sensations, or sensing and comprehending architecture through their own body. This discrepancy between theory and experience emerges most clearly when the confrontation with these oldest Greek remains on Italian soil did not fit within the primitivist ideas of the origins of architecture. The multi-faceted perceptions in situ prompt us to redefine the scope of architectural experience in the eighteenth century, as being richer, more complex and contradictory than suggested by theories alone.

PS24 - Modes of Perception for Early Modern Architecture
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Scrutinizing Architectural Allure in Great Hall of the Stuttgart Lusthaus

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How did late-Renaissance audiences understand the affective operations of architecture? Between 1583 and 1592, architect Georg Beer and painters Wendel Dietterlin and Hans Steiner realized a Stuttgart retreat for Duke Ludwig lauded beyond all others of its day for inspiring a previously unknown mode of pleasurable experience. Its program culminated in the Great Hall—a synthetic microcosm where walls bedecked in figural sculpture merged with a vault painted with vivid forests and a fictive sky. Extensive correspondence reveals how patron, advisors and artists sought to maximize visitors' apprehension of the formal structures behind the interior's illusionistic effects. The novel transparency of the edifice's performative agency implicated its immediate audience in the experience of secular, built space as never before, inspiring compelling aesthetic rhetoric. According to Jacob Frischlin's circa-1600 Pangyricus, the Lusthaus was "so thoroughly staged, so astutely executed, that it smiled upon [the viewer]—reviving and exciting one so exquisitely that…one must wonder at it".

The Great Hall joined a vanguard of totalizing, baroque-era interiors whose effects Heinrich Wölfflin would later characterize as "unfathomable". Nevertheless, contemporary plans and ekphrases describe how a protracted, gratifying disenchantment eclipses the disorientation initially caused by the space's illusionistic conceits. The wonder Frischlin's viewer feels resembles the reasoned passion described in the Metaphysics, and, as in Aristotle's philosophy, inspires a richer relationship with the sensible world by compelling the astonished mind to inquiry. Viewers' appreciation for the constructedness of the Lusthaus's charisma in turn casts the architecture as the grinning, self-satisfied author of its own transporting appeal. The Great Hall's planning and reception suggest how discourses about the mechanisms undergirding encounters with the built world operated in tandem with narratives about the sources of its beguiling effects—parallel phenomena which mutually expanded how early modern audiences imagined their engagement with the edifice.

PS24 - Modes of Perception for Early Modern Architecture
Freek Schmidt, Vrije Universiteit, and Kimberley Skelton, Milford, CT, *Co-Chairs*

The Many Sides of Architecture

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In the seventeenth century, the development of lenses allowed man to overcome the limitation of the human eye and observe the true geometry of the universe. As a consequence, consciousness of the limitation of the human eye became predominant. This recognition derived in an inherent contradiction in the intellectual milieu of the seventeenth century: human vision was simultaneously recognized as imperfect while sight became central in the acquisition of knowledge. For some, the weakness of human vision was a hindrance to human knowledge. For others, sight acquired a central role in the perception and knowledge of the world.

Juan Caramuel de Lobkowitz was a seventeenth century Spanish polymath whose multiple interests included mathematics, theology and architecture. Aware of the different optical theories of his time, Caramuel sided with Kepler for whom the eye was like a small camera obscura. Like Kepler, Caramuel didn't limit vision to the physiology of the eye, he didn't accept the Cartesian duality between body and soul; vision according to him had physical and metaphysical components. Caramuel's rich understanding of vision considered, among other things, the point of view of the observer. Caramuel understood reality as manifold and considered that in order for man to know the world, a single central vantage point was not sufficient.

Based on this idea of multiple points of view, Caramuel proposed in his 1678 treatise Architectura Civil Recta y Obliqua a project for an oval colonnade. This paper will look at Caramuel's project for the colonnade in order to disclose his ideas on vision and perception.

PS25 - Plastics and Architecture: Materials, Construction, and Design
Samuel D. Gruber, Syracuse University, *Chair*

Frank Lloyd Wright and Plastics: Opalescence, Translucence, Continuity

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Frank Lloyd Wright's involvement with plastics began as early as his V.C. Morris Store in San Francisco (1948–49). There he collaborated with Röhm & Haas, makers of Plexiglas, the acrylic plastic that formed the store's skylit ceiling domes, and various spheres, globes, and bowls. The domes mask two skylights, beneath which Wright originally intended a "mosaic screen" of flash glass. Difficulty with building regulations led him to Plexiglas. Sunlight constantly changes its opalescent color; at night, fluorescent lights make the ceiling glow.

For the inner layer of the translucent roof of his Beth Sholom Synagogue (1953–59), Wright thought of Corrulux, a glass-fiber-reinforced, fire-resistant plastic that he had used in 1953 at his temporary exhibition structure on the future site of the Guggenheim Museum in New York. Yet the manufacturer cautioned that Corrulux's resins did not have sufficient color stability over time, and could transmit too much heat and light. Wright studied plastic panels for the outer roof, though he decided on a milky white corrugated plastic only for the inner ceiling. Its translucence allows varied daylight in, and artificial light from within outward at night.

After Wright died, his successors projected a blue plastic resin to cover the concrete shell roofs of his Marin County Civic Center (administrative wing, 1957–62), yet these roofs were originally covered with a blue rubberized Eothene paint manufactured by Goodyear. Inside the arched skylights are of acrylic. For the Annunciation Greek Orthodox Church in Milwaukee (1956–61), Wright designed its seamless, shallow concrete dome that was externally clad in blue "Persian tile." Yet the tiles cracked and in 1975, they were removed and the dome was insulated and covered in Neolon, a granular synthetic plastic resin colored a rich blue, to create seamless continuity over the surface. The domed roof was restored again in 2009.

PS25 - Plastics and Architecture: Materials, Construction, and Design
Samuel D. Gruber, Syracuse University, *Chair*

Material Experiments: Marcel Breuer's Designs in Plastic

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Breuer's experiments with new materials had a substantial impact on the forms he produced throughout his career, ranging from the tubular steel furniture produced in the 1920s to the modular, concrete designs of the 1960s and 70s. Breuer first incorporated plastics into his furniture designs, creating custom pieces with Bakelite tops or Lucite legs for clients. World War II inspired material innovations but also resulted in a lull in construction, leading Breuer to experiment with plastics on a whole new scale. In 1943, he developed the Plas-2-Point House, a prefabricated residence to be constructed of plywood coated in a thin layer of liquid plastic that he hoped would help solve the post-war housing crisis. This paper will explore Breuer's long-standing interest in new materials as well as his relationship with the chemical company, Monsanto, who fostered and publicized innovative designs in plastic in an attempt to expand the consumer market for their products.

PS25 - Plastics and Architecture: Materials, Construction, and Design
Samuel D. Gruber, Syracuse University, *Chair*

The Outside, Inside: Polyethylene and Our Permeable Domestic

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Unseen, just below the skin of most contemporary American residential buildings, lies a thin sheet of spun bonded high-density polyethylene, more commonly known by the eponym Tyvek. This product address a range of performance concerns identified by engineers in the first half of the twentieth century. Wrapping a continuous layer of Tyvek around a building resists the movement of liquid from the outside in, while still allowing the movement of water vapor from the inside out.

This paper considers Tyvek as both a physical mediator and a visual actor. For much of the postwar era, Tyvek was a material seeking a market. Following its inadvertent discovery in a DuPont laboratory in 1955, engineers explored hundreds of potential applications. When it was finally brought to market in the 1960's, the building industry used it as stain-proof, strippable wallpaper. In this role, Tyvek performed materially, but not visually. It was an invisible material that gave way to the ever-changing tastes of middleclass consumers.

Conversely, the material politics of plastics within the architectural assembly describes a site for semiotic intervention. Buildings exhibit their constituent components while they are under construction. As materials are assembled, each new phase conceals the last; and the building unfolds through the stepwise display of its parts. Developers, builders, architects, engineers and consumers all witness homes being built, and in the 1980's Du Pont targeted these constituencies through their product design. Unlike wallpaper, siding would eventually cover buildingwrap, providing a window of opportunity to directly assert the performative advantages of the product. Thus the use of Tyvek honed a visual rhetoric for the construction site. Homes striped in the Tyvek logo became visible nodes within a largely invisible network. They announced themselves as independently tested, performance rated, and warrantied objects - and therefore powerful political and financial actors.

PS25 - Plastics and Architecture: Materials, Construction, and Design
Samuel D. Gruber, Syracuse University, *Chair*

Imagining Plastics

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My paper would deal with how at times the idea for plastics and a certain type of formal expression it enabled existed before the technology. I will use Eero Saarinen's furniture designs as a case study to support my argument: at times material follows forms, not vice versa. I am also interested in what Semper called "Stoffwechsel"-aspect of Saarinen's formal and material explorations, that is, where formal ideas get tested in different materials. HIs explorations into formal language that was only fully realized in plastics began with the entry for the 1940 competition "Organic Designs in HOme Furnishings" at MoMA Saarinen and his collaborator Charles Eames designed a chair that featured plywood bend in two directions. He moved beyond plywood with the 1948 design for the Womb Chair, yet also here the original prototypes where built in plywood/metal combination, before Saarinen discovered reinforced polyester resin. To sum up: my talk with highlight the temporal tension between form and material. I will argue that Eero Saarinen can be credited for reversing the modernist dogma according to which form follows material logic. Indeed, in case of his furniture, the formal language often proceeded the ideal technology. The title of the talk "Imagining Plastic" sums up the question i want to pose: Can you imagine a a material before it gets invented?

PS26 - The Racial Discourses of Architectural Historiography

Mabel O. Wilson, Columbia University, *Chair*

Architecture and Miscegenation in the Nineteenth Century

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Ideas about race were central to the narratives of architectural development presented by many seminal nineteenth-century theorists, including Owen Jones, James Fergusson, Eugène Emmanuel Viollet-le-Duc, and Gottfried Semper. Drawing implicitly on a Hegelian model of history, several of these writers sought to demonstrate the organic bond between races/nations and their architectures, to uncover laws of historical stylistic change, and to project a "modern" style appropriate to contemporary industrial societies. Within these accounts, racial admixture and its architectural corollary-hybrid style-presented a particular problem. Miscegenation was seen alternately as an impetus for stylistic development, or a cause of decline. This paper compares the writings of two influential nineteenth-century thinkers, Viollet-le-Duc and Jones, on the relationship between racial mixture and stylistic development. Although superficially Jones's Grammar of Ornament could be read as a toolkit for eclecticism, his text advocated the search for an "authentic" native style. Viollet too evinced an ambivalence about architectural mixture, insisting that the original elements of hybrids should remain distinct. I ask whether such nineteenth-century ideas about purity and hybridity continue to inform contemporary notions of a genuine modern style.

PS26 - The Racial Discourses of Architectural Historiography
Mabel O. Wilson, Columbia University, *Chair*

Colorblind: Postwar Architecture, Liberalism, and Race

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This paper investigates a critical gap in the literature on postwar architecture: the lack of extended discussion of the role of race in the design and development of key postwar building typologies in the US. Concentrating specifically on the history of postwar urban school design and the history of an elementary school in Boston, this essay argues that two tendencies in architectural history conspire to keep our discussion of postwar architecture suspiciously colorblind. The first is our emphasis on new construction. The decision to build new schools especially was a deeply political issue in the years after Brown, and an analysis of the location of new schools and the timing of their construction will help us understand where and when architects were called to participate in the national debate in integration and racial justice. The second issue is our tendency to mistake postwar liberal, colorblind discourse about innovation in design for design that operated without reference to race. Drawing on postwar "contact theories" of racial prejudice and modernist theories of space, many liberal designers saw progressive new schools as spaces in which children of different races could meet in an idealized, egalitarian context that was very different from the racialized neighborhoods in which they lived. Indeed, recovering theories of space and racial interaction in the postwar period will help us understand how crucial the issue of race was in the design and development of postwar architecture, even when the term itself remained unmentioned.

PS26 - The Racial Discourses of Architectural Historiography

Mabel O. Wilson, Columbia University, *Chair*

The Reluctant Pluralism of Louis Sullivan's "American Architecture"

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One of the most unique aspects of Louis Sullivan's architectural theory is his pluralistic interpretation of American citizenship. For him, the progress of America was dependent on the spiritual growth of its entire citizenry. This transcendentalist interpretation of the body politic contextualized individual expressions within the collective development of an "American race." While most critics have discussed the apparent pluralism of Sullivan's thought, this presentation details the influence of racial discourses on his negative estimation of individual promise. Sullivan expressed negative attitudes toward Irish immigrants in his writings, and he used racial stereotypes to describe the moral capacities of Jews. Such negative estimations of individual promise betray a protracted or reluctant pluralism lying at the heart of Sullivan's theory of "American Architecture."

Sullivan's essays tacitly reinforced a Western European ideal of American citizenship. His views were most clearly represented in the structure and content of his memoir *The Autobiography of an Idea*. Despite this restrictive definition of citizenship, Sullivan's architectural practice persistently challenged him to extend the pluralism of his thought. The Jewish clientele of Dankmar Adler's office necessitated he develop an aesthetic strategy for incorporating ethnic minorities into the body politic represented by American Architecture. Sullivan's use of architectural ornament to "elevate" the residential and religious spaces of American Jews, though paternalistic, was revolutionary for its time. Sullivan's pluralism continued to expand in the posthumous adaptive reuse of his architecture by African American's occupying the South side of Chicago. The demographic and class migrations of Urban Renewal pushed Sullivan's pluralism to new limits, the most striking example of which is present in the Black Baptist transformations of Kehilath Anshe Ma'ariv Temple in Bronzeville, Chicago. Ironically, at the very moment Sullivan's architectural legacy began to mature, it fractured under the weight of national policies promoting racial segregation and urban speculation.

PS26 - The Racial Discourses of Architectural Historiography

Mabel O. Wilson, Columbia University, *Chair*

E. A. Freeman and the Racialisation of Architecture in 19th-Century Britain

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If racism and racialist thinking in architectural history has become more apparent throughout the course of the twentieth century, then the same forms of bias and their affect on architectural thinking in the nineteenth century are less clear. The first history of world architecture in the English language written in 1849 is a case in point. Called simply A History of Architecture, this book was written by one of nineteenth-century Britain's most noted (and somewhat infamous) historians and critics of architecture, Edward Augustus Freeman (1823-92). A onetime Regius Professor of History at Oxford, and long-serving member of the Oxford Architectural Society, Freeman was comparable in reputation to John Ruskin and James Fergusson as a critic and theorist. His understanding of architecture (what he described as his 'philosophical' approach) was influenced by the Rev. Thomas Arnold's 1841 Oxford lectures on modern history, particularly his notion of the 'unity' of history, the underling thesis of which was animated by German idealist thinking, especially that of the philologist and historian Barthold Georg Niebuhr (1176-1831).

The 'unity' conception of history presupposed that 'civilisation' had reached a peak in Ancient Greece, then, like a form of cultural relay, its 'torch' was passed to the Romans, and later picked up by the Teutons - the only post-antique 'race' capable of furthering human civilisation. Freeman applied this thesis to his analysis of the evolution of architectural forms, concluding ipso facto that the greatest achievement in the history of architecture was the northern European Gothic (including English). The underlying argument was that architectural attainment was directly related to race and racial aptitude. This paper will discuss the theoretical basis of Freeman's History, considering not only its impact but also its relationship to contemporary architectural debate, the ascendancy of the Gothic Revival, and Britain's rise to world power.

PS27 - Reevaluating Midcentury "Chaoticism"
Dale Allen Gyure, Lawrence Technological University, *Chair*

The United Nations Headquarters and the Tempering of the Environment

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Following the public release of the plans in 1947, Lewis Mumford declared the design of the United Nations Headquarters a major opportunity for modernism to deal with the question of monumentality. From inception to construction however, a disillusioned Mumford found the Headquarters to be a "disoriented symbol" of unclear intentions that allowed "a maze of ducts and pipes" to take over the organization of the complex, complicating formal pursuits and jostling around interiors.

Looking at the very same ducts and pipes that appalled the American critic, in 1969 Reyner Banham found the decision to expose them -- even though "too casual intellectually" and "too informal aesthetically" to appeal to the headmasters of modernism -- a first step toward an "architecture of manifest environmental services." At stake was a transition in modernism that Banham had awaited since Theory and Design in the First Machine Age; namely the reconceptualization of architecture as infrastructure that organizes the systems to manage the environment produced.

This paper maps out in the United Nations Headquarters this moment of transition in architectural thinking. Built in the aftermath of the International Style exhibition and anticipating the infrastructural techno-utopias of Archigram and Yona Friedman, the UN complex illustrates the conflictual forces that shaped the architecture produced in the immediate postwar period. Caught in-between the formal pursuits of interwar modernism and the systems thinking of the radical and experimental postwar architecture, the complex elucidates the political, technological, social processes that enabled this new theorization of architecture as an environment to be controlled. The story of this "workshop for" rather than "symbol of peace", as Wallace K. Harrison characterized it, challenges historiographies of an avant-garde operating in isolation, and recuperates the role of "chaoticism" in shaping the ideologies, aesthetics, and even the methods of the emergent radical and experimental architecture.

PS27 - Reevaluating Midcentury "Chaoticism"
Dale Allen Gyure, Lawrence Technological University, *Chair*

Shaping Catholic Liturgy in the Mid-Century Concrete Church

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On August 24, 1961, Bishop Peter Bartholome consecrated Marcel Breuer's Benedictine abbey church of Saint John the Baptist in Collegeville, Minnesota. Walking under the concrete bell banner into the nave with its unpainted, folded concrete walls was challenging for some and those who favored traditional materials, forms, and decoration were disappointed. However, given the liturgical philosophy that shaped the building's program, could this church have been successful using history as its guiding approach?

This paper proposes that the tenets of twentieth-century Catholic liturgical reform, codified by the Second Vatican Council's "Constitution of the Sacred Liturgy" (1963), could only be met by an engineered and inventive architecture of its time. The material best suited to these needs? Concrete. In 1933, Barry Byrne espoused its virtues in Liturgical Arts: "Concrete offers again the possibility of this unity of material for a monumental architecture, no longer restricted by the narrow limits of the Gothic plan, but adaptable to modern space arrangements and to great vaulted spans." For Breuer, concrete provided a "rebirth of solids," stating in "Matter and Intrinsic Form" (1963) that architects had broken away from the spare formalism of the International Style and embraced building shapes and materials which set "solid elements next to transparency, and a new plasticity next to lineal purity." He understood, too, the complex nature of mid-century design: "We are in the flow of transition from modern architecture to good architecture…an architecture unifying vivid contrasts and demonstrating a much broader vocabulary." Case studies will range from cathedrals to parish churches as I investigate how the variety of shapes permitted by concrete not only sustained liturgical reform, but also set a design standard that went beyond tradition and International Style modernism. Catholic churches outside the United States and non-concrete buildings will be analyzed for context.

PS27 - Reevaluating Midcentury "Chaoticism"
Dale Allen Gyure, Lawrence Technological University, *Chair*

From Open Work to Open Form: The XIII Triennale of Milan Dedicated to Leisure

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"With a shrieking sound-track and the effect of disorientation produced by the angle reflection, the result is the nearest thing to hell that one might ever expect to see in an exhibition." As journalist John Blake had commented for the British magazine Design, the XIII Triennale of Milan, held in 1964 and entitled "Leisure," left its visitors puzzled. Its curators, informational theorist Umberto Eco and architect Vittorio Gregotti, had designed the introductory five rooms as a way to experiment a new conception of architecture. Inspired by Eco's "Open Work," at issue was the definition of an architectural form as an open source. The reflective surfaces, oblique planes, and abundance of words and images inscribed in walls were used to experiment a new "communicative" architecture, performing the saturation of media messages conveyed by the post-industrial city.

This paper examines the XIII Triennale as a formal experiment enabling a way out of the already declared crisis of Modern architecture: an architecture that through its forms and effects would speak critically of both its own impasse and that of the society that had produced it. The focus will be on the articulation of the five introductory spaces as much as the vehement criticism by the Italian architectural discourse. I will recreate the internal debate which saw historian Manfredo Tafuri and architect Aldo Rossi contrary to the Triennale design, both deeply concerned for the autonomy of the architectural discipline. This paper proposes Eco and Gregotti's effort as a highly sophisticated and controlled design exercise, where architectural language was pushed to the limits to attempt the precision of a combinatorial narrative. Finally, the XIII Triennale stands as an extreme attempt to "save" the legitimacy of architectural form (in this case as communicational means) through its disintegration into an aleatory state of media representation.

PS27 - Reevaluating Midcentury "Chaoticism"
Dale Allen Gyure, Lawrence Technological University, *Chair*

Architectural "Form Giving" in the 1950s

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Two years after the opening of the exhibition "Form Givers at Mid-Century," a glowing assessment of a period of remarkable achievement, Thomas Creighton's 1961 pulse taking of the state of architecture cast a shadow of doubt. In considering the formal variety associated with midcentury modernism, the cultural context from which this seemingly chaotic period of architecture sprang must be kept in mind. Part of postwar cultural anxiety about "meaninglessness," architects were concerned about dehumanization and machine sterility. In the late 1940s, the strict "form follows function" equation began to founder on the grounds of its inability to express symbolic meaning. Despite attempts to broaden the requirements of "function" to incorporate emotional, spiritual, and even monumental expression, this reconceptualization instead favored the revitalization of "form," a tendency captured in Matthew Nowicki's famous 1951 declaration that "form follows form." This concern for the meaningfulness of form was fed by other disciplines as well. In The Life of Forms in Art (1942), the art historian Henri Focillon explored ideas about the creation and autonomy of form. In Feeling and Form (1953), the philosopher Susanne Langer privileged symbolic meaning for all art forms. Renewed interest in Clive Bell and Roger Fry's aesthetics saw their key phrase "significant form" re-launched into cultural discourse. Architectural historians added further notions, like Vincent Scully's "very 'formal' forms" or Sigfried Giedion's "feeling for form." American "form givers" embraced anew the conception of architecture as an art and focused on expressing "significant meaning" in their work.

This paper argues that the broadening of modern architecture's vocabulary was more than a manifestation of willful formalism. Far from being unprincipled, the 1950s impetus for form making was motivated by the belief, expressed in Architectural Forum in 1953, that "through form architecture may realize the fulfillment of itself as a creative human activity."

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Dale Allen Gyure, Lawrence Technological University, *Chair*

The Pursuit of Intent: Robin Boyd and Architectural Criticism 1950-1965

Philip Goad
University of Melbourne, Victoria, Australia

From the early 1950s, Australian architect Robin Boyd (1919-1971) was an unlikely contributor to international debate on the aesthetic directions of post-war modern architecture. Yet, despite hailing from the world's geographic margins, Boyd was a consistent contributor to British and US architectural journals for two decades, writing directly on issues confronting design intention especially as they related to contemporary design practice. From his 1951 article promoting a 'New Eclecticism' in The Architectural Review to his quizzing of the new feats of structural exhibitionism in 'Engineering of Excitement (AR, 1958) and the appearance of ornament in architecture in 'Decoration Rides Again' (Architectural Record, 1957), Boyd was, not without anxiety, mapping the increasingly pluralistic path of postwar modern architecture. Particularly notable were the series of articles written for US popular and professional journals during and after his tenure at Visiting Bemis Professor at MIT in 1956-7. Recent buildings and exhibitions in the US and Europe were the target of his lively criticism. Boyd highlighted not so much an era of 'chaoticism' but the increasing need for architects to consider the significance of design intention in an intellectual climate where questions of monumentality, urbanity, taste and the dismantling of modernist canons were being countered by contemporary conditions of ephemerality, affluence and spectacle. Boyd's perspective of architectural relativism was later captured in his 1965 book The Puzzle of Architecture, a book positively reviewed by Philip Johnson amongst others, but emulated in graphic format and eclipsed one year later by Robert Venturi's Complexity and Contradiction in Architecture (1966). This paper questions Boyd's spirited analyses of postwar architecture, his allegiances and his unacknowledged contribution to a period of architectural criticism where many of its arguments were the rehearsal to modernism's revision.

PS28 - Single Rooms

Leslie Topp, University of London, *Chair*

Hooke, Cells, and Early Modern English Architectural Biology

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As is well known, the cell-and-gallery plan of Bethlem ('Bedlam') Hospital for the insane, built in London to Robert Hooke's designs between 1674 and 1676, in Britain remained definitive, for this type, over the next century and a half. Direct antecedents in its predecessor's planning cannot be known; this paper seeks the plan's origins, and resonances, in early modern England's broader literary, visual, natural-philosophical, and political cultures. The word 'cell' first appeared in its modern, biological sense as an architectural metaphor, when Hooke himself used it in 1665 to describe the regular and discrete structures he viewed, with a microscope, in a slice of cork. He was encouraged by a much older metaphorical extension through which the brain's memory-compartments become 'cells'; by a prevailing fascination with shells, honeycombs, and other forms of cellular animal architecture; and most specifically by his former mentor Thomas Willis, who consistently adopted spatial metaphors in his three pioneering studies of disorders of the brain and nervous system, published 1664-72. In consigning Bethlem's inmates to discrete cells ranged along circulation galleries that were impressively wide and light, Hooke's building operated - to reverse the terms of the metaphor - like a healthy brain. (This is not to suggest that he set out to make some kind of gigantic anatomical model, but rather than design solutions will appear satisfactory to architects for reasons that are not always conscious ones.) In a different register, the building's design, and the way it permitted public viewing of inmates, both drew on and reinforced the early modern construction of mental illness as comprised by a set of highly specific and visibly manifested delusions, here laid out, for inspection, in orderly rows of rooms. The paper concludes by sketching the political meanings of this configuration.

PS28 - Single Rooms
Leslie Topp, University of London, *Chair*

Lord Chesterfield's Boudoir: a Room without the Sulks

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From its inception in the first decade of the eighteenth century, the boudoir has been a room devoted to the self. Originally a private oratory where an elite, married woman exercised her religious devotions, it was renamed boudoir by a husband who was denied his conjugal dues when she retreated from her bed chamber into her adjoining chapel in order to be alone. Her boudoir, as the early eighteenth century writer Laurent Bordelon opined, was an apt description of the room where she could indulge in her dark, unreasonable moods. While this name's original intent given by the person on the outside was to denigrate its inhabitant, the boudoir was on the contrary a place without the sulks from the perspective within. Philip Dormer Stanhope, the 4th Earl of Chesterfield (1694 -1773), for instance, considered his blue damask and gilded arabesque boudoir at Chesterfield House the gayest room in England. His boudoir was both a sanctuary to be alone as well as a room to receive disagreeable callers. As an affective space, the boudoir framed and coloured an unpleasant encounter turning it into a more cheerful situation. The paper is a case study of Lord Chesterfield's boudoir, highlighting its spatial configuration in the overall household, and the functional and decorative similarities and differences from its origin as a lady's oratory. It argues that the meaning and usage of the eighteenth century boudoir, while seemingly varied and multi-layered depending on gender, class and accessibility, was rooted in the desire of its inhabitant to re-stake the boundaries of social inter-dependencies and duties.

PS28 - Single Rooms
Leslie Topp, University of London, *Chair*

The Communist Egosphere: One-Room Abode in the Russian 1920s

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In the text "Cell Blocks, Egospheres, Self-Container," Sloterdijk explores life in a one-room abode and its technology of containment and articulation of self-identity. In Sloterdijk's interpretation, the "self-container," equipped with machines for self-care, communication, rest, and entertainment defines people as a members of a society of communal isolation. The "egosphere" is a milieu that defines the political culture of late capitalism by articulating the sensuality and self-eroticism of its subjects.

Guided by Sloterdijk's notion of the "sphere," I will also explore the aesthetics of the living container. However, I will examine a radically different historical example, that of the one-room abode of the Russian 1920s. Lenin's dictum of 1918 that one person should live in one room involved partitioning large bourgeois apartments into smaller units. The domestic environment was radically transformed.

The one-room home is what defined the early Soviet era through dramatization, interpretation, and the artistic and architectural quest for its potentials. A film director would make it a setting for a romantic story about a post-revolutionary ménage a trois. Designers would turn it into an apparatus by inventing movable and collapsible objects. An architect hired by the State Building Commission would translate Le Corbusier's Villa Savoye, together with pilotis and strip windows, into a single room workers' minimum dwelling.

Common to all these projects was the aspiration to utilize the Soviet "egosphere" as a vehicle for defining a collectivized society, rather than a society of individuals. This paper is about the Soviet living cell as an aesthetic milieu of collectivization, a type of environment with a discrete logic of the senses and a communist political logic that corresponded to it. My aim is, of course, to contrast it to Sloterdijk's efficiency apartment, but also to search for potentially puzzling similarities between the two.

PS28 - Single Rooms
Leslie Topp, University of London, *Chair*

Camera In Camera - Photographing the Room and its View

Hugh Campbell
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In his Camera Obscura series, the photographer Abelardo Morrell transforms rooms into cameras and then photographs the transformed space, on whose walls are overlaid images of the world outside, inverted. These photographs are meditations on the complex relationship between the single room and the camera. As suggested by their shared etymology, both are closed chambers, connected through apertures to the world beyond. But despite their common nature, they can cancel rather than reinforce each other when combined. The open spaces of the landscape and the complexities of the urban scene often seem easier to encompass in a photograph than a single enclosed space.

Within the confines of the room, the limitations of the camera's monocular gaze are most keenly felt. It cannot see what most closely surrounds it. Instead – and maybe in compensation – its attention often shifts to the view beyond. From Fox Talbot to Kertesz to Wall, there is a rich photographic tradition of registering the view from a room, the window becoming a lens on life outside. However, Morrell turns back from this prospect to register instead the view invading the room. His images gain their power from the interplay between the ordinary intimacy of the interiors – a hotel room, a child's bedroom, an attic – and the expansive drama of the views playing on their surfaces. The two realms are co-extensive, so much so that is often hard to know where one ends and the other begins. As at the studiolo in Urbino, a room can contain a world in miniature. Using Morrell's images as a point of departure, this paper will explore how the camera copes with the confines of the single chamber and how, in doing so, it serves to represent and mediate the relationship between the room and the world beyond.

PS28 - Single Rooms

Leslie Topp, University of London, *Chair*

Dressing Rooms

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This paper traces the evolution of the modern dressing room from the late eighteenth century bourgeois home to the twentieth century retail store. I argue that this single room has existed as both a physical enclosure that provides the necessary seclusion for the female shopper to try on clothes, and as a metaphorical space that positions her at the center of the exchange between display and concealment, and utility and spectacle in the space of the store. Scant evidence on these spatial units, gleaned from promotional materials, popular articles and building plans reveals their origins as closet/wardrobe for the storage of garments and as boudoir setting for everyday rituals and potentially transgressive acts. Characterized by its small scale and solid enclosure, the dressing room is defined by its very rudimentary furnishings- situated at the intersection of the horizontal plane of the table/bench/shelf and the vertical surface of the mirror/glass door. I argue that this single room can be understood as a socially constructed space and as a fabricated image, the setting for the transformation of shopping from commodity exchange to consumer ritual. These simple enclosures are considered not as inert backdrops but as active participants in the exchanges between bodies and objects, that define modernity as spectacle and transaction. In its translation from the private domestic realm to the accessible place of commercial exchange, this single room provides the setting for the revealing of the female body as artifact and fetish.

PS29 - Architecture and Improvement in Antebellum America
Jhennifer A. Amundson, Judson University, *Chair*

The Astor Library: America's First Public Library

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Independent Scholar, New York, USA

Upon his death in 1848, John Jacob Astor gave New York City $400,000 and a plot of land on Lafayette Street to construct a public library. In his will, $75,000 was set aside for the construction of a building, however there were no other specifications about the library. The trustees determined the hours, type of materials collected, and the number of volumes. Astor's son, William Backhouse Astor, Joseph Green Cogswell, the head librarian, and the board of trustees, which included Washington Irving, determined the nature of the institution. To accomplish their goals, the trustees hired Alexander Saeltzer as the building's architect. The Library's exterior appearance was a brick-clad, Romanesque revival structure and its interior plan copied European museums. In his design, Saeltzer incorporated modern technologies of iron construction and gas light.

The press criticized Astor for leaving such a small portion of his wealth for the construction of a public library. From the beginning of the project the tension between private philanthropy and public demand was evident. Astor's bequest partially met the expectations of the republican spirit of the time—the public hoped that he would give more of his wealth to them. The library itself became an example for the private funding of public institutions in New York City that lasted into the twentieth-century.

This talk is based on a chapter from my dissertation, "Improving the Public: Cultural and Typological Change in Nineteenth-Century Libraries." In my research I consulted archives at the New-York Historical Society, New York Public Library, Metropolitan Museum of Art, and the Avery Library at Columbia University. In this paper I will present the history of Astor's bequest, earlier designs for the library, and critical reception of the library's final design.

PS29 - Architecture and Improvement in Antebellum America

Jhennifer A. Amundson, Judson University, *Chair*

Improving Antebellum Austin: Asylums and the General Land Office

Kenneth Hafertepe
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Though programs of improvement were initiated in eastern cities of the United States, the spirit of improvement extended to the far reaches of antebellum America, even to Austin, Texas. In 1855 basic permanent government buildings such as the State Capitol and a Governor's Mansion were still under construction; however, between 1856 and 1860 the state of Texas erected an Asylum for the Blind, an Asylum for the Insane, and a Deaf and Dumb Asylum, as well as a new building for the General Land Office. A farm was purchased to house the Deaf and Dumb Asylum, which thus needed no new building, but the other three were provided some of the more monumental structures of antebellum Austin.

Antebellum Austin, situated far inland and thus cut off from imported materials, was no place for new technologies, but each of these buildings made a novel aesthetic statement, acknowledged to be in contrast to earlier Greek Revival buildings. The Asylum for the Blind was designed by Charles F. Millet, a native of New York, who claimed that the design represented the Italian style, though it was a far cry from the representation of that style in his source book, Samuel Sloan's The Model Architect.

Far more interesting were the other two buildings, designed by a German émigré, Christophe Conrad Stremme. The Land Office was an attempt to bring the German Rundbogenstil to Texas, though it suffered at the hands of uncomprehending contractors. The Asylum for the Insane drew inspiration from the Pennsylvania Hospital and from the ideas of Dr. Thomas Story Kirkbride, published in 1847. Though these structures were seldom imitated, they represented a high point in public works and public philanthropy in nineteenth-century Texas, and gave permanent homes to institutions that still survive today.

PS29 - Architecture and Improvement in Antebellum America

Jhennifer A. Amundson, Judson University, *Chair*

Boston Schools: Domesticizing Immigrants as Virtuous Republicans

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Boston's school architecture came of age in the mid-1840s, when city councilors began including school board members and architects in the design process. Reflecting this influx of educational and architectural expertise, the 1847 Ingraham School was Boston's first primary school to invoke elite, rather than modest, domestic architecture. This new school type reflected Boston schoolmen's efforts to deploy elite domestic settings to teach Boston's rapidly increasing student population--especially Irish immigrants fleeing the 1845-49 Potato Famine--to internalize the behavior and values of middle-class republican citizens. Female teachers were to act as substitute parents in schoolrooms Primary School Committee member Joseph Ingraham described as "the Teacher's parlor and drawing-room."

Previous primary schools were generally wood or brick, one- and two-room, single-story structures that matched surrounding lower- and middle-class houses. By contrast, the Ingraham School followed elite domestic architecture inside and out. The three-story brick Ingraham School oriented its long façade to the street and followed elite housing in presenting an imposing façade recessed from the street corridor. Ingraham drew on popular author Lydia Sigourney to create domestic interior finishes and décor that explicitly invoked "the taste and elegance of a parlor," arguing that proper school settings created orderly, disciplined, and refined students. He posited that a refined schoolroom could "give to young persons 'a perception of the Beautiful,'" Sigourney's favored attribute that she believed was "an ally of virtue and a handmaid to religion," as well as a force "to refine and sublimate the character."

I will draw on both associationist thought and historian Rodney Hessinger's work to explore how Bostonians understood the relationship between architecture and character formation. In his study of American efforts to socialize youth through internalized values, Hessinger interprets Foucault's concept of power through the "Lockean pedagogy" popular among Americans in the early republic.

PS29 - Architecture and Improvement in Antebellum America

Jhennifer A. Amundson, Judson University, *Chair*

The Philadelphia Waterworks of 1801: Equilibrium as Improvement

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Benjamin H. Latrobe's Philadelphia waterworks of 1801 embodies a foundational American approach to improvement: the integration between the architectural construction of public space and the infrastructural production of public health. In response to devastating epidemics, Latrobe used the newest mechanical means to create an active and universal system designed to recalibrate the city, establishing a new balance between commerce and nature. The waterworks was the center of Latrobe's innovative system of hydrological civic improvements: a sixty foot high marble rotunda housing a steam engine and reservoir, which fed the city from its center through a grid network of wooden pipes. The grounds surrounding the central infrastructure were designed as a site for peaceful recreation, and the steam engine became a beacon for civic gatherings.

Latrobe's engineered vision of urban inflammation cooled by an architecturally ornamented municipal system was a transition between pre-modern and Enlightenment ideas about health and cities and the large-scale infrastructural interventions of the later 19th century. Latrobe utilized modern engineering techniques to remedy insalubrity within a Hippocratean framework: health was understood as arising from the particular constitution of airs, waters, and places. Salubrity, whether of body, ground, or republic, was a matter of equilibrium. I maintain that the waterworks operated analagously to Dr. Benjamin Rush's purgative medical protocols which balanced the body's inflammation by baths, teas, and bleeding. Latrobe's system can also be read as a Jeffersonian democratic improvement. The waterworks treated the disease-ridden commercial congestion at the Delaware River by mobilizing the pure pastoral waters of the Schuylkill River via William Penn's ideal grid. Latrobe's hydrological design links the ideas of Jefferson and Rush to a Hippocratean notion of disease arising from place. American improvements through the next two hundred years would similarly propose to regain equilibrium by changing the nature of place through engineered means.

PS30 - Architecture and the Body: Science and Culture
Kim Sexton, University of Arkansas, *Chair*

Visceral Space: Dissection and Michelangelo's Medici Chapel

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During the Renaissance, the human body became a space for human exploration. While anatomical dissection has always had a past fraught with difficulty, the Renaissance had been preceded by a nearly a millennium without human dissection. When religious taboo surrounding dissection began to loosen in the 14th century, artists and doctors ravenously peered inside the body, hoping to bring new knowledge to their professions. Contrary to today's understandings of science and art as separate entities, Renaissance artists and doctors often studied the body in tandem - the artist as the illustrator and the doctor as the knife. In the Renaissance, anatomical study gained so much popularity that human corpses were dissected in public theaters. Due to this fixation on the value of anatomical study, dissection's influence bled into all realms of Renaissance creativity - including literature, art, philosophy, and architecture. The study of the body also carried religious implications: historian Katharine Park's research reveals that dissection-understood as a sacrifice of the worldly for the eternal-embodied the agony and Resurrection of Christ, the pain of martyrs, and the redemption of criminals.

Renaissance master Michelangelo participated wholeheartedly in this "culture of dissection," at least having dissected several corpses from church hospitals before 1495. While anatomical dissection's influence on Michelangelo's paintings and sculpture is straightforward, historians have not approached its effect on his architecture. This research argues that the Medici Chapel (1521 - 1524) in Florence is a prime specimen of dissection's role within Michelangelo's architecture. The chapel's sectional disposition, "flayed walls," and carved iconography all point to dissection as a principal agent in the chapel's conception. Perhaps, even, Michelangelo called upon the religious significance of dissection to strengthen the chapel's programmatic purposes: to celebrate Christ's Resurrection, emphasize the Medici sacrifices for Florence, and secure a safe place in heaven for Medici souls.

PS30 - Architecture and the Body: Science and Culture

Kim Sexton, University of Arkansas, *Chair*

Bodies and Embodiments from Antiquity to Alberti

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Focusing on corporeal and cognitive issues of vision, this paper addresses cultural shifts in relationships between bodies and buildings from antiquity to early modernity. Scholarly projections of the design of classical buildings commonly emerge from post-Albertian assumptions about bodies and architectural processes not proper to the classical world. Against a background of ancient, medieval, and quattrocento philosophy and science, I explore emerging philological and archaeological considerations for classical interconnections between vision and design. I thereby situate the Vitruvian Man in ancient expressions of the shared primacy of the body and architecture in creating the tools and techniques of the scientific approach to nature.

A principal aim is to underscore the early modern rather than classical nature of Alberti's response to medieval representation, accounting for the long-observed "un-Roman" character of Renaissance buildings. Pointing to the problematic association of "embodiment" with classical architecture, I identify instead its late antique etymology and medieval application in "devotional vision" (Greenstein), in which a work embodies the idea of a sacred presence by remaining distinct from it in material and essence. In this and later iterations, embodiment is predicated on the synchronic bodily absence of a referent and the viewer's recognition of it in the sign. I clarify how medieval embodiment established a confluence of classical sources that never coalesced in antiquity, and how, through vision, ancient architecture adhered to the body as the intuiting, cognitional subject intimately connected to crafted bodies, and not embodiments. In demonstrating Alberti's relocation of the traditional domain of embodiment in scientia instead of transcendence, I reveal consequences of his graphic construction of signs according to the humanistic dictates of optics and mathematics. Authoritatively displacing bodily agency in making and viewing, this Renaissance mode inverts the classical dependence of knowledge on craft, initiating changes of form and process in architectural design.

PS30 - Architecture and the Body: Science and Culture
Kim Sexton, University of Arkansas, *Chair*

Gothic Skins: Penitents at the Cathedral

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One of the most intriguing descriptions of the body in medieval sources is that in twelfth- and thirteenth-century manuals of confession emanating from the University of Paris, which sought to teach the priestly confessor how to read the penitent's "writing on the body" of remorse or, conversely, resistance to contrition. The central challenge was to coordinate surface and depth, to understand from the skin the state of the soul.

In contrast to typical discussions of Gothic structure and space, I recently suggested that we might profitably consider Gothic architecture as an art of surfaces, or "skins," in contrast to earlier mural architecture. Gothic architectural skins were certainly meant to be "read," too, particularly in the micro-environments of porches, screens, and chapels.

If the individual penitent, to be "read" by his or her confessor at least once a year, was in turn "reading" the cathedral building, how can we best describe and analyze the concatenation of those readings? Drawing on liturgical sources, scholars have reconstructed the literal place of the sacraments (including penance) in medieval churches; however, the hermeneutical "place" of meaning making needs more explanation. Contemporary philosopher Edward Casey describes "place" as that which is bounded by the skin of the observer on one side and the horizon—skin of the wider world—on the other. The "placescape," he continues, is created through a "collusion" of body and world via their "common integumentation". We find just such a common integumentation at the portal threshold. Indeed, the sculpture on bishop's portals at the cathedrals of Strasbourg, Chartres, and Paris invited reflection on the place of the church—where the worshipper was both object and subject, skin and substance.

Unexpectedly, our own experience of the continuous transformation of boundary/surface in digital interface may provide insight into different interfaces of the past.

PS30 - Architecture and the Body: Science and Culture
Kim Sexton, University of Arkansas, *Chair*

The Crafted Bodies of Suger: Reconsidering the Matter of St-Denis

Jason Crow
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The abbot Suger's twelfth-century restoration of the abbey church at St-Denis built upon his proto-scientific understanding of the material body of Christ as stone. The proposition that a medieval church might be anthropomorphized is nothing new. However, approaching the crafting of the multiple bodies of the church through the early vernacular scientific epistemology of material change is neglected in scholarship on the middle ages.

For Suger, the church engaged making earthly bodies as close as possible to the body of the human Christ. As divine man, Christ was the perfect material body of the terrestrial realm. Christ-as-rock (1 Corinthians 10:4) originated in the magical process of hardening water into stone and its subsequent melting into liquid form. This chymical transformation to and from humanity to divinity was an exemplar for human artisanal work. It reflected the making of the human body from clay in *Genesis.* As such, the body of Christ provided the model for crafting other bodies to perfection.

In this study, Suger's renovations at St-Denis are reconsidered in the relation between the stone church and Christ's body as stone. An interpretation of Suger's project not as a quotidian enlargement but as a careful crafting of the stone body of the church and the fleshy body of the ecclesia is presented. Suger's work is found in the ordering of the church's unruly mob as he ordered the matter of St-Denis. The fleshy body of the ecclesia thus created a cosmological image that cemented the literal bodies of the laity, brothers and king into one body through the rituals of the church. The *ars* of building and participants formed one project. Properly crafting the two bodies of the church into a harmonious unity thus allowed the terrestrial church to reflect the perfection of the divine Christ with his earthly materiality.

PS30 - Architecture and the Body: Science and Culture

Kim Sexton, University of Arkansas, *Chair*

Architecture before the Body? Articulation & Proportion in Ancient Greece

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What did the body mean for architecture before there was a body? Bruno Snell famously suggested that Homer had no concept of the "body"; through a reading of the archaic notion of articulation (largely through Greek terms arising from the Indo-European *ar-, such as *arariskô*, "I join") this paper starts by showing that what at first seems to be a lack is in fact a clue to a very foreign, but coherent, view of corporeality. I will then examine how this idea underlies the earliest discussions of proportion in the classical period, when the notion of a physical body first arises. In so doing, I argue that the western concept of a "body" was, in its first instances, indissolubly tied to that of proportion—but not in the way that we might at first think.

When the *Iliad*'s groups of inspired and closely bunched warriors became, in the classical period, phalanxes of citizen hoplites composing the Athenian *polis*, they became part of an ordered political and martial entity—or "body." This was not a metaphor. The internal harmony of a *polis* was understood in terms of just proportions of powers and privileges, and bonds (or articulations) between citizens. These same concepts were assumed by Empedocles, the Hippocratics, and Plato in their discussions of health and illness; these comprise the first discussions of physical bodies, bounded and operating according to their own logic rather than solely according to the will of the gods. Throughout classical Greece, proportion allowed for the articulation—or health and power—of "bodies," whether they be cities, military units, or people. Based on these readings, this paper closes by arguing that this primarily non-formal understanding of proportion is what is formally manifested in the classical Greek temple as it constructed and represented the wholeness of the *polis*.

PS31 - Conservation, Restoration, and Architectural History
Maggie Taft and Niall Atkinson, University of Chicago, *Co-Chairs*

This Will Save That: *André Durand and the Provincial Battle for Patrimony*

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The tension between respect for the pastness of built heritage and embrace of its ongoing vitality was urgently felt and cogently explored in France in the volatile period between the revolution of 1789 and the modernization of French cities in the 1860s. In that precarious temporal space, lodged between the destruction of old regime buildings and the demolition of swathes of urban fabric, the architectural legacy was under continuous assault. Some were hostile to its content and others indifferent to its charms; others were blunderingly well meaning in their disfiguring interventions. Examination of the pitched battle that emerged in response to these threats through the lens of a gifted but unsung artist will shed fresh light as we struggle, still today, to conceptualize buildings as "sites of a continuous dialogue and interaction."

André Durand (1807-67) articulated a precocious sensitivity to the vicissitudes of the monumental life course in compelling building 'biographies' and lithographic 'portraits.' Pragmatic rather than dogmatic, Durand could lament the symbolic loss of Rouen's de-commissioned religious heritage while imagining for it a revised contribution to cultural life. His approach recalls Choay's distinction between the living "monument" that retains the power to signify--moving and changing with the floe of history, accumulating scars and marks that record layers of communal identity--and the mute and neutral "historic monument," frozen in the confected limbo of an imagined past. Durand's case for the former resonates today as traditional environments are pitted against antiseptic "improvements" worldwide while an ecological imperative urges their sympathetic re-purposing. While Hugo lamented that printing would replace architecture as repository of cultural memory, Durand saw in publication a salvational power. His program of patrimonial rescue presages the problems of heritage tourism, purveyed digitally and posing, as Koolhaas argues, new threats to the integrity of the structures it spares.

PS31 - Conservation, Restoration, and Architectural History

Maggie Taft and Niall Atkinson, University of Chicago, *Co-Chairs*

End Times: Preserving Failed Space in Postindustrial Cities

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"Emptiness, obscurity, failure, bleakness, pallor-such noir terms are not found in the vocabulary of civic success with which urban revitalization programs are typically promoted. But these terms should be permissible whenever culture comes up.... Postindustrial cities that are seeking to remake themselves as cultural centers might also benefit from pondering the success of failure: the glamour of their own collapse."
Herbert Muschamp

This paper will interrogate architectural preservation through the lens of temporality. Herbert Muschamp's reflections upon the generative potential of failed space will provide a launching point for considering building preservation in relation to building mortality. Today, postindustrial cities are particularly well suited to such inquiry, as the nature of their own temporalities, and of the signs of life in relation to their demise, are richly problematic. On the one hand, such terms as "eyesore," "mothball," "ruin," and "wasteland" have come to embody the death drive of the postindustrial city, while simultaneously, the embrace of initiatives such as urban farming have seemingly re-enacted agrarian mythologies through post-urban rites of fertility. In spite of this persistent coupling of urban failure and post-urban possibility, critical analysis of failed space has yet to engage the preservation community. How might the urban imagination be catalyzed by failure and obsolescence? What contributions can be made to the fields of preservation and conservation by reflecting upon architecture's own end? Can the very act of destruction be preserved as a profound and indeed essential part of a city's identity? We aim to open the dialog surrounding preservation and conservation to self-conscious reflection of architecture's metabolic constitution. Through a series of case studies of both built and speculative projects-including urban interventions in Buffalo, Detroit, and other postindustrial places-we shall situate a structure's death as the spark of urban and architectural life.

PS31 - Conservation, Restoration, and Architectural History
Maggie Taft and Niall Atkinson, University of Chicago, *Co-Chairs*

Heritage Management in India: Local Practice vs. Global Policy

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Based on an analysis of a group of astronomical observatories built during the eighteenth century under the patronage of Sawai Jai Singh II, this paper investigates the interpretive tensions created by divergent approaches to conservation in northern India. The observatories, located in Shahjahanabad, Jaipur, Ujjain, Varanasi, and Mathura, originally supported a global communicatory network connecting astronomers in China, India, France, and Portugal. After Sawai Jai Singh's death in 1743 CE, the observatories fell out of use as sites of scientific inquiry. Subsequently, their ownership and management passed to various state and national institutions. During the next two and half centuries, several conservation initiatives have been proposed and implemented to counteract deterioration to the material record of the observatories due to neglect, weather, and war. Since 1950, significant repair and restoration programs have been implemented at each of the four extant observatories. However, in contrast to UNESCO-driven heritage policy, the focus of which has been broadened from the singular monument to encompass the larger cultural landscape, the preservation practices enacted at the observatories suggest an increasing particularization of space and meaning. The lack of coordination between governing bodies has resulted in the inconsistent application of policy during recent restorations, undermining attempts to interpret the observatories as components of a cohesive scientific network. At the same time, these contradictory practices have resulted in new interpretive possibilities; rather than a single history, the observatories are being used to support multiple readings of the sites. Drawing on research conducted in the National Archives of India and the Rajasthan State Archives, as well as press accounts and site visits, I argue that though conservation policies have misdirected the scholarship of South Asian science, they have also introduced a much-needed multivocality into the analysis of the built environment of early Modern India.

PS31 - Conservation, Restoration, and Architectural History

Maggie Taft and Niall Atkinson, University of Chicago, *Co-Chairs*

Mathematics of Architectural Restoration in Soviet Central Asia

Igor Demchenko
Massachusetts Institute of Technology, Cambridge, MA, USA

Since the early 1950s, the reconstruction of geometric methods supposedly used by pre-modern Central Asian architects and builders had occupied Soviet architectural historians. By the end of the 1970s, a group of scholars led by Mitkhat Bulatov, Konstantin Kriukov, and Pulat Zakhidov convinced Central Asian historians and restorers in the reality of medieval Islamic architectural theory centered on the principles of geometric harmonization, which allegedly allowed builders to organize all measurements of a building in a single harmonic system. With sincere conviction, Soviet restorers and archeologists used the proposed model for the reconstruction of lost (or even never-completed) parts of medieval buildings; the major monuments of Islamic architecture, including Bibi-Khanym Mosque (1399-1404) and the complex of Registan Square (15-17 cent.) in Samarqand were restored based on this system.

In my presentation, I will first explore the method used by Soviet architectural historians in Central Asia for the (re-)construction of medieval Islamic proportional theory. It included the close reading of medieval treatises on geometry, which often contained sections on construction of arches and stalactite vaults (muqarnas); however, since these treatises lacked any traces of a cohesive proportional theory, Soviet scholars supplemented them with geometric and algebraic analysis of historic monuments conducted according to the classicist canon, which dominated architectural education in the USSR since the mid-1930s. Using an example of Timur's Bibi-Khanym Mosque, I will proceed with showing how the theory of geometric harmonization influenced the practical aspect of restoration and thus have become physically imbedded in reconstructed image of the monument.

PS31 - Conservation, Restoration, and Architectural History

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"Restored Ancient Splendor" and the Basilica of Constantine

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Constantine transformed many buildings in Rome built for his conquered rival, Maxentius, including the super---sized basilica whose remains still tower over the eastern Roman Forum. After his triumph over Maxentius in 312 CE, Constantine's colossal portrait appeared in the basilica that Aurelius Victor characterized as rededicated by the senate to mark the triumphant ruler's meritorious deeds (De Caesaribus 40.26). A significant approach to conservation emerged when Constantine salvaged Maxentius' building projects. Constantine's basilica transformed the original by inserting a large apse at the center of the northern wall, since the grand entrance facing the Sacred Way was originally installed by Maxentius. As a law court, the basilica and its northern apse in particular functioned for magistrates. Audiences experienced a juxtaposition between presiding judges to the north and the statue of Constantine in the western apse. Senatorial sponsors presented Constantine as respecting the conserved building, implicitly downplaying the emperor's Christianity. Testimony by Eusebius, reporting that the statue's right hand bore a "savior's spear"-plausibly a traditional military staff featuring a cross bar-suggests that an ambivalent sign of either victory in battle or by a Christian was on display (Vita Constantini 1.40). Senators had to predict how to praise the emperor appropriately, since there was no central mechanism to disseminate propaganda. Thus, the paper argues that architectural preservation with the strategic installation of the colossus transmitted the preexisting structure into a new context featuring only a vague allusion to Christianity. The conservation was meaningful in that the newly installed imagery maintained the past while prompting revised perceptions. This transformative conservation influenced subsequent fourth---century campaigns. The changes to the basilica were designated, as the inscription for the colossus stated, "restored ancient splendor" (Eusebius, Historia Ecclesiae 9.9.11).

PS32 - Diasporic Architecture and the Politics of National Identity
Duanfang Lu, University of Sydney, *Chair*

Unmaking Architecture - Diasporic Displacements of Sri Lanka's Civil War

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Successive urban pogroms occurring at the beginning of Sri Lanka's civil war targeted the domestic spaces of the Tamil minority routing them out of their homes in the capital, Colombo. These events produced a reluctant diaspora that fled the city and the country, carrying their grievances to the international stage. Their exodus shaped a diasporic nationalism that was inscribed, firstly, in the refugee camps that housed the homeless minority and later in the provisional homes they fashioned both within and outside nation space. Their homes, whether scattered, itinerant or carved out of alien cultural spaces were tenuously connected to an imagined homeland conjectured in a virtual public sphere. The home, the city and the nation were re-inscribed through its imaginative cartography.

This paper studies the violent and destructive processes that gave rise to diasporic nationalism and the provisional means by which it was concretized during Sri Lanka's 26-year long ethnic conflict. It asks how the unmaking of architectural and urban places provoked resistant efforts at deconstructing the idealized spaces of sovereignty. It looks at diasporic nationalism as a besieged and dematerialized social subjectivity that struggled to take form.

This paper proposes to study three architectural sites of diasporic nationalism: the refugee camp, a state of temporality and internment, made permanent for the reluctant nomads of civil conflict; the multi-storey high rise apartment, which multiplied in Colombo, receiving refugees from the war zone for the duration of the conflict, and a Tamil diasporic enclave in Paris where a quotidian South Asian street culture is imported from the outer banlieues. This paper explores the creation and suppression of spaces of difference and how diasporic nationalism is cultivated and sustained through such socio-spatial cleavages.

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Duanfang Lu, University of Sydney, *Chair*

Walter Gropius, Diasporic Modernism and the U.S. State Department

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Scholars of the New World diaspora of German architects in the 1930s have scrutinized the emigration of Bauhaus masters and their integration into the network of museum curators and academic administrators responsible for the rise of architectural modernism in the US. Far less is known about the postwar introduction of America's diasporic reformulation of the Bauhaus legacy back into Germany under the aegis of the US State Department. This paper, based on declassified documents from the US National Archives, examines a 1947 initiative headed by Walter Gropius at the behest of the U.S. Office of Military Government for Germany (OMGUS) to initiate planning for a West German capital in Frankfurt. Gropius' attempted application of a hybridized Bauhaus legacy to the production of post-fascist citizens brought the 'roots and routes' of Germany's modernist diaspora full circle.

By the end of World War Two, Gropius had reversed his apolitical stance of the 1930s to become an ardent supporter of what he called America's "true democracy," inscribing the "Bauhaus idea" that he represented with a new nationalist subtext. Gropius' prescription for the transformation of Frankfurt from the seat of US occupation governance to a new postwar capital exactly matches an urban redevelopment paradigm developed at Harvard over the course of the 1940s using GSD graduate studios as research laboratories. Originally developed for application in the US, but spurned by its intended beneficiaries, this blueprint for urban renewal synthesized the Weimar-era Siedlung with the idealized grassroots democracy that Gropius associated with small-town New England. As a last resort for this visionary scheme – his final attempt to design a totalizing environmental design order – Gropius sought to use his former homeland as a "guinea pig" upon which to test a diasporic hybrid of Bauhaus modernism injected with new political and nationalist content.

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Diaspora, Labor, and Nationalism in Early 20th-Century Thai Architecture

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This paper argues that the creation of a national architectural culture in 19th- and 20th-century Bangkok developed in tandem with the identification of diverse groups of migrant laborers as members of a "Chinese" diaspora that could not be assimilated into the Siamese nation. By examining Siamese building projects, cadastral maps, and Thai- and Chinese-language architectural manuals, newspaper accounts, and correspondence, this paper reveals the ways that members of disparate classes and linguistic groups, as well as their contributions to the built environment, were deployed as part of a "Chinese" diaspora at the same time that the Siamese monarchy cultivated a national architectural vocabulary. This new vocabulary drew on an imagined dynastic past that eschewed the influence of Chinese craftsmen while aligning itself with the revivalist idioms of 19th-century European architecture.

In the 19th century, the repeal of corvée labor in Siam, the lifting of travel restrictions on imperial Chinese subjects, the imposition of extra-territoriality laws on Siam and China, and the Siamese monarchy's desire to participate in the global capitalist economy contributed to the emergence of a migrant-Chinese working class that began to assert its political and economic agency. Teochew- and Cantonese-speaking craftsmen had long dominated the region's building trades and the construction techniques they brought from Chinese treaty-ports were syncretically absorbed into early 19th-century public works. However, at the turn of the century, the Siamese monarchy sought to limit the growing power of these groups by identifying certain building elements as "Chinese" and investing in the production of materials like ferro-concrete that did not require "Chinese" labor or expertise. By highlighting the ways trans-local exchanges of labor, capital, and aesthetics inform the development of the built environment, this paper points to the ways that architecture's rhetorical and material aspects give stable form to "imagined communities" like "diaspora" and "nation".

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Little Saigon: Suburban Ethnic Landscapes of Exile and Memory

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When fifteen refugee families from Camp Pendleton's Tent City arrived in Westminster, California, in 1975, they encountered a suburb with dusty strawberry fields abutting mobile home parks and vacant commercial strips. The largest concentration of businesses outside of Vietnam, Little Saigon has expanded from a handful of shops to nearly 1400 businesses within a two square mile area centered on Bolsa Avenue. Refugee politics, ethnic rivalries, and tourism have shaped the built environment of Westminster and its surrounding cities. Serving as a lightning rod for political controversies, Little Saigon is a staging ground for the anxieties and aspirations of refugees for their community's legacy. Their community is in a perpetually liminal state, situated between Vietnam and the United States and informed by exile, nostalgia, and contemporary geopolitics.

This paper examines how architectural interventions on Westminster's built fabric embody the shifting conceptions of Vietnamese American identity. Vietnamese refugees have redefined themselves through alterations to suburban Orange County. This paper focuses on two key moments at which these anxieties were spatialized. In 1996, Frank Jao, a local Chinese Vietnamese developer, proposed a pedestrian bridge across Bolsa Avenue. Critics complained that the project was "too Chinese." Ethnic affiliation was conflated with nationalism for refugees seeking to control the representation of diasporic Vietnamese identity. The second case study looks at the creation of a Vietnam War Memorial in 2003. Located at the Civic Center, the project repudiated the normalization of relations between America and Vietnam. The memorial also challenged the American discourse on the Vietnam War by representing both an American and a South Vietnamese soldier. It marked a crucial moment for the refugee community, which was internally divided over its relationship with Vietnam. The multiple narratives present in the memorial's design challenge our understanding of diaspora and ethnic/national identities as discrete spaces.

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Duanfang Lu, University of Sydney, *Chair*

Constructing Enclaves: Residential Reservations in Colonial Hong Kong

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This paper explores how the utopian vision of the "garden city" was adopted and appropriated by Hong Kong's Portuguese and Chinese immigrant communities in housing practices in the 1910s and 20s -- a period marked by speculative land booms, simmering social tensions and rising Chinese nationalism. While considerable critical analysis has been made of the injustice of racial segregation under colonial rule, few studies have examined how the concept of residential reservation was utilized by local constituencies as a means to secure their economic interest and solidify ethnic and class identities. The lack of such investigation continues to sustain the long assumed dichotomy between "European" and "native" settlements, thus eliding the complex processes and multiple agents involved in the shaping of the colonial built environment and construction of social hierarchies.

This paper illustrates some of these complexities by tracing the history of two "garden cities" conceived along racial lines. The first was initiated by a Portuguese developer seeking to provide a large segregated settlement for the so-called "poor whites" – Portuguese middle class who were under threat of dispossession due to escalating rents and property speculation. The second project was promoted by a Chinese syndicate aiming to provide wealthy Chinese immigrants a modern, well-designed residential district that would rival those of the British and European elites. Notwithstanding their different intents, both projects invoked similar sets of architectural imaginaries for arousing a sense of pride and emerging nationalist aspirations amongst specific diasporic communities. By examining the competing narratives of these projects and their inscribed meanings and values, this paper will elucidate the mutual constitution of architecture, cultural identity and the ongoing realignment of class interests in Hong Kong's colonial capitalist development.

PS33 - International Expositions: Exhibiting "Déntente," Exposing Tension
Alexander Ortenberg, California State Polytechnic University, Pomona, and Vladimir Paperny, Los Angeles, CA, *Co-Chairs*

Staging Englishness: Visual Politics and the South Bank Exhibition

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Designed by chief architect, Hugh Casson, at a strategic moment between the collapse of the British Empire and the rise of the Cold War, the South Bank Exhibition was the centrepiece of a national event known as the Festival of Britain. Given a small but key site at the bend of the river between Waterloo Bridge and London County Hall, the South Bank Exhibition was officially to house didactic educational displays on nationhood, thematically divided into "land" and "people," and to be interspersed with popular forms of entertainment. Unofficially, however, the South Bank Exhibition became a test case for The Architectural Review's postwar plan for London, which would project a much more individualistic ideal and which aimed to show, through the medium of urban design, an 'English' alternative to both Stalinist 'regimentation' and American-style consumerism. Key to this second agenda was the fact that architect Hugh Casson, himself an active promoter of Hastings' policy on picturesque townscape, exercised enormous control over the spaces between the exhibition pavilions, including various walkways, plantings, and vistas across the Thames. In January 1951, the editor and proprietor of The Architectural Review, Hubert de Cronin Hastings wrote to Casson: "The point about the Festival is that it is a new kind of masterpiece – it is a masterpiece of townscape as I understand it today, and it is the very first masterpiece of that kind." Using little known archival sources from the Royal Institute of British Architects and the Victoria and Albert Museum, this paper argues that, viewed through the lens of Townscape ideology, the South Bank Exhibition produced a significant blueprint for postwar urban design at the outset of the Cold War. It was a blueprint predicated on a visual politics of 'Englishness,' projecting the City of London as a combination idiosyncrasy and pluralism.

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Alexander Ortenberg, California State Polytechnic University, Pomona, and Vladimir Paperny, Los Angeles, CA, *Co-Chairs*

Ten Years of Urban Debates Preceding the 1937 Paris Expo

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While World Expositions have often influenced, directly or indirectly, the future of the cities in which they were organized, they have also been at times the occasion of significant urban and architectural ideas that remained at the stage of costly but unrealized competition projects. This was the case of the Paris 1937 Expo. Never was the future of the city scrutinized so intensely as during the a short 1931-1937 decade. As the 1929 Crash had not yet fully hit Europe, debates about the failure of the 1925 Exposition des Arts Décoratifs to leave any tangible trace, resulted in 1931 in two competitions, one for the selection of the site for a new Expo, to grant the capital a clear direction for its growth; the other was to select the best solution for ending the ever extending "Voie Triomphale" beyond the Triumphal Arch. A number of competitors included a World Expo in their plans. These exercises acquired a major national significance in the context of another defining project, launched the same year: The first Regional plan of Paris. Added to the drama of the debates was Le Corbusier who missed the competition deadline, yet demanded nonetheless not only to be the sole designer of the Expo, but also to redefine its topic. He would locate the Exposition in the Vincennes Park a starting point for his East-West Axis through the core of city. On the margins of the competitions, Auguste Perret was concocting in secret, with the Minister De Monzie, his own project: A new axis to be the "Champs-Elysées of the Rive Gauche," with the Exhibition as its starting point. All being in vein, Edmond Labbé, the Expo Commissar finally launched a series of 12 competitions involving some 400 architects just to select those who would be granted commissions.

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Technology and Representation: Architecture Culture at Expo '58

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In the historiography of architecture and engineering, international exhibitions are often characterized as laboratories for architecture and advanced construction. However, the conditions of representation and building at world fairs - using architecture as mass medium and subject to various regulations, strict budgets and timing - are not encouraging to experimentation. Nevertheless, international exhibitions can be considered as places and moments revealing to a contemporary, broad architecture culture; not only among professionals, but also with the public at large. Obsessed with progress and with the future, world fairs trigger discussions on the appropriateness of specific architectural choices, authorship, authority, the experience of architecture, rhetoric and representation.

This paper will focus on the architecture culture exposed at Expo 58, the first post-war world fair (Brussels, 1958). Contemporary specialist press identified the fair's architecture as a festival of structures and witnessed a rapprochement between modern architecture and the public. In the host nation, the fair is remembered as the moment when everything, architecture especially, became modern. A closer look at the over 120 pavilions, representing over 50 nations and companies, indeed reveals that the central issue no longer was whether to build modern or not, but that the site functioned as a demonstration of the worldwide dissemination of the modern movement, not only with the architects, but also with the official commissioners. A first demonstration of a post-war world at peace, Expo 58 not only enabled comparison between nations through their production, architecture and rhetoric of representation, but also highlighted the many slippages between architecture and narrative, and the political and ideological views of their observers. The paper will argue that the discourses on technology in architecture are key to both the specialist and popular voices in the fair's architecture culture, most explicitly in the context of the Cold War.

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Vjenceslav Richter: Representing Yugoslavia's Maverick Socialism

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The pavilions of Yugoslavia at various international exhibitions designed by the Croatian architect, artist, and theorist Vjenceslav Richter (1917-2002) complicated the already complex relationship between architecture and ideological representation during the Cold War. This paper analyzes three of these pavilions, built for the 1958 EXPO in Brussels, the 1961 International Labor Exhibition in Turin, and the 1963 XIII Triennial in Milan, in order to reveal the multifaceted and often contradictory ideological meanings attached to architecture in the period.

Richter's pavilions were unique architectural representations of Yugoslavia's maverick socialist project, formulated after the country was expelled from the communist bloc in 1948. Renouncing Stalinism and seeking inspiration from early Marx, Yugoslav communists soon after embarked upon reclaiming socialism's avant-garde status, simultaneously establishing equidistance from both Eastern and Western blocs. Richter's work, devoted to perpetual experimentation, built upon the interwar avant-gardes as an artistic equivalent of Yugoslavia's reinvented revolutionary spirit. A founding member of the country's first independent postwar artist group, EXAT 51, and of the Zagreb-based international movement New Tendencies, Richter was an avid activist who sought to integrate art and life into harmonious total environments to the benefit of all. In close contact with other neo-avant-garde movements around Europe, he nevertheless saw his work as specific to Yugoslavia and its unique brand of socialism.

Richter's pavilions in Brussels, Turin, and Milan were experimental buildings created to present the key mechanism of the Yugoslav system: workers' self-management. They were all highly praised by Western intellectual elites; but in the politicized climate of the Cold War, their revolutionary meanings were sidetracked and incorporated into the reigning ideology of artistic autonomy, which advocated art's radical detachment from society. Instead of being the expressions of an avant-garde socialism, Richter's pavilions were thus reduced to signifiers of Yugoslavia's independence from the Soviet Union.

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"Westernization in the Means, Hispanism in the Ends" Franquismo and Expo'58

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As the first world exhibition after the end of World War II, the 1958 Brussels Expo set to both establish the new geopolitics of technology and tone down its thread; thus its official call toward a humanist technology. That such "humanism" invoked a religious nature was made all too clear in the central site of the Expo, where the Cold War bipolarity was countered by the Catholic Church with the Pavilion for the Vatican across the street from the Soviet and American ones. In this paper I will flesh out aspects of this scenario from a peripheral but fruitful perspective, that of the Spanish pavilion designed by Juan Antonio Corrales and Ramón Vázquez Molezún and of the cultural politics of the Franquista dictatorship (1939-1975) the building effectively embodied at this point in time.

In the 1950s Franquismo ought to redefine allegiances in an international context substantially different from the one that had backed it up in the 1930s among Fascist regimes. A key to its survival then was to project the image of a culturally tolerant and ultimately "modern" country, and to attenuate the image of a totalitarian fascist regime while capitalizing in its anti-communist pedigree. This shift notwithstanding, the regime maintained its reactionary, Catholic, and neo-imperialist values and structures, as best put it the pseudo-official motto for "Westernization in the means, Hispanization in the ends." This paper argues that the refined, modular, steel structure for the 1958 Franquista Pavilion, the exhibition within it, and the archive of official and cultural discourses that led to its construction were not only prime stages for this agenda, but also refracted the larger ideological and aesthetic dynamics at play across the Expo site.

PS34 - Post-Modernism Revisited: The Presence of the Recent Past

Ole W. Fischer, University of Utah, *Chair*

James Stirling's New State Gallery and the Postwar German Art Museum

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James Stirling's New State Gallery in Stuttgart was upon its opening in 1984 widely heralded as a major work of postmodern architecture. More recently, Anthony Vidler and others, noting that Stirling was uncomfortable with the postmodern label, have insisted upon the building's importance while downplaying the degree to which it indeed represented a style now widely dismissed as passé. I propose that stylistic labels cannot completely account for the way in which Stirling adhered to what were by the time he won the competition for the building's design in 1977 established conventions within postwar German museum architecture for juxtaposing old and new. Stirling, who had already quoted modernist precedent in his Leicester Engineering Building (1963), was particularly well equipped to recognize the way in which architects as diverse as Hans Döllgast, Dieter Oesterlen, and Ludwig Mies van der Rohe had collaged the two in the rebuilt Alte Pinakothek in Munich (1957), the Historical Museum in Hanover (1966) and the New National Gallery in Berlin (1968). Moreover his allusions to ruins and fragments should be understood as having probably exerted an influence on Daniel Libeskind's design for the Jewish Museum (competition entry, 1989) and having certainly helped shape its reception as a strategy initially developed to exhibit German suffering slowly morphed into one that represented the victims of German terror. I argue that the past was present within modern architecture long before postmodernism, but that the contribution that classically inflected buildings of the 1970s and 1980s exerted an impact upon subsequent architecture which is more one of approach than of style.

Vittorio Giorgini, and the Structure of the Singular

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Vittorio Giorgini (1926-2010) was a Florentine architect, artist and educator whose contribution to the disciplinary imaginary has been generally overlooked within the mainstream of architectural discourse. His highly idiosyncratic work was driven by an intense formal exploration through which he sought to operate outside the normalized linguistic codes of the Modern Movement.

In this paper I contextualize, both historically and discursively, Giorgini's trajectory during the 60s and 70s. Thus, I examine critically a number of aspects that played a central role in the construction of his artistic ideology, such as his involvement with the so-called "Florentine School," his subsequent encounter with Andre Bloc and his referents in the fields of art and architecture (e.g. Kiesler, Moore and Klee). By way of this narrative, I show that what sets Giorgini apart is the consistent geometric logic that lies behind the "informal" appearance of his topological conceptions.

Moreover, I present Giorgini's fascination with the living world, against his own predicate, as a sheer heuristic device; that is, a kind of allegory that triggered and kept in motion a life-long restless search for geometric structure in design. While this structural quality is closely tied to the singularity of his projects, I contend that geometry in Giorgini represents a mode of thinking in its own right, one that may be disengaged from nature altogether.

The history of post-modernism in our field has been told chiefly in relation to either historicist and representational theatricality, or the inward-lookingness driving the projects of autonomy and deconstruction. Giorgini belongs in a group of figures –together with Musmeci, Neumann and Burt, to mention only a few– whose production upsets this duality and further suggests that the chapter of post-modernism in architecture dealing with the intersection between experimental geometry, biological structuralism and architectural form remains yet to be written.

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Ole W. Fischer, University of Utah, *Chair*

AD Magazine and the Construction of Post-Modern Architectural History

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It can be argued that modernist architectural history was as much an architectural project as modernist architecture was an historical project - they were two manifestations of a single modernist project of architectural practice. But is it right that the history of post-modern architecture should still use modern methodologies, based on art historical formulations imported from Germany in the 1930s, to write its history? Or does post-modern architecture demand post-modern architectural history?

This paper argues that architectural history's existing normative modernist meta-narrative of teleological progress based on influence, evolution, aesthetic classification, periodisation of styles, and the prioritisation of the architect as genius author and architecture as his/her masterpiece object can be profitably replaced by a post-modernist meta-narrative (Lyotard notwithstanding) of a power struggle in which architectural history is considered the trace of power relations, the palimpsest of discourse, the debris from altercations over the authority to validate, legitimise and define architecture.

The magazine AD will be examined as a case study. AD introduced Post-Modern architecture to the professional architect in 1977 through the partnership of Charles Jencks and Andreas Papadakis. Papadakis owned Academy Editions which published the first six editions of Jencks' best-selling The Language of Post-Modern Architecture. This symbiotic relationship from 1977 to 1992 essentially defined the Anglo-American construct of Post-Modern architecture, confusing architectural history with criticism as much as it did the book with the magazine.

The paper thus argues for a post-modern methodology of reading architectural history based on Pierre Bourdieu's Field of Cultural Production through an investigation of Post-Modern architecture's relationship with the architectural publication, focussing specifically on AD, its key contributors, and the context in which it was produced. One result of this line of enquiry is that Post-Modern architecture is as much about architectural culture's separation from practice as about any stylistic classification.

PS34 - Post-Modernism Revisited: The Presence of the Recent Past
Ole W. Fischer, University of Utah, *Chair*

Modernists' Post-Modernism: Konrad Frey's Zankel House near Geneva

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This paper will provide a combination of a case study and some theoretical reflections on the methods of architectural historiography. As mentioned in the call for papers, „the writing of history turns especially problematic with a period that sustains a negative-reflexive relationship to its predecessor (modernity/modernism)". The dualistic argumentation owes much to the polemic character of contemporary criticism and often serves as an obstacle for deeper knowledge and understanding when adopted by historians. I will argue that in the seventies and sixties, some modernist architects used post-modern vocabulary and approaches without betraying their beliefs (while still disliking Post-Modernism as such). A good example is the Zankel solar house in Prévessin in France, near Geneva, designed from 1976 by the Austrian ar- chitect Konrad Frey and built in 1978–85 by the CERN physicist Karl Zankel for his family. Both post-modern collage and technoid residential machine, mannerist "folly" and experimental solar workshop, the building reflects the contradictions of its time, when the utopian, late-modern ideas of the sixties gave way to a new ecological skepticism and some romantic irony. Frey studied in the sixties in Graz, where Post-Modernism never arrived, and worked in London, where it was co-invented. Frey's radical late-functionalist approach, which was deeply influenced by Cedric Price, could easily adopt the narrative, the playfulness, and the vernacular, which spuriously seem to belong to Post-Modernism's realm only. Hence, from a traditional point of view, i.e. the history of style and its preference for "pure" phenomena, the Zankel house is a strange hybrid, which can provoke a rethinking of our categories of architectural history.

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Ole W. Fischer, University of Utah, *Chair*

The Architectural Installation: Diller and Scofidio, 1979-89

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Architecture began to enter the gallery space in the late 1970s, where, according to architectural historian Beatriz Colomina, it was understood as an exhibitable medium. Beginning in 1976 with "Idea as Model", an exhibition of architectural models at the Institute for Architecture and Urban Studies in New York, architecture was reconsidered as an artistic practice extending beyond buildings proper. New York galleries, ranging from Leo Castelli to Max Protech, were quick to catch on to the emergent trend, displaying original architectural drawings as "art." Although New York based architects Elizabeth Diller and Ricardo Scofidio were not the only architects participating in the art scene, they distinguished themselves by constructing actual architectural space in the form of architectural installations. As an alternative to generating purely paper architecture (theoretical writing or conceptual drawings) and/or scaled representations of space (drawings and scaled models), Diller and Scofidio were committed to testing out ideas through small-scale building experiments. Focusing on the first five installations created during the first decade of their practice (1979-89), this paper examines how Diller and Scofidio explored 'installation' as a strategy to redefine architecture. I argue that the architectural installation is a form of experimental architecture Diller and Scofidio deployed in the 1980s as an alternative to the predominant postwar architectural styles of late modernism and postmodernism. Blurring the line between viewing subject and object, these installations, for which little has been written, offered a radical counterpoint to the static permanence of building, releasing architecture to perform in temporary and/or event-based environments. Often collaborative in nature, Diller and Scofidio's installations rejected architectural autonomy, placing not only the human body but also social and cultural issues at the forefront of their practice. It is precisely through these architectural installations that one can better understand the legacy of post-modernity as a cultural condition.

PS35 - Open Session
Diane Ghirardo, University of Southern California, *Chair*

Informal Architecture and Modernization in 20th-Century Berlin

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The notion of informal architecture usually evokes images of self-built shanties in Mumbai or Rio de Janeiro made from wooden beams and corrugated sheet metal. Only a few decades ago, however, squatter architecture was also frequent in European metropolises and gave rise to similar discourses about public health and social order.

In Berlin, this discourse was, ironically, connected to one of the icons of German orderliness: the allotment. Often depicted as gnome-adorned strongholds of petty bourgeois virtues, garden plots were also the site of unauthorized dwellings that gave rise to debates about public health and civic order. Particularly after the Second World War, when many Berliners had lost their homes in the bombings, self-built sheds and makeshift huts grew next to gardens and improvised workshops.

This paper argues that the conception of "slum architecture" and the subsequent eradication of self-built huts played a key role in the establishment of the modernist, functionally separated city and its reliance on comprehensive planning, expert knowledge, and top-down decision making. In this context, the ambivalent figure of the allotment dweller, who was simultaneously construed as a dutiful holder of rooted-to-the-soil values and as a potential threat to the well-ordered urban environment, evidences the ambiguity of many conceptual foundations on which the modern city was built.

PS35 - Open Session
Diane Ghirardo, University of Southern California, *Chair*

Nicholas Hawksmoor and the Oxford "Forum Universitatis"

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This paper forms part of a much broader research project on the Oxford renovatio urbis planned in the last years of Queen Anne's reign. Promoted by the amateur architect George Clarke (1661-1736) together with eminent members of the University of Oxford, this was a programme of architectural and urban transformation that changed the face of the city forever.

The paper mainly focuses on the contribution of the architect Nicholas Hawksmoor (1661-1736), who was involved in the majority of the new buildings planned, and in particular on his project for a "forum universitatis" situated at the very centre of the university city. A plan that was practically and financially ambitious, it entailed 23 years of agreements, investments, moments of enthusiasm and of disappointment, numerous compromises and a Private Act of Parliament.

The paper analyses the different stages of the designing process of the "forum" and links Hawksmoor's projects to a world made by people, with their alliances and enmities, their ambition and their political schemes, and also by the books, prints and drawings that they collected. With this approach, every individual project not only belongs to the huge corpus of drawings still preserved, but also achieves a new, and particular, significance within this period of Oxford – and British – history.

This study is based on 5 years' worth of research on Hawksmoor's architectural activities in Oxford and his patrons at the beginning of the eighteenth century. Combining fresh analysis of the drawings and new archival investigations, it illuminates an extraordinary and complex chapter of the history of British Architecture, still today mostly unknown.

Diane Ghirardo, University of Southern California, *Chair*

The Roudnice Monastery: Legitimacy through Form and Structure

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Roudnice monastery was founded in 1333 by the bishop of Prague, Jan of Dražice IV (1301-1343), after an eleven-year exile in the papal city of Avignon. The monastery introduced Augustinian regular canons to Bohemia and was central to the bishop's efforts to rebuild and reform his diocese after his return. Upon his return from Avignon, the bishop invited a French mason to build a bridge in Roudnice. The Francis of Prague Chronicle states that the mason built two pillars and an arch of the bridge and left the following year after training the local crew to complete the job. While no archival sources document the French mason at the monastery, and stylistic and structural evidence is debated, Czech scholars enthusiastically speculate that the French mason also worked on the monastery.

The east cloister aisle, which differs in style from the church, sacristy, and chapter room, is at the center of the debate. Allegedly built by the French mason, the aisle has four-part ribbed vaults and evenly cut ashlar block walls. The unarticulated pointed relieving arches and continuous wall responds all indicate a mendicant "reductionist" style of the early fourteenth century central Europe. Yet, inserted within the outer wall pointed arch windows are new round-arched arcades that are out of context in the local tradition.

This paper will examine the possible French influence at Roudnice and argue that under the bishop's guidance, the architecture at Roudnice reflected a combination of local building traditions, archaic architectural forms, and imported technique to project a combined sense of authority and long-standing legitimacy as well as a "reductionist" style. Bishop Jan aimed to embed the new monastery in its local context, rather then to flaunt a foreign style.

The Star Villa in Prague and the Library of Bonifaz Wolmut

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The Star Villa in Prague has been discussed in terms of fortification, ideal cities, and patronage, but never in the context of the building's astrological connotations. The form of the building itself – a six-pointed star – and the layout of the surrounding park – a star and gem formation of paths – create a unique composition designed to draw beneficent astral influences.

While the design is usually attributed to Archduke Ferdinand of the Tirol with an Italian court architect, documents record that construction proceeded under Bonifaz Wolmut, the German-speaking court architect in Prague. Rather than functioning as a mere supervisor of works, Wolmut's intellectual interests suggest that he had a significant part in the design process of the villa and park. Wolmut owned an impressive library of astrological and mathematical books, including twenty-three texts for which the architect commissioned German translations, with authors ranging from Ptolemy to Girolamo Cardano.

Scholars have suggested that the architect of the Star Villa must be an Italian because of the brick construction and the resemblance to a fortress, but I argue that Wolmut was likely the Archduke's collaborator on the project. Wolmut had previously worked with brick and on fortifications and so had the necessary experience to design and build the villa. Further, the architect's astrological and mathematical skills make Wolmut a possible designer. The shape of the building and the unusual lay-out of the park indicate an interest in astrology and related studies that is compatible with Wolmut and the intellectual climate of Prague and Ferdinand's own court.

In this paper, I bring Bonifaz Wolmut's intellectual pursuits into focus through his work on the Star Villa. This conjunction of court architect and amateur astrologer and mathematician demands a re-assessment of the relative roles of Italian and northern architects in Central European courts.

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Diane Ghirardo, University of Southern California, *Chair*

In the Hands of Politicians: Reinventing Rome in the Late 1800s

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The transformation of Rome into the modern capital of Italy after 1870 resulted in an urban environment shaped not by the aesthetic goals of architects, but by the priorities of politicians.   Disparate government ministers spearheaded changes to remake the Eternal City into a modern, Italian and secular metropolis, superseding centuries of Vatican domination. Within the historic center of Rome, Prime Ministers Agostino Depretis and Francesco Crispi and Ministers of Public Instruction Michele Coppino and Guido Baccelli funded selective new streets; created new government buildings; directed archeological excavations; and pursued the symbolically charged Monument to King Vittorio Emanuele II on the Capitoline Hill and burial of the king inside the Pantheon.

With Rome the national capital, acrimonious disputes over who controlled the city's celebrated ancient remains erupted between the Italian government, the Municipality of Rome and the Vatican. Asserting national jurisdiction, Public Instruction Minister Baccelli ordered the removal of churches from the Roman Forum and all external church features from the Pantheon. His rabid anti-clericalism strongly shaped his leadership of this surprisingly influential part of the Italian government. Equally strong-willed Prime Minister Crispi ordered the king's burial in the Pantheon, against the wishes of the royal family.

The initiative to erect a monument to the founding king of modern Italy revealed the central role played by Prime Minister Depretis. Besides selecting the Capitoline site (necessitating the destruction of the Tower of Paul III), he defined the architectural competition program that dictated the monument's character and form. His commitment to this monument tolerated no challenges, prompting him to dismiss Baccelli for lobbying to transform the Pantheon into the national monument to the king. Despite such rivalries between individual government members, a remarkably coherent secular vision prevailed that led to politically symbolic architectural interventions that have left an indelible mark on Rome.