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PS01 Infrastructure: Global Perspectives from Architectural History
Joseph Heathcott, The New School, USA, Session Chair

The China Trade and Infrastructure Space in the Asia-Pacific Zone

Alex Bremner
University of Edinburgh, Edinburgh, United Kingdom

Abstract

Historiographic shifts concerning 'oceanic' or water-based zones of analysis in British imperial studies in recent years has seen a parallel move away from the study of grand, monumental buildings in the architectural history of empire. Littoral environments – as points of social, political, and economic intersection and exchange – have become increasingly important as locations where so much of the transactional culture of empire was seen to reside. Accordingly, a greater interest now attends perfunctory or 'grey' architectures in imperial contexts, with a view to understanding the critical role played by such architectures in the day-to-day functioning of empire: infrastructures such as dock, warehouse, back office, and shipping facilities. Historians of architecture must now pay heed to those less identifiable, harder to categorise, if not ephemeral typologies that were in a sense the operational 'tools' of the British imperial system, strategically located along networks of information flow and commodity exchange.

This paper will consider these 'zones' (physical and economic) through an analysis of the commercial infrastructure of the nineteenth-century China Trade firm, Jardine Matheson & Co. Corporate conglomerates such as JM&Co maintained a networked geography of nodal points that was characteristically diffuse in the way it embodied the systems and protocols of contemporary global and extra-regulatory trade circulation. Although global in extent, these zones did not constitute borderless, de-territorialised environments. They worked instead to create new zones of 'trans-territorial production' space, with its own boundaries, standards, and hierarchies that were neither evenly distributed nor necessarily contiguous with those of existing kingdoms or nation states. Engaging specifically with the formal and spatial structure of JM&Co, the paper will reveal the company's geographical 'shape' and interconnectedness as a corporate mechanism. It will also ask how these facilities operated to 'produce' territory that both defined and protected British political interests in the Asia-Pacific region.

PS01 Infrastructure: Global Perspectives from Architectural History
Joseph Heathcott, The New School, USA, Session Chair

TVA in the Desert: Infrastructures of All-American Development in Jordan

Dalal Musaed Alsayer
University of Pennsylvania, Philadelphia, USA

Abstract

On February 27, 1951, the Kingdom of Jordan entered into the first of a series of Point IV aid agreements with the US to carry out water development projects for the Jordan River Valley. Resulting in the "Unified Development of the Water Resources of the Jordan Valley Region" (Unified Plan), developed by Chas T. Main which proposed and constructed a series of dams and levies along the river. It was built upon an entirely constructed environmental imaginary for Main and his team never visited Jordan, but instead drew heavily from their experiences in Tennessee with the TVA to devise their plan. With a complete disregard for local and existing on-ground conditions, and by dismissing political boundaries, the Unified Plan was a completely technological project. This blanketing of natural, political and social environments with a superimposed system along with the myriad objects and architecture it produces restructures social, spatial and ideological systems. This paper examines the ramifications of the TVA-model, developed under the New Deal and exported as a cookie-cutter solution under Presidents Truman and Eisenhower's overseas development programs, on Jordan. Using unpublished archival documents, this paper examines how infrastructure as a "techno-social" apparatus introduced new architectures, body politics, identities, and understanding of space. The TVA in Jordan brought along with it rural housing to settle bedouins, home economic programs for women, and "masculine" activities for men that superimposed New Deal American beliefs unto an inherently Arab society. This allowed the US to package its New Deal arsenal of man-in-nature, woman-at-home, urban/rural divide, and scientific farming in its Cold War battles. This paper traces what happens after the TVA landed in the desert and the dust settled: a landscape and its people made All-American. With a suburban home, chevy, and fridge, and a farm, tractor and wheat.

PS01 Infrastructure: Global Perspectives from Architectural History
Joseph Heathcott, The New School, USA, Session Chair

Socialist Domestic Infrastructures and the Politics of the Body: Bucharest and Havana

Iulia Statica
Cornell University, Ithaca, USA

Abstract

The paper explores the role of domestic infrastructures in the constitution of gendered subjectivities through the concrete examples of two socialist cities: Bucharest and Havana. The bringing together of these two contexts is aimed at investigating, through comparative study, the manner in which socialist ideological intentions materialized explicitly and in nuanced ways through the physical transformation of domestic space. The study is an archaeology of the politics of domesticity that was imagined by the socialist state in the context of the infrastructural revolution initiated by Nikita Khrushchev in the 1950s. Proposing a return to ideas of the 1920s avant-gardes, Khrushchev's infrastructural program emphasized the role of industrialization and the rationalization of production, of the home and of the body in the attempt to pursue a mass-modernization of the country. The paper argues that through the construction of an extensive housing infrastructure which re-configured both Bucharest and Havana, the socialist state aimed to reinvent domesticity, and at the same time to erase gender differences and redefine human subjectivities. The question of infrastructure becomes fundamental in these cases in so far as political ideologies determine not only the production of infrastructure, but orient its functioning in relation to the subjects that inhabit it, reversing the habitual understanding of how society functions (Humphrey, 2003). Housing would be seen as a unique mode of infrastructure able to direct the experience of domesticity and the communalization of subjectivities inasmuch as the home assumed the role of a framework in which individuals are formed. The state would have access to domestic space, dictating processes of socialization and appropriation of space; whereas mass modernization through the industrial processes of prefabrication became synonymous with the socialist state itself.

PS01 Infrastructure: Global Perspectives from Architectural History
Joseph Heathcott, The New School, USA, Session Chair

Geopolitics and Urban Imaginary: Bridging the Bosporus, 1867–1973

Sibel Bozdogan
Boston University, Boston, USA

Abstract

Opened with great fanfare on 29 October 1973, the first suspension bridge across the Bosporus Straits in Istanbul (Freeman & Fox Engineers) marks the culmination of a century-old dream to connect Europe and Asia. From its emergence as a daring but unrealistic idea during the late Ottoman Empire, to its gaining traction after 1950 following Turkey's economic liberalization and international re-alignment in the Cold War, it compellingly illustrates how geopolitical ambitions, competing national agendas and trans-national flows of technical expertise intersected in the making of an iconic structure that transformed the city's urban morphology and metropolitan imagination in unprecedented ways.

The proposed paper traces this earlier story of the Bosporus Bridge using primary sources and untapped archival material. After a brief overview of late 19th century proposals by European engineers supporting European imperial ambitions in Asia, it focuses on mid-20th century iterations of the project and the major actors involved: namely, the Turkish government, State Highways Administration, multiple U.S. development agencies, teams of foreign experts and their Turkish interlocutors. It offers interpretive analyses of original documents, feasibility studies, reports and drawings (such as a detailed study by De Leuw, Cather & Company, Consulting Engineers and Planners from Chicago, 1956), as well as contemporary local responses (editorials in newspapers and a critical review by the Turkish Chamber of Architects and Engineers, 1969).

The overall argument is that engineering works like the Bosporus Bridge are more than technical and aesthetic objects: they embody a myriad of political, symbolic, historical and cultural meanings. Far from being smooth processes, their conception, design, construction and reception involve contentious processes and unintended consequences –in this case, the phenomenal expansion of Istanbul towards its hinterland, as well as the unleashing of an ubiquitous instrument of modern Turkish politics: the linkage of infrastructure with populist propaganda.

PS01 Infrastructure: Global Perspectives from Architectural History
Joseph Heathcott, The New School, USA, Session Chair

The Trans-African Highway: Between Statehood and Selfhood

Kenny Cupers[1], Prita Meier[2]
[1]University of Basel, Basel, Switzerland. [2]New York University, New York, USA

Abstract

Focusing on the project to build a trans-African highway network in the 1960s and 1970s, this paper argues for the need to develop a more dialectical understanding of the relationship between people and infrastructure than current architectural and urban scholarship affords. At the cusp of African independence, project leaders and state officials imagined the highway network as a vehicle of Pan-African freedom, unity, and development—a means to undo centuries of colonial exploitation. For its construction, however, they continued to rely on expertise and funding from the Global North, including their former colonial overlords. As the promises of democracy and development turned sour over the following decades, however, only some of the planned new links were built. Coordinated by the United Nation Economic Commission for Africa (UNECA), the project found its first site of implementation in Kenya.

This paper focuses on the Nairobi-Mombasa corridor, improved under Jomo Kenyatta in the early 1970s and the only stretch currently still marked as "Trans-African Highway." Based on archival research, ethnographic fieldwork, and visual analysis, this paper examines the highway's imaginaries of decolonization, to show how infrastructure was both the business of statehood and the means of selfhood—charged to create a new relation between citizen and state, landscape and society, community and self. From the automobile and the tarmac road itself to the aesthetics and practices of mobility it fostered, infrastructure was a vehicle for the production of subjectivity in post-independence Kenya. This new selfhood, future-oriented and on the move, was both victim and agent of commodification.

PS02 The Sound of Architecture: Acoustic Atmospheres in Place
Angeliki Sioli, School of Architecture - Louisiana State University, USA, and Elisavet Kiourtsoglou, ENSA de Strasbourg (AMUP-EA 7309), France, Session Co-Chairs

The Border between Sound and Silence: Sonic Preservation of the Berlin Wall

Pamela Jordan
HEAD-Genuit-Foundation, Amsterdam, Netherlands

Abstract

This paper analyzes the Berlin Wall as a sonic infrastructural space. Contrary to acoustically-designed interiors such as theaters, concert halls, or places of worship, the militarized division of the Berlin Wall created an exterior sound environment through enforced civilian control. Propaganda broadcasts, guard-dogs, gunfire, and sirens were violent, auditory markers used at different times throughout the full length of the fortified barrier. The patent differences in soundscape on both sides of the Berlin Wall emphasized coerced silence on the East, actively demarcating a territory of surveillance and hostile control. The heterogeneous creation of the Berlin Wall, from the initial barbed wire fence in 1961 to the later concrete slabs, may seem to belie a centralized architectural intention of creating a specific acoustic atmosphere. Yet the carefully crafted mechanisms of the Berlin Wall were ultimately embodied and enhanced by the sonic experience both from outside and within the Wall's architecture.

Today, the sonic relationships inscribed by the Berlin Wall are still accessible at a reconstructed section within the Berlin Wall Memorial, a commemorative site to the city's historic division and the victims who died attempting to flee across the Wall. A 200-foot long section of the original infrastructure is preserved as it was during historic use, including the iconic graffiti-covered western wall, the eastern wall, and the interstitial death-strip (*Todesstreifen*)—an open landscape up to 160 yards wide containing a patrol road, hundreds of watchtowers, and any combination of anti-vehicle trenches, floodlights, trip-wires, and other control mechanisms. Findings from archival witness testimonies, architectural assessments, and psychoacoustic field research will pinpoint the primary role of sound in the Wall's architectural intentions and reveal that the full armature of the Wall cannot be grasped without considering its inherent sonic dimension.

PS02 The Sound of Architecture: Acoustic Atmospheres in Place

Angeliki Sioli, School of Architecture - Louisiana State University, USA, and Elisavet Kiourtsoglou, ENSA de Strasbourg (AMUP-EA 7309), France, Session Co-Chairs

Vibe: An Ontology of Ambience in the Postmodern

Clemens Finkelstein
Princeton University, Princeton, USA

Abstract

This paper turns to the postmodern as a polar moment of inertia, binding the necessity to transform the very frameworks in which the modern concept of *aura* no longer functioned—impotent in the changed technological, socio-political, and psychological environment—and in which something new would have to be raised at its place: *vibe*.

Catalyzed by the postmodernization of the socio-cultural, technologic, and economic landscape in North America and Europe throughout the 1960s and beyond, architects and designers increasingly assumed the synthesizing role of "vibe merchants" that empathically wove space and media into an ontology of ambience. The notion of vibe resonated with the shifts that permeated art and architecture in the post-war period, signaling not only an aesthetic but semiotic and ontic reevaluation of the built environment and the spatio-temporal experimentations thereof.

The familiar conception of vibe as something purely qualitative, phenomenological, invisible, and thus ungraspable, overshadows the technical origin of this notion, rooted, as it is, in the quantifiable physical mechanism of vibration. Focusing on the material and technical conditions of vibe anchors this investigation and likewise provides a solid point of departure to explore this concept in its widest manifestations.

Taking John Storyk's design for Jimi Hendrix's Electric Lady Studios (1970) as a jumping off point, this paper unfurls in relation to an architectural history and theory of vibe that materialized in the transubstantiation of modernism's Benjaminian aura, shifting perspective from the grandeur of architectural edifices—enveloping the subject in their auratic glow—to postmodernism's projective subjects—transposing immaterial metaphysics into material physics, generating an adaptogenic ambience. By utilizing the phenomenological properties of technological innovations and their popularized cultural embrace, postmodern agents transposed the modernist dictum of a romanticized aesthetic of technology to an amorous entanglement with the aesthetics of technicity.

PS02 The Sound of Architecture: Acoustic Atmospheres in Place
Angeliki Sioli, School of Architecture - Louisiana State University, USA, and Elisavet Kiourtsoglou, ENSA de Strasbourg (AMUP-EA 7309), France, Session Co-Chairs

The Electric Campanile at Ronchamp

Joseph L. Clarke
University of Toronto, Toronto, Canada

Abstract

"Our imperative duty is to make for Ronchamp a voice": this is how Le Corbusier pitched his idea for a permanent electroacoustic installation at the pilgrimage chapel of Notre Dame du Haut in Ronchamp, France. His intention was to mount an electric speaker system on a metal frame beside the building. It would emit brief "*coups de musique*" over the valley at set times ("like Vespers or Matins," he told his brother Albert), using sound to express the architect's emotional responses to the Jura topography and, at the same time, to defamiliarize the landscape through the introduction of startling and unsettling noises. "Magnificent liturgical music of the past might be directly framed by a background of modern music," he explained to Edgard Varèse, "by interventions which are violent, impersonal."

This paper reconstructs Le Corbusier's intentions for the sound installation based on drawings, published texts, private correspondence, and his general remarks about electroacoustic technologies such as radio and the loudspeaker. Although the "campanile" was not built for the chapel's opening in 1955--nor was any music composed for it--Le Corbusier continued to advocate for its realization over the next ten years. There is every reason to regard it as integral to his overall architectural concept for Ronchamp. As such, it sheds light on his enigmatic descriptions of the chapel's form as "a kind of acoustic sculpture."

The paper also explores how the campanile project was related to Le Corbusier's other ecclesiastical buildings and to the Philips Pavilion, created in the midst of his ongoing advocacy for the Ronchamp installation. Finally, the paper discusses how Le Corbusier hoped that architecture could respond to an ostensible crisis of form and place in the age of electric media.

PS02 The Sound of Architecture: Acoustic Atmospheres in Place

Angeliki Sioli, School of Architecture - Louisiana State University, USA, and Elisavet Kiourtsoglou, ENSA de Strasbourg (AMUP-EA 7309), France, Session Co-Chairs

The Musicality of Caractère *in Ledoux's Architectural Theory*

Paul Holmquist
Louisiana State University, Baton Rouge, USA

Abstract

Claude-Nicolas Ledoux's theory of architectural character has generally been considered only in representational and programmatic terms. Yet in the text of *L'architecture* (1804), Ledoux describes the various projects of his ideal city of Chaux as having distinct atmospheres appropriate to their program, and engaging the spectators' senses, imagination and emotions. Each project has its own expressive qualities of inhabitation, form, light and shadow, vegetation, odor, temperature, and especially sound: the murmuring of leaves and streams; the singing of birds and nymphs; cries of joy, love, agony and remorse; the seductive playing of exotic instruments; the music of the heavens; and the silence of death. In Ledoux's telling, all sounds, natural and manmade, take on a distinctly musical quality and join with architectural language into a larger synesthetic and atmospheric sense of *caractère*. In this paper, I argue that the "musicality" of Ledoux's atmospheres serves, on the one hand, to imaginatively evoke in his reader the emotional experience of the moral consonance of human nature, society and nature that Ledoux aimed to effect in his architecture. Furthermore, through an analysis of key projects in Chaux such as the Lavoir, the Church, the Oikema, and the Theater of Besançon, I will show as well how this "musical," acoustic dimension of character plays an essential role in Ledoux's theory of architecture as a morally transformative form of legislation, in both imagined and real projects. In so doing, I will draw upon Rousseau's conception of the moral and political significance of the original musicality of language to show how Ledoux's Architect could, by virtue of the "musicality" of architectural language, aspire to give new shape to a people's *moeurs*, or mores and customary ways of life, that was consonant with nature.

PS03 Indoor Climate Change
Andrew Cruse, The Ohio State University, USA, Session Chair

Engineering Comfort: ATBAT in the Tropics and the Arctic

Johanna Sluiter
NYU, Institute of Fine Arts, New York, USA

Abstract

During the 1950s, the Atelier des Bâtisseurs (ATBAT) was contracted to advise projects in extreme climates. From its headquarters in Paris, the group simultaneously investigated construction of an industrial town in newly-independent Guinea in Sub-Saharan Africa and proposals for French polar research stations in Greenland and Antarctica. Despite the many differences between each project's context, ATBAT conceived of both within a developing theory of "habitat" – mobilizing the term to bring together architecture defined by disparate social and climatic factors in attempts to define common human needs and building methods.

Central to ATBAT's notion of habitat was the idea of comfort – not only in material but also in spiritual terms. Issues of thermal ventilation and insulation were considered alongside how best to bolster morale of those living in hostile climates (e.g. miners in Guinea and scientists in Greenland). Yet while ATBAT displayed concern for the comfort of Europeans in foreign environments, to what extent did they consider Guineans' comfort in foreign architectural solutions? To what degree was ATBAT's understanding of comfort linked to socio- and geo-political conditions? And how, in each project, was comfort engineered – that is, structurally and physically built, as well as arranged and cultivated to shape particular outcomes?

Drawing upon the archive of ATBAT leader, Vladimir Bodiansky, this paper traces the coeval evolution of these seemingly unrelated projects to demonstrate their common designs and techniques, as well as their divergent interpretations of comfort in extreme climates.

PS03 Indoor Climate Change
Andrew Cruse, The Ohio State University, USA, Session Chair

Blurring Boundaries and Hybrid Comfort Solutions for Hot Climates

Jiat-Hwee Chang
National University of Singapore, Singapore, Singapore

Abstract

The idea of an indoor climate distinct and separate from the outdoor climate is a recent invention. It is premised on what James Marston Fitch calls the "thermal 'steady-state' across time and a thermal equilibrium across space" that only the air-conditioning technology could achieve. In order to achieve a constant temperature across time and space, the cooling load has to be clearly calculated so that the capacity of the mechanical equipment that could meet that load could be determined and specified accordingly. One of the simplest ways of stabilizing the cooling load is to isolate it from external variables, such as climatic and other atmospheric fluctuations, through hermetically sealing the interior space. The ASHVE and ASHRAE models of thermal comfort are predicated on the above-mentioned assumptions.

However, such clear separation between the indoor and the outdoor is uncommon historically and unheard of until very recently. For the hot and humid tropical climates, the boundaries between the interior spaces and exterior spaces are traditionally blurred by a gradation of spaces with different degrees of porosity. Historically, alternative thermal comfort models were developed in the 1950s and 1960s based on field studies of inhabitants living in such porous spaces in the hot and humid tropical climates. These alternative models have much broader temperature and humidity ranges for the thermal comfort zone. Based on similar field-based investigations, the recent adaptive thermal comfort model likewise has a much broader definition of thermal comfort that could be achieved with hybrid or mixed-mode solutions combining mechanical and natural means of cooling. This paper proposes to explore the histories of these alternative models of thermal comfort for the hot and humid tropics. It will examine the how these thermal comfort models were entangled with cooling technologies, architectural typologies, thermal material culture, and the socio-political lives of buildings.

PS03 Indoor Climate Change
Andrew Cruse, The Ohio State University, USA, Session Chair

Acculturating Comfort: Race and Climate Control on the Niger

Dustin Valen
McGill University, Montreal, Canada

Abstract

In 1841, Scottish physician and chemist David Boswell Reid consulted on the design of three iron steam ships used in an expedition to the Niger River led by Captain Henry Dundas Trotter. It was first return-trip to the Niger since a disastrous attempt by Cornish explorer Richard Lander in 1832 resulted in the death of over eighty percent of his crew – all victims of the "deadly" African climate. Reid based his design for the Niger ships on the temporary House of Commons in London, using a centralized air intake connected to a wind sail to create a pressurized plenum below deck, and coupling this system with a "medicator" that would infuse the air with various chemicals so that white sailors could be safely isolated from the surrounding tropical environment. The Niger expedition exemplifies how nineteenth-century ideas about architectural comfort were shaped in part by unilineal theories of evolution in which climate served as a key index for measuring animal, vegetable, and human progress. Unlike regions of the globe with climates similar to Britain's that were considered ideal for colonization, hot and humid climates were thought to have damaging effects on white European bodies. This belief was corroborated by observable dangers like disease, but also sociological and anthropological surveys that emphasized how environmental factors such as air flow, temperature, and humidity were related to the development and progress of species. Drawing on the Niger expedition's medical journals and other reports, this paper resituates nineteenth-century notions of comfort in relation to contemporaneous racial theory and posits technical building practices as an ecological mission within the broader project of British imperialism.

PS03 Indoor Climate Change
Andrew Cruse, The Ohio State University, USA, Session Chair

The Salk Institute for Biological Studies: Environmental Systems

Joseph Siry
Wesleyan University, Middletown, USA

Abstract

This paper analyzes Louis Kahn's Salk Institute for Biological Studies, designed from 1960 and initially built 1962–65, in terms of its mechanical and environmental systems. It traces how Kahn resolved the programmatic priorities of Dr. Salk and his institute as his client, with the recommendations of mechanical engineers, Dubin Mindell Bloome, to create a solution that facilitated flexibility as a key criterion for mid-century biological laboratories. Fred Dubin especially was a longtime collaborator with Kahn and a pioneer in rethinking the mechanical lives of buildings to balance concerns for optimal conditions of heating, ventilating, and cooling, with the need to conserve energy resources. Dubin and Kahn lived on site to analyze the local climate of La Jolla's coastline.   As the design developed, the relationship between exterior and interior climate was a continuing concern. The question of interior climate in this relatively new and rapidly evolving building type was of utmost importance and distinct from issues of comfort cooling in office buildings and other structures. The Salk Institute's systems were defined with much thought given to the future of biomedical research and what its infrastructural support should be both spatially and mechanically. The buildings combined passive and active technologies to facilitate the institute's programs with precisely studied efficiency in its environmental controls. Given the project's original tight budget, what would now be called the buildings' energy profile was a concern from the beginnings of their design, with the aim of conserving limited funds to maximize those available to support science.   As the institute's founder, Dr. Salk was concerned for his buildings' environmental performance in part because this closely related to the institute's ongoing financing. Over time, optimal climate in a greener building made an economical building, and helped further the institute's aims.

PS03 Indoor Climate Change
Andrew Cruse, The Ohio State University, USA, Session Chair

Glowing Ceilings: The Impact of Fluorescent Lighting on Thermal Comfort

Thomas Leslie
Iowa State University, Ames, USA

Abstract

The modern office building is in part a product of 'engineered weather.' The impact of air conditioning was both immediate and profound, but lost in history's concentration on thermal comfort engineering is the impact—contemporary with advances in air conditioning—of fluorescent lighting. This was another key component of what Reyner Banham would come to call the "power-membrane ceiling," a key counterpart to the glass curtain walls of the 1950s and 1960s. Fluorescent lamps relied on 19[th]century advances, but they were spurred on by the expiration of incandescent patents in the 1930s. Keen to find new markets to corner, General Electric and Westinghouse developed commercially viable lamps that offered greater electrical and thermal efficiency. Avoiding the heat gain of incandescent lamps, however, was only part of fluorescent lamps' impact on thermal comfort. Their cool operating temperatures allowed the use of easily-formed plastics to house them, leading to reflectors and diffusers that distributed or focused their light with precision. Fluorescent lighting's success can be measured by the evolving standards for light levels—which leapt from 3-4 footcandles for clerical work in 1918 to 100 footcandles in 1960. This matched air conditioning's influence on comfort standards as well as its ability to homogenize office floor plates, tuning light levels to tasks below and regimenting open office floors. By pairing air supply and return with these fixtures, engineers and architects developed lighting and air conditioning as a single, integrated thermal and illuminatory package.

This paper builds on the thesis of our paper "Deep Space, Thin Walls: Environmental and Material Precursors to the Postwar Skyscraper," published in the March, 2018 issue of *JSAH.* It presents new research, however, on the role of fluorescent lighting in the development of standardized lighting and air conditioning layouts for postwar office interiors.

PS04 Historicizing Race and Urban Space in Latin American Cities
Felipe Hernandez, University of Cambridge, England, Session Chair

From the Back of the House to the Back of the City: Venezuelan Domestic Workers and Spatial Segregation

Maria Valentina Davila
McGill University, Montreal, Canada

Abstract

Class, gender, and racial segregation define Venezuelan bourgeois domestic architecture since the colonial period. The marginalized position of servants in the back of the house has remained an unchanged architectural typology throughout centuries. Traditionally, Venezuelan domestic workers lived in a room at the back of the employer's home, making income and housing inextricably linked: if a domestic worker were to lose her job, she would lose her shelter in the same instance. In these archetypical cases, a set of day-to-day dynamics were established inside the house, reproducing society's asymmetric power relationship based on social differences and inequalities. In 2011, two years before his death, President Hugo Chavez severely criticized the domestic workers' very restrictive employment and living arrangements. For this, he introduced a Special Law for the Dignity of Residential Workers that, combined with other housing policies by his government, articulated the plight of these workers and, for the first time in history, recognized and regulated paid domestic work as an occupation. This law, along with Chavez's compelling rhetoric, significantly changed the self-image of domestic employees and transformed their relationship with built space and the city. Possibilities opened up for servants to own and live in their homes via government-funded housing. However, for all the importance given to the quantity and typology of units built under Chavez's revolution, little thought was directed to the urban arrangement of the new housing "solutions." Scattered in random plots or ghettoized in "the back of the city," domestic workers new dwellings were once again caught in an asymmetric and segregated topography away from work sources and with little or no appropriate public transportation to the city. Ultimately, domestic servants were transported from the back of the white employers home to the back of the archetypal white cities.

PS04 Historicizing Race and Urban Space in Latin American Cities
Felipe Hernandez, University of Cambridge, England, Session Chair

Racialized Landscapes: The Production of Urban Segregation through the Coloniality of Power

Zannah Matson
University of Toronto, Toronto, Canada

Abstract

Aníbal Quijano defines the 'coloniality of power' as "the social classification of the world's population around the idea of race" (Quijano 2000 533). Although this classification was central to colonization and the economic system of slavery in the Americas, the coloniality of power persists in what Walter Migolo describes as a matrix in which "the rhetoric of modernity and the logic of coloniality are its two sides" (Mignolo 2011, xviii). While modernity and coloniality are therefore considered to operate alongside one another, some can choose to only experience modernity, while racialized and colonized people have no choice but to experience both. The systemic categorization of race through the coloniality of power extends beyond phenotypical markers to encompass land uses, land tenureship, and landscapes, constituting the way that bodies are arranged in space.

These racial logics persists in the development of the modern city; undergirding patterns of displacement, precarity, and exclusion. In my contribution to the *Historicizing Race and Urban Space in Latin America* panel, I suggest that the racial segregation and inequality observed in Latin American cities can be traced to the how the construction and hierarchical ordering of race has been mapped onto urban, peri-urban, and rural landscapes. With a specific focus on the Colombian context, I explore the construction of non-white landscapes and bodies through the ethnocartographic expeditions of the *Comisión Chorográphica de Nuevo Granada* to show how landscape classifications persist as reified regions within the state, as does the projection of perceived landscape qualities onto racialized bodies. The violent displacement of Afro-Colombian and Indigenous peoples from their land and their subsequent migration to peripheral urban spaces during recent paramilitary, military, and guerilla conflict must be understood as recursions of a history that has constructed racialized bodies and landscapes as marginal and inferior.

PS04 Historicizing Race and Urban Space in Latin American Cities
Felipe Hernandez, University of Cambridge, England, Session Chair

Theorizing Race and Space in the Americas

Fernando Lara
University of Texas, Austin, USA

Abstract

To study the built environment of the Americas is to deal with an inherent contradiction. While our disciplines of architecture, urban design, landscape, and planning share the fundamental belief that spaces matter; an overwhelming majority of our knowledge comes from another continent.

Three decades ago, in the first *Seminario de Arquitectura Latinoamericana* in Buenos Aires, Marina Waisman talked about the urgent need to discuss the architecture of the Americas in its own terms, and we have not yet debated those very terms. Moreover, at a more fundamental level we lack a basic spatial history of our continent. Such absence creates a dislocated relationship between time and space, as I will argue that our cities in the Americas were designed to forget and to exclude, with race as a fundamental component.

Theorizing our own space and writing our own history is urgent because as reminded by Edward Said in his classic "Orientalism", European scholars developed narratives about all other societies on Earth and as a result established themselves as the center of human knowledge. According to the Eurocentric narrative, the Americas were a vastly continent empty of sophisticated cultures and ready to be conquered by superior knowledge of the self-proclaimed "old world". Racism was a main component of such narrative construction.

With that in mind, this paper departs from asking what is the role of race in understanding the built environment of the Americas?

The result of having not yet theorized American spaces is that we have also not yet problematized it and therefore we witness the perpetuation of exclusion and memory erasure as main features of urbanization all over the continent.

In attempting to do so we might be able to devise a contribution for a truly transformative and empowering set of spatial relationships for the global south.

PS05 Open Session
Mary R. Springer, Jacksonville State University, USA, Session Chair

On Boredom: Architecture and Public Spaces in the 1960s

Andreea Mihalache
Clemson University, Clemson, USA

Abstract

The rejection of *boredom* fueled the midcentury reaction against modernism, but little is known about the complicated presence of this mood in the architectural discourse. In 1955, Bernard Rudofsky's *Behind the Picture Window* concluded with the chapter "On Boredom and Disprivacy" that criticized the modern house as being conducive to solitude, alienation, and boredom. In their 1963 *Community and Privacy*, Serge Chermayeff and Christopher Alexander argued that overstimulation leads to boredom – a state they described as a disease inflicted by the proliferation of artificial, machine-controlled environments. Titled "Confusion and Boredom," Sigfried Giedion's introduction to the 1967 edition of *Space, Time and Architecture* identified the trend of the 1960s as "a kind of playboy-architecture," a reflection of the way one jumps "from one sensation to another and [is] quickly bored with everything."

Most famously, to Ludwig Mies van der Rohe's "Less is more," Robert Venturi retorted "Less is a bore." I propose that, far from being a mere rhetorical tool, Venturi's interest in boredom was influenced by his reading of a book referenced repeatedly in *Complexity and Contradiction in Architecture* (1966): August Heckscher's *The Public Happiness* (1962). A liberal writer and political activist, Heckscher situated boredom at the core of modern humanity's alienation and addressed issues such as the happiness of the state and the very idea of citizenship.

I suggest that the concern with *boredom* – a category relevant in visual arts, sociology, psychology, philosophy, but ambiguous, vague, and rarely acknowledged in architecture – was taking shape in midcentury architectural polemics under the influence of writings from other disciplines. Specifically, I will examine Venturi's reading of Heckscher through two of his (unbuilt) civic projects that directly engaged the issue of boredom: Three Buildings for a Town in Ohio (1965) and the entry for the Copley Square Competition (1966).

PS05 Open Session
Mary R. Springer, Jacksonville State University, USA, Session Chair

Memorial Libraries and Chicago Millionaires: Four Gilded Age Specimens

Michael Young
University of Connecticut, Storrs, USA

Abstract

One of the most popular and distinctive forms of later 19[th-]century American architectural philanthropy was the endowment and construction of a public library in one's birthplace, often in memory of a parent or other close relation. Libraries commissioned by Chicago millionaires in their native towns, in rural New England and elsewhere, comprise a sub-category of this group of monuments. The style and decoration of these libraries, surpassing in sumptuousness of materials and richness of décor every other local structure, including churches, enabled their benefactors to implant within the comparatively rustic sphere they had quitted a simulacrum of the luxury, urbanity and refinement of the sphere they had come to inhabit. Alongside this aristocratic visual impact, the donors of these libraries were able to benefit from the prestige of high culture and learning (whatever their actual level of education), interwoven with the republican virtues of stewardship, liberality and civic fellowship, creating a uniquely American conceit.

This talk examines S.S. Beman's Blackstone Memorials in Branford, Connecticut and Chicago (commissioned by a Chicago railroad tycoon and his widow), the Chicago Merchant Prince Marshall Field's Memorial to his parents in Conway, Massachusetts and lumber magnate Martin A. Ryerson's Memorial Library in Grand Rapids, Michigan, both by Shepley, Rutan and Coolidge. Rather than treat their influence on the development of library design, this paper will consider the relation of the monuments to the ascending social and economic trajectories of their benefactors, each of whom was an experienced and discerning patron of art and architecture. It will consider the correspondence of the Blackstones, Field and Ryerson with architects, contractors and interested friends, and draw upon the insights of Thorstein Veblen, Henry James and Henry Adams to arrive at an understanding of this singular episode within the epic of the American Renaissance.

PS05 Open Session
Mary R. Springer, Jacksonville State University, USA, Session Chair

College Unions as Instruments of Campus Planning and Expansion

Clare Robinson
University of Arizona, Tucson, USA

Abstract

This paper examines the role college unions came to play in campus planning and expansion during the mid-twentieth century. I argue that although college unions, also called student unions, traditionally addressed extracurricular social matters, the buildings represented the key to organizing the functions of the entire campus. The process of planning new or replacement student unions allowed university communities to address campus shortcomings, especially overcrowding and inadequate social spaces after World War II, because the planning process gave students, administrators, and alumni a forum for discussion. Planning also allowed universities to adopt strategies akin to those used by municipalities. It meant that social concerns of the campus community joined processes of urban renewal, including land acquisition and spatial schema that ordered the university programmatically into a total environment. Looking first to Ludwig Mies van der Rohe's plan and unbuilt student union for the Illinois Institute of Technology, then Lawrence Halprin's vision for the University of California-Berkeley with Vernon DeMars and Donald Hardison's memorial student union, and I.M. Pei and Partners' Wilson Commons at the University of Rochester, this paper analyses how architects elevated the importance of leisure time and recreational activities by using student unions as central elements of the campus plan. The core of the architectural program remained similar to pre-World War II unions, but architects DeMars and I.M. Pei embraced modernism that offered civic-scaled space for student activities. Student unions at Berkeley and Rochester soon had greater civic import and social purpose for the entire campus community because the large-scale interventions were meaningfully placed and designed into the campus landscape.

PS05 Open Session
Mary R. Springer, Jacksonville State University, USA, Session Chair

1925 Paris Exposition des Arts Décoratifs, the Bauhaus, and Pevsner

Meredith Clausen
University of Washington, Seattle, USA

Abstract

The 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes was a spectacular success, emblematic of Paris in the glittering 1920s. It launched a new stylistic mode that reverberated immediately throughout the world, not just in architecture, with its new language of simplified, classicizing geometric forms that soon appeared in store fronts, boutiques, department stores, luxury hotels and fine restaurants, but in design in general. Its clearly modern style had an immediate impact on interior design, furniture and furnishings, typefaces, women's fashions, shoes, jewelry, *objets d'art*, even cars. Dubbed Art Déco after the Paris exposition, its formal language quickly fell into broad use across the globe – Bejing, Tokyo, Miami, Malaysia, Brazil.

   Despite its breadth and appeal, for years it was ignored in architectural histories, all but totally eclipsed by the Bauhaus, which, yet to move into its new building in Dessau, was at the time but a small, still embryonic school of applied arts.

        Much of this lopsided view of history was due to Nikolaus Pevsner, whose dislike of the French (which included Le Corbusier), and promotion of things Germans in the heated political climate of the interwar years, swayed his critical thinking, artistic sensibilities, and sense of scholarly detachment. When *Pioneers of the Modern Movement* came out in 1936, it projected a powerful voice that became even louder when MoMA republished a second edition, *Pioneers of Modern Design,* in 1949.

        My contention is that Pevsner's perspective has greatly shaped architectural historiography, our perspective on the modern movement, and by extension, our understanding of 20th c. architecture at large. Historiography would have undoubtedly been very different, had the views of Walter Benjamin, another German writing on Paris at the same time but without Pevsner's moral imperative, prevailed instead.

PS05 Open Session
Mary R. Springer, Jacksonville State University, USA, Session Chair

Reimagining the Habitat in the 1950s: The Modern and the Regional

May Khalife
University of Cincinnati, Cincinnati, USA

Abstract

In 1956 Dubrovnik, the tenth CIAM meeting revealed an interest among architects to move beyond the functionalist and rational language of the International style. Their ideas evolved into a "Charter of Habitat" which encompassed four scales of human associations, detached housing, village, town, and city, replacing the four functions of the Athens Charter, living, working, recreation, and transportation. The focus on the rural community in this meeting revivified the modernist search for the vernacular expression in the schemes developed by Aldo Van Eyck in the Dutch Group "De 8," Peter and Alison Smithson and James Stirling in the British MARS Group among many others. To break from a discursive and theoretical setting where the machine aesthetic supersedes traditional forms, the rural realm becomes a place to reimagine the habitat and to express the particularity of the site. James Stirling's early fascination with anonymously designed regional buildings generally and the domestic English rural house specifically influenced his work. This paper incorporates the analysis of James Stirling's projects from the CIAM Village Housing Development (1955) to Preston Housing (1957-1961) highlighting Stirling's approach to reconcile the functional principles and the vernacular expression in the design of communal organizations. Drawing inspiration from existing English villages studied by Thomas Sharp and Patrick Geddes, Stirling conceives of new housing schemes using local materials and distinct expressive forms particular to the region. This paper also addresses the extent to which these schemes evade the nostalgia of the Victorian style and the representation of the picturesque peasantry. By looking for variations and prototypes found in the built environment, the regional brings about a new kind of modernism by associating familiar forms to the uses and ways of life of its inhabitants.

PS06 Architecture and Medieval Cultures of Containment
Kim S. Sexton, University of Arkansas, USA, Session Chair

Rome's Late Antique Houses Reused as Churches in Times of Crisis

Gregor Kalas
University of Tennessee, Knoxville, USA

Abstract

War threatened the distribution of food in Rome during traumatic episodes of the fifth and sixth centuries, prompting church institutions to feed the populace. Dwindling supplies often prevented emperors from sponsoring the free bread (*annona*) given to male citizens. Thus, aristocrats and military elites used their own homes and personal resources to feed refugees from battle-scarred areas. In the wake of the sack of Geiseric in 455, deliveries of North African grain as tribute destined for Rome had been cut off. Then, Rome's topmost military commander, Valila, turned his home into the church of Sant'Andrea Catabarbara as he allowed his estates near Tivoli to offer food in the countryside. Earlier Pope Leo (440-461) had convinced the prominent aristocrat Demetrias to help the poor and "though she was not about to die, she dedicated to you, Pope Leo, the last of her vow that she would turn her house into a sacred hall," as stated in an inscription at the home converted into a residence on the Via Latina (ILCV I.343 no.1765). This paper looks at the house-like architecture of Roman churches offering food to the poor during wartime crises. These former homes functioning as churches documented that lay benefactors decicated their personal property for relief. A key monument in the discussion is the church of Santa Maria Antiqua with an atrium and linked *tablinum* (home office) signaling an aristocratic residence, which lay sponsors used for charity after the sixth-century Gothic wars. I argue that reusing houses for food distribution in the fifth and sixth centuries marked the demise of imperial food supplies and yet in its place emerged the church-based *diaconiae* (centers of helping and free grain). Domestic architectural features of churches were indicators of the rise of lay sponsorship for charity during times of recovery after wars.

PS06 Architecture and Medieval Cultures of Containment
Kim S. Sexton, University of Arkansas, USA, Session Chair

Wall, Window, World: Augmented Architectural Reality Then and Now

Laura Hollengreen
University of Arizona, Tucson, AZ, USA

Abstract

Scholars of digital media are currently working on a theory to explain differences between virtual reality and augmented or mixed reality. In this theory, virtual reality provides a user entrance into a coherent and immersive—but perhaps somewhat passive—experience built on details assimilated into a seamless whole. Augmented reality (AR) works differently: it offers layers of unassimilated material from multiple disciplines, does not erase the seams between layers, and typically invites a user's agency through participation in the choice of layers and their deployment. In projects like Freeman's *Border Memorial* or Wodiczko's *Abraham Lincoln: War Veteran Projection*, real and representational strategies of containment are simultaneously maintained and overcome.

A humanistic perspective on AR history, building on Rebecca Rouse's concept of *media of attraction*, can provide a means to rethink what counts as new/old media and allow us to trace the lineages of contemporary technologies. Rouse and I have recognized a number of medieval architectural analogues to modern AR, including Gothic churches like the Abbey Church of St. Denis and various cathedrals with their multi-media decoration, as well as highly detailed architectural representations in manuscripts like the Hours of Mary of Burgundy, intended for personal devotional use.

As with the provision of historical, didactic, or sensory material that is "layered" onto specific locales by AR apps keyed to GPS, medieval walls sometimes opened into windows which in turn provided glimpses of other worlds. In both cases, the distinction between and sequence of realms remain clear and movement between them comes only with specific acts of will: while seeking information, for instance, or in devotion. In the contemporary and medieval works to be discussed, "containment" is not necessarily defense against conquest or contagion and the violation of boundaries can allow other realities to intrude, informatively or imaginatively, into our world.

PS06 Architecture and Medieval Cultures of Containment
Kim S. Sexton, University of Arkansas, USA, Session Chair

Monsters and Monastic Containment at Anzy-le-Duc

Brigit Ferguson
Hamilton College, Clinton, USA

Abstract

Some of the most compelling Romanesque monsters decorate the Cluniac priory church of Anzy-le-Duc in Burgundy. Animals attacking humans; demons; a two-bodied, two-headed hermaphrodite; a sciopod; and Satan appear on capitals. On the exterior of the south portal, marking the boundary between the monastery and the town, monsters and demons fight with angels for the souls of the dead. In this paper, I argue that monstrous imagery served the goal of monastic containment by emphasizing the physical and spiritual threats outside as well as the benefits of spiritual struggle conducted within.

Studies of the monstrous in the Middle Ages have shown that monsters served multiple functions, many applicable to Anzy. The monsters on the south portal police the border between monastic and lay space, reminding monks of the dangers of the outside world. Monsters sculpted inside the church could have functioned as metaphorical representations of the monastic spiritual struggle. These same monsters indexed biblical passages in which they are mentioned, aiding the monks in their daily meditations. Finally, monstrous forms could act as stand-ins for the women, Jews, and Muslims perceived as threatening to monasticism. Within the context of misogynist, anti-Jewish, and anti-Muslim rhetoric characteristic of Cluniac authors, this imagery takes on a dark cast. That is, the presence of monsters reminded monks of the necessity of their containment, both to avoid demons outside and to defeat internal demons through the Cluniac life, what Peter the Venerable called "this celestial citadel" in which monks daily struggled against the Devil in various forms. The Cluniac liturgy and the imagery in Anzy present the monastic life as a violent struggle against evil, while stressing that only the monastic life enabled victory over demons.

PS06 Architecture and Medieval Cultures of Containment
Kim S. Sexton, University of Arkansas, USA, Session Chair

Boundary as Threshold: Charity and the Logistics of Reception

Jane Kromm
Purchase College, Purchase, NY, USA

Abstract

Maladreries, Hôtels-Dieu, hospitals, gasthuises and almshouses all proliferated in the early modern world as responses to a variety of displacements and dislocations. This paper will examine the symbolic logic associated with the design and siting of these structures, including extant as well as lost or incomplete sites. Multiple elements characterize rationales of architectural containment, from the choice of site to the material culture of the approach, the "parvis" area immediately before the building, and the treatment of the threshold. There is always the question of access as well as the dynamic of enclosure, perhaps clearest in terms of siting, walls and gating, along with porches or other architectural features that articulate or enhance a politics of approach. A major concern of course is the articulation of the entrance proper, its spaces or series of spaces dedicated to acts of reception, and its clarifying elements of architectural sculpture. The phenomenon that contemporary architects such as Alison Brooks refer to as "free space," or the ad hoc enhancements to a building's milieu to enrich the experience of users and passersby, is of paramount importance here. The experiences of "passants," passersby, casual street traffic or more purposeful travelers, are a significant consideration, as these are the clientele groups who sought out hospital and almshouse structures. Locations of specific sites included range from Paris and the Paris basin along the main pilgrimage routes, to London and its Middlesex environs, and Amsterdam, Haarlem, and Alkmaar. Dating from the 1300s to the 1600s, these sites consist of structures that are either part of larger religious complexes or are smaller separate buildings with religious affiliations, or civic institutions or even private establishments, but all offer meaningful variations on the medieval culture of containment.

PS06 Architecture and Medieval Cultures of Containment
Kim S. Sexton, University of Arkansas, USA, Session Chair

Expanding Containment: Rothenburg's Fortified Chapel

Katherine Boivin
Bard College, Annandale, NY, USA

Abstract

In 1867, an article published in the German journal *Die Grenzboten* claimed "there is no other place on German ground…that leaves behind such a complete impression of a medieval town, which is so uniform, self-contained, and undisturbed by any modern ingredients, as Rothenburg."[1] Since the late 19th century, Rothenburg has cultivated its reputation as the quintessential German medieval city; at least half a dozen cities still vie for the title "Rothenburg of the North" in an attempt to appropriate some of Rothenburg's prestige.

This paper examines one enigmatic structure in Rothenburg, the fortified pilgrimage Chapel of St. Wolfgang, considering the ways this building raises questions of containment, both medieval and modern.

Constructed between 1475 and 1507, the Chapel of St. Wolfgang was built on the site of a miraculous appearance of Saint Wolfgang and integrated into the city's defensive walls as a *Wehrkirche* (fortified church). Scholars have argued that the quick response of the local civic government to the miraculous occurrence represents an attempt to contain the erupting pilgrimage fervor. I argue, instead, that the city understood the potential of this new chapel for containment in a broader, more complex way. It harnessed the pilgrimage enthusiasm in order to remap and expand the city. The civic authorities drew the surrounding countryside into the urban center through the chapel's unique architectural composition, through commissioned furnishings, and through the foundation of a new associated fraternity of Shepherds, which brought people from the countryside into Rothenburg.

By expanding our understanding of medieval containment, the Chapel of St. Wolfgang also challenges modern impressions of the "self-contained" medieval city. Above all, it problematizes the reduction of well-preserved medieval towns like Rothenburg into representative norms.

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[1] Joshua Hagen, *Preservation, Tourism and Nationalism: The Jewel of the German Past* (London: Routledge, 2006), 49-50.

PS07 The Untold Histories of Peripheral Architecture and Cities
Eliana AbuHamdi Murchie, Massachusetts Institute of Technology, USA, and Mark Jarzombek, Massachusetts Institute of Technology, USA, Session Co-Chairs

A Method for the Periphery: Form, Structure, and Microhistory

Carla Keyvanian
Auburn University, Auburn, USA

Abstract

Casting a net that might capture the history of 'peripheral' architecture, this paper submits, entails crafting a constellation of microhistories functioning as nodes, linked by connecting strands representing routes of architectural and cultural transmission. The term 'microhistories' is intended in the specific sense elaborated by Manfredo Tafuri during a period during which he focused on Renaissance studies. This paper tests an approach elaborated for a field as canonical as the Renaissance on 'peripheral' architecture.

Microhistories are not, as a common misperception would have it, curious tales about minute objects of study. Rather, they involve the micro-analytic study of a built object capable of revealing new historical phenomena or interpretations. Central to Tafuri's approach was formal analysis, then viewed with suspicion as the outdated tool of conservative histories, which he used to formulate broad hypotheses about the cultural significance of architecture. A 'technical' examination of built objects thus shed light on sociocultural contexts, revealing the role of architectural inquiries within the general discipline of history.

The latter part of the paper tests that approach on an issue relevant to a global history of architecture: the contested contribution of Islamic elements to so-called 'Romanesque' architecture, which a Eurocentric bias has ignored or actively denied. A comparison of the formal and structural aspects of domed buildings in Western Europe, the Middle East and North Africa offers instead unassailable evidence to the contrary and enables the formulation of hypotheses about the historical contexts in which cultural contamination occurred. A microhistory based on the physical characteristics of buildings rather than vacuous value judgments—'classic,' 'native,' 'primitive,' etc.—de-sensationalizes non-Western architecture, serves as antidote to a case of ideological blindness and highlights the element of civic activism integral to a global history of architecture.

PS07 The Untold Histories of Peripheral Architecture and Cities

Eliana AbuHamdi Murchie, Massachusetts Institute of Technology, USA, and Mark Jarzombek, Massachusetts Institute of Technology, USA, Session Co-Chairs

Wither Architectural Histories: Re-casting Asian Islamic Narratives as Networks, Peripheral Contaminations, and architecture spelled in the lower case

Manu Sobti
School of Architecture, University of Queensland, Brisbane, Australia

Abstract

Islam's arrival in Central Asia and the north-western Indian Subcontinent in the seventh-century CE, was followed by the trans-national influx of mobile dynasties. These migrant hordes percolated within indigenous populations yet remained predominantly quasi-nomadic in their societal choreographies. In effect, the so-called elites of the Delhi Sultanate, the Timurids and subsequently the Mughals, conceived of their gargantuan empires as loose confederations of small and large spatial zones, characterized by resilient networks and 'thick peripheries' with multiple cultural contaminations. Across these realms of weak centres and strong links, aggressively 'patron-specific' and predominantly expendable building projects served as suitable props supporting patrimonial-bureaucratic, clan-based ties typical to these nomadic confederations.

In this plethora of transient encampment ensembles, permanent architecture served only as a means to an end, playing a role markedly less significant than claimed otherwise. However, prevailing historiographies have continued to classify all building activity within the Asian Islamic realms as 'grand' architecture with 'recognizable' traits of distinctive style. Based substantially on earlier (and orientalist), classifications, the building activity of these migrant nomads was termed by historians variously as Delhi Sultanate, Timurid and Mughal, in evident disregard to the range of regional idioms that emerged. As provocation, this paper interrogates why "architecture" therefore—both as terminology and as method—may no longer be an accurate benchmark towards the study of Asian architectural history. Not only has it, as a disciplinary field, increasingly relied on the re-examination of a handful of still-extant building projects within the countless completed, but in addition, has only partially mined the documentary sources. Via this genre of these 'new histories' that no longer play by the rules, it is time that architectural historians examining Asian Islamic histories within global scenarios, holistically recreate the social networks and peripheries of contamination that were more critical than the architecture itself.

PS07 The Untold Histories of Peripheral Architecture and Cities
Eliana AbuHamdi Murchie, Massachusetts Institute of Technology, USA, and Mark Jarzombek, Massachusetts Institute of Technology, USA, Session Co-Chairs

A Re-evaluation of the Zoomorphic Portal at Ek' Balam: Constructing an Ecology of Forms

Heather Pizzurro
University of Tampa, Tampa, USA

Abstract

At first glance the Maya city of Ek' Balam offers an intriguing albeit confusing mix of architectural styles. This study examines the use of the Chenes style at Ek' Balam and argues that the built environment appears less unusual and more as a specific approach to meaning-making in the built environment through placemaking principles. I present the architecture attributed to the dynastic founder, Ukit Kan Le'k Tok' and how he and his city constructed meaning through the mixing of regional architectural vocabularies imported from three hundred miles away in the Chenes heartland. The dynastic founder separated styles from the center, marginalized those forms to the periphery, and reformed them into a new aggregate ecology. Based on oseteological, epigraphic, and iconographical evidence I propose that Kan Le'k Tok' arrived as a foreigner from the Chenes heartland. While labeling the portal at Ek' Balam as Chenes acknowledges its like forms, this study seeks to explore the idea of style, or rather, an ecology of forms, by introducing a more nuanced analysis of people and place. Not only do these elements reveal his place of origin, but they inscribe meaning on the built environment through the network of relationships held by Kan Le'k Tok' from the center to the periphery. This study offers a new strategy with which to explore the peripheral architecture of the ancient Maya world by telling the story of a Yucatecan city often ignored by the canonical approach to regional architectural spheres. In addition, I argue that meaning is not inherent to the zoomorphic portal simply because it is Chenes, but because meaning is generated at the social level and arises from the relationships between images and their audiences, thus functioning as a powerful example of meaning-making in the built environment.

PS07 The Untold Histories of Peripheral Architecture and Cities
Eliana AbuHamdi Murchie, Massachusetts Institute of Technology, USA, and Mark Jarzombek, Massachusetts Institute of Technology, USA, Session Co-Chairs

Architecture, Tourism, and South African National Identity

Michelle Apotsos
Williams College, Williamstown, USA

Abstract

In the two decades following South Africa's first democratic election, the nation has undergone numerous physical transformations as part of its struggle to create a unified national identity in the face of the lingering remnants of apartheid. New conciliatory spaces influenced by a largely Western tradition of museums, commemorative monuments, and public memorials have been deployed to represent the diverse narratives of South Africa's 'Rainbow Nation' and shape a new national consciousness by facilitating therapeutic encounters with the traumatic elements of South Africa's past. However, the growing role of tourist spaces as unregulated sites of national identity production has yet to be thoroughly parsed. This paper takes as its case study one of South Africa's more radical tourist experiences to date: the Emoya Hotel and Resort's "African Village," which recreates one of the most pervasive structural symbols of repression and marginalization that defined non-white South African experience under the white apartheid regime - the township "Shanty". The Emoya allows guests to "experience staying in a Shanty within the safe environment of a private game reserve," thus actively marketing this infamous architectural artifact in a way that blurs the lines between reality, re-creation, and 'recreation,' and locates ideas of South African cultural identity within an architectural language of commoditized trauma. As such, spaces like the Emoya operate outside South African nationalistic agendas that privilege educational, progressive, and civic spaces by offering instead overtly gritty, immersive encounters that not only create a spectacle of trauma and romanticism for the modern consumer, but also (in their own way) provide a subversive counterpoint to the more sanitized methods of national identity construction that have attempted to craft an overly idealized contemporary South African identity through the use of imported civic structural genres.

PS08 Sites of Loss, Sites of Grief, Sites of Mourning
Jeffrey K. Ochsner, University of Washington, USA, Session Chair

Universal or Particular: BBPR's Monument to the Dead, Milan

Flavia Marcello
Swinburne University of Technology, Melbourne, Australia

Abstract

Milan's general cemetery is home to BBPR's Monument to Dead in Concentration Camps (1946), architects whose personal and professional life was deeply affected by the Fascist regime and its aftermath. During the war Rogers was in exile, Banfi and Belgioioso were arrested and sent to Mauthausen-Gusen concentration camp in Austria. Peressutti escaped. Banfi never returned. Their design responded to a dual sense of individual and collective loss. Their individual grief for their colleagues and other friends like Giuseppe Pagano and Giorgio Labò and the nation's collective grief for every Italian who met their end in a Nazi Concentration Camp.

Located in the best Beaux-Arts position in the centre on an open plaza, its relatively small crystalline form stands in contrast to its large-scale 19th C context. A small urn containing earth from Mauthausen-Gusen appears suspended in a steel-framed cube, inscriptions speak of martyrdom and persecution, justice and freedom. Around it a series of tombstone plaques show an alphabetical list of names. These 'undead' whose remains were burnt or piled into unmarked graves across Germany and Austria could now return (like the earth itself) to Italy and be spared their endless, repetitive wandering. Families and friends also had a place where they could re-live trauma, mourn loss and carry out the necessary rituals of grieving in a city that had witnessed the foundation of Fascism in 1919, the growth of the Resistance, massacres of partisans and the final demise of Mussolini himself in 1945.

This monument is inextricable from the politics of memorialisation as it also marks what was, for most Italians, a celebration: the end of Fascism regime and the beginning of democracy in the city of Milan that was, itself, a site of trauma and loss.

PS08 Sites of Loss, Sites of Grief, Sites of Mourning
Jeffrey K. Ochsner, University of Washington, USA, Session Chair

Bones in Broken Buildings: Preserving Rwandan Genocide Memorials

Jennifer Gaugler
University of California, Berkeley, Berkeley, USA

Abstract

During the 1994 Rwandan genocide, victims hid inside schools and churches, but *génocidaires* bashed holes in the walls so they could throw grenades inside. The victims' remains, along with blood stains and building damage, are still visible today at several sites which are now in situ memorials. In situ memorials are created when sites of staggering loss and violence are removed from everyday use to become official sites of mourning. Through this transformation the site comes to be seen as sacred, as it is set apart from the profane spaces of daily life. But sacred does not mean immutable. The Rwandan memorial sites were preserved as evidence of the genocide, but they are not frozen in time; they have been altered to "stage" the genocide in specific ways, or to conform to visitor expectations. Existing structures are intertwined with new architectural or landscape elements, sometimes without clear distinction between old and new. I argue that it is this unintelligibility and the layering of multiple times that gives these memorial sites their power. Although Western standards of preservation dictate that interventions should be obvious, the Rwandan sites suggest an alternative: collapsing time and making past and present less distinguishable can allow an in situ memorial to become a powerful living memorial. The maintenance of buildings, upgrades to landscape, and addition of new structures can be an opportunity for emotional investment when faced with the absence of individual remains. However, the Rwandan state has gradually disenfranchised survivors and local communities in decision-making processes related to the memorial sites. Based on this trajectory, there is a risk that the local communities will lose their connection to the memorials, as collective memory becomes increasingly suffocated by official historical narrative. This could generate resentment and help set the conditions for a recurrence of ethnic violence.

PS08 Sites of Loss, Sites of Grief, Sites of Mourning
Jeffrey K. Ochsner, University of Washington, USA, Session Chair

Contested Memorials: Tracing the Culture of Apology in Buenos Aires

Valentina Rozas-Krause
University of California, Berkeley, Berkeley, USA

Abstract

Apologies have reshaped the memorial landscape in recent decades. Built as signs of remorse or symbols of reparation, memorials have come to embody more than loss and trauma. For example, Argentina's former president Nestor Kirchner (2003-2007) apologized for the state's crimes committed during the military dictatorship (1976-1983) by inaugurating a new memorial.

Comparing two memory sites in Buenos Aires, I analyze how the *desaparecido*, those who "disappeared" during Argentina's military dictatorship, continue to haunt public consciousness, inspiring the erection of 'sorry memorials,' while at the same time fostering spatial tactics to resist built apologies. The first site, *Club Atlético*, is an archeological excavation of a former clandestine detention and torture center. In Riegl's terms, it belongs to the "unintentional monument" domain. Unable to bury their dead and resolve the mourning process, the activists behind *Club Atlético* remain resistant to design interventions: for them the main purpose of the historic site is to serve as material evidence in ongoing trials against the perpetrators. *Memory Park* (2007), on the other hand, is an intentional monument: a sculpture park designed to remember and name each individual victim of state terrorism. As an official memorial, *Memory Park* was built to apologize to the victims and foster reconciliation. Yet, memory activists interpreted the park as a gravestone for their loved ones, and resisted the attempt to put their justice to rest. These two sites propose a distinction between apology and justice as modes of memorialization, adding a new perspective to the belief in the therapeutic potential of the built environment. While *Memory Park* attempts to relieve the loss with an object, *Club Atlético's* uncurated site dwells on the loss. This paper seeks to map the tensions within the emerging culture of apology in Buenos Aires.

PS08 Sites of Loss, Sites of Grief, Sites of Mourning
Jeffrey K. Ochsner, University of Washington, USA, Session Chair

Unity and Diversity at the Scottish National War Memorial

Imogen Hart
University of California, Berkeley, Berkeley, California, USA

Abstract

Building on recent scholarship that has critiqued the tendency amongst humanities scholars to attempt to distance themselves emotionally from the works they study, this paper considers how historians can balance competing expectations of objectivity and sensitivity when addressing a memorial. The Scottish National War Memorial stands out among war memorials in bringing together a large team of creators (around two hundred people) who worked collectively toward the production of a structure composed of a variety of media and with a solely commemorative function. This commission is often described as a late manifestation of the Arts and Crafts movement, but the politics of memorialization complicate the ideal cherished by Arts and Crafts theorists of a public art symbolized by the "unity of the arts." This paper argues that this memorial, by incorporating multiple components in different styles that address themes of war and grief in diverse ways, provides the space for an architectural conversation in which many different answers are offered simultaneously to the question of how to respond appropriately to the traumatic events of war. It makes visible the possibility for unity within diversity. The memorial's function of accommodating both individual and collective grief is performed in the complex interdependence of its various parts, which remain distinct but modify one another's meanings. Because this function is only fulfilled with the participation of visitors, the paper argues that the memorial demands emotionally engaged and embodied interaction from its spectators. In fostering productive dialogue with and amongst its multiple components, the memorial, which today officially commemorates all Scots who have died in wars since World War I, not only accommodates a diverse audience but also enables today's visitors to adapt it to their needs.

PS08 Sites of Loss, Sites of Grief, Sites of Mourning
Jeffrey K. Ochsner, University of Washington, USA, Session Chair

Internment at Drancy: Collective Memory and Continuing Conflict

Margaret George
Independent Scholar, Saint Paul, USA

Abstract

Drancy, northeast of Paris, is home to the most notorious Shoah site in France: an internment camp for 63,000 Jews who were being sent to nearly certain death at work camps or at Auschwitz. The site, originally a 1930s utopian housing development, today retains the main building where the Jews were imprisoned. Although it was returned to use as housing for Drancy residents about 1948, it remains a site that for many represents both atrocity and the last French space that felt the breaths of loved ones.

Drancy has been a contested site for seventy years. This paper discusses its situation as a site of loss and as a site of everyday lives since it reverted to housing soon after the war. This site has been recognized as a site of loss and mourning through early pilgrimages, a granite sculpture infused with Jewish iconography and a representative railway car. Continuing site additions, including a plaque recognizing Jewish victims and historic monument designation for the building and railway car, parallel the evolution of collective memory of the French nation as it recognized its own complicity in the Holocaust. Evidence of the contested character of the site includes vandalism, reactions to periodic discoveries of archaeological remnants from prisoners, and proposals to change the housing into a research center or a dedicated memorial. The addition in 2012 of a memorial museum was intended to resolve continuing conflict, but on-going debate is exemplified by a 2015 film whose director questioned the building's inhabitation and by the onsite presence of an Auschwitz memory association that strives to recall the deported citizens. The history of Drancy shows that even as the collective memory of the French nation has come to accept its role in the Holocaust, individual sites remain contested.

PS09 Space, Time and the Architectural Treatise
Robin L. Thomas, Pennsylvania State University, USA, and Madhuri Desai, Pennsylvania State University, USA, Session Co-Chairs

The Compleat Architect: *Joseph Moxon's Vignola in Seventeenth-Century London*

Gregorio Astengo
UCL Bartlett School of Architecture, London, United Kingdom

Abstract

In 1655, printer, map-maker and bookseller Joseph Moxon (1627-1700) produced in London the first English edition of Vignola's 1562 treatise *Regola delli Cinque Ordini d'Architettura*. Published in octodecimo format as *The Compleat Architect,* the book was the first publication to carry Moxon's signature alone and was translated, engraved, printed and sold entirely by himself.

The Compleat Architect was successfully reprinted five times over the second half of the century and remained the English reference for Vignola's *Rules* until well into the 1700s. Moxon's rendition, significantly abridged, was based on the 1631 French translation by Le Muet printed in Amsterdam in 1646. Moxon altered several engravings, included additional drawings from Dietterlin, Michelangelo and Le Muet and admittedly kept the translation 'a little more large [...] to better instruct the young Practitioner'. Despite the appearance in London of a more literate version soon after (John Leeke 1669), Moxon's smaller, cheaper and less erudite edition remained the more popular reference for Vignola's algorithmic system of proportions.

This paper investigates the intellectual mission and cultural impact of *The Compleat Architect* within London's early modern experimental milieu and Moxon's career as printer and tradesman. It argues that the success of his edition lies within the operative ferment and mechanical interests of late 17th-century natural philosophers such as Robert Boyle, Robert Hooke and Moxon himself. His short compendium was meant to transfer, 'in a plain and easie way', Vignola's treatise on numeric proportion onto the realm of applied sciences and building trades, largely around to the circle of the Royal Society. This paper ultimately unfolds the history of Moxon's *Vignola* as a pivotal product of London's late 17th-century attitudes toward architectural knowledge, a portable instrument made for the 'young Practitioner' and largely informed by operative strategies.

PS09 Space, Time and the Architectural Treatise
Robin L. Thomas, Pennsylvania State University, USA, and Madhuri Desai, Pennsylvania State University, USA, Session Co-Chairs

Mechanical Reproduction, Manual Replication, and the Remaking of Vignola's Regola

Michael Waters
Columbia University, New York, USA

Abstract

Renaissance architectural treatises were never stable objects. Through a process of mechanical reproduction, books like Giacomo Barozzi da Vignola's *Regola delli cinque ordini d'architettura* (1562)—the most reprinted early modern book on architecture with almost 250 different editions produced before the nineteenth century—were constantly transformed. They came to speak foreign languages, embrace local building practices, and include a variety of foreign models. Printed books were also remade by their users through the act of manual replication. In the case of Vignola, these hand drawn copies—over sixty examples of which I have discovered—vary widely in their format, style, and purpose. Some were made for personal use within commonplace books and albums. Others were plagiarized and inserted within new treatises, whereas many others were created as academic exercises. While printing and drawing are often seen as oppositional, one indexical the other artistic, both were integral to a culture of copying which continuously remade previously published architectural books. Through the study of a handful of drawn and printed compilations of Vignola's treatise produced outside Italy, this paper seeks to analyze this phenomenon and offer a new approach to the treatise. Specifically, I argue that these concurrent modes of reproduction were not acts of banal duplication, but rather fundamental processes of acculturation. Copying subverted authorial intent, transformed the universal into the culturally specific, and made seemly atemporal content contemporary. Through the iterative act of redrawing, long before it was associated with the mechanical and reductive practices of historicism, individuals took personal possession Vignola's treatise, making his system of architectural order their own. Indeed, the continually efficacy of this almost exclusively visual treatise was contingent on it being incessantly remade anew. Across early modern Europe, its meaning I argue was therefore produced through its active reproduction.

PS09 Space, Time and the Architectural Treatise

Robin L. Thomas, Pennsylvania State University, USA, and Madhuri Desai, Pennsylvania State University, USA, Session Co-Chairs

Vitruvius in New Spain: Classical Architecture in Colonial Mexico

Juan Luis Burke
University of Maryland, College Park, USA

Abstract

My proposal for the Space, Time and Architectural Treatise session will examine the presence of an annotated volume of Vitruvius' *De architectura libri decem* found at the Palafoxiana Library (http://en.palafoxiana.com/), in the city of Puebla de los Ángeles, Mexico. This is a 1552 edition in Latin, published in Lyons, France, and with the famous commentary by Guillaume Philandrier. The volume is outstanding, as it contains a series of annotations by a sixteenth or seventeenth century architect, which speak of the ways in which an architectural treatise was read, studied, and employed as a didactic and professional tool in the Hispanic architectural world of that period. Examples of annotations show the reader attempting to memorize and/or understand the way the proportions of the classical orders operate, or the way stairs are designed; annotations include underlining, written commentary and sketching.

My paper will utilize this volume as point of departure to build a discussion that will revolve around the reception of classical architectural theory in New Spain (viceregal Mexico), touching upon the hybridity of the early sixteenth century monasteries built by the mendicant missionaries in central Mexico, and tracking the cultural shift toward an academic classical architectural tradition that eventually set the foundations for the development of a New World Baroque architecture and culture. This paper will also touch upon the issue of architectural theory as a form of colonization, i.e., as a system for ordering space and producing socio-cultural symbols, reflecting on what this idea entails in the context of the development of architectural culture in New Spain.

PS09 Space, Time and the Architectural Treatise

Robin L. Thomas, Pennsylvania State University, USA, and Madhuri Desai, Pennsylvania State University, USA, Session Co-Chairs

Codex of the Hindu Temple: The Controversial Role of Treatises

Krupali Krusche Uplekar
University of Notre Dame, Notre Dame, USA

Abstract

This paper examines the controversial role of treatises in the building of Hindu temples. Their codices often combine ideas based in religious constraints, cosmography, placement of deities, and spatial and sculptural aesthetics as guiding principles of temple architecture. Conceptualized as a cosmic map, the temple, in this case, the temple of Angkor Wat, is represented on the ground in the form of architectural composition and sculptured iconography. This idea was first recorded in the Silpa or Sthapatya Veda that derives its origins from the art of construction and architecture sourced from the Atharva Veda dating (contentiously) as far back as the second millennium BCE. Sthapatya Veda means literally "to establish a built form" and Silpa-sastra means "the crafting of shape" or "the science of sculpture." This paper argues that while its roots lie in the Vedic text, temple design is largely influenced by regional differences, and thus Hindu treatises vary significantly in content. Most treatises strive to incorporate the numerous stylistic variations in temple design—such as Nagara, Dravida, and their sub-categories.

This paper examines three methodological perspectives of temple design: religious, architectural, and sculptural. Each perspective relates to a separate set of treatises that bring together the architectural siting, the form and the sculptural quality of the final arrangement. In examining these treatises, this paper poses two fundamental questions. First, did the treatises inform or influence the building process, and if so, how? Second, are the treatises simply histories of temple creation?

In answering these questions, the paper reinterprets Hindu temple designs based on the religious, architectural, and sculptural perspectives detailed in the treatises.

PS09 Space, Time and the Architectural Treatise
Robin L. Thomas, Pennsylvania State University, USA, and Madhuri Desai, Pennsylvania State University, USA, Session Co-Chairs

Bernardo Vittone's Istruzioni diverse *and Savoyard Royal Policies*

William Stargard
Pine Manor College, Chestnut Hill, USA

Abstract

Bernardo Vittone in his architectural treatise, *Istruzioni diverse concernienti l'officio dell'architetto civile* (2 vols., 1766), provides key insight into how architecture served the social policies established by the Savoyard monarchy in the mid-eighteenth century. In his treatise, Vittone explains how his architectural designs for four institutions served to enclose communities of the poor while displaying royal charity to the public: (1) the Ospizio di Carità, Casale Monferrato (poorhouse); (2) the Ospizio di Carità, Carignano (poorhouse); (3) the Ospizio dei Catecumeni, Pinerolo (poorhouse for Waldensian converts to Catholicism); and (4) the Collegio delle Provincie, Turin (college for poor students). Vittone's text in his *Istruzioni diverse* is informative and detailed in explaining function and design of these institutions.

As illustrated in *Istruzioni diverse*, segregation and spatial control were key elements of Vittone's designs. Vittone's understanding of these elements was developed during his years at the Accademia di San Luca in Rome. However, Vittone's designs were not just instruments of social policies towards the poor. Vittone's designs for the churches of these institutions also reveal his ability to adapt the Piedmontese language of architecture developed by Guarini and Juvarra into an innovative means to both separate and unite space.

My proposed paper focuses on Vittone's *Istruzioni diverse* both as a document of architecture meeting the needs of Savoyard royal policies as well as a means to illustrate Vittone's own unique brand of architecture. My interest in Vittone and his architectural designs began while researching and completing my doctoral dissertation at Columbia University. In addition to my academic papers and articles on Vittone, I am presently working on completing a book manuscript, *Enclosure and Its Display in the Architecture of Bernardo Vittone and Early Modern Italy.*

PS10 Mobs and Microbes: Market Halls, Civic Order, and Public Health
Samantha L. Martin-McAuliffe, University College Dublin, Ireland, and Leila Marie Farah,
Ryerson University, Canada, Session Co-Chairs

Hygiene, Urbanism, and Fascist Politics at Rome's Wholesale Market

Ruth Lo
Columbia University, New York, NY, USA

Abstract

Rome inaugurated its Wholesale Market in February 1922, months before Mussolini's fascist regime assumed political power in Italy. While plans to consolidate, formalize, and build a food provisioning system in Rome were already underway after the city became capital of unified Italy in 1971, the establishment of the Wholesale Market encountered setbacks. The long delay proved fortuitous for the fascist regime, which quickly employed the new market as a biopolitical tool to manage the complex relationships between the nation, city, food, and citizens. Rome's Wholesale Market became an important part of fascist agricultural and ruralization campaigns that aimed to achieve alimentary autarchy in Italy.

This paper analyzes the architecture and urbanism of Rome's Wholesale Market by tracing its genesis during Italy's liberal government as a modern instrument of sanitation to its role as a facilitator of fascist food policies and politics during Mussolini's regime. Looking to market halls in major European cities as examples, Rome's government hoped that centralized food provisioning would improve hygiene in a rapidly expanding city faced with sudden, exponential population increase. Conceived as a symbol of progress, the market incorporated the city's newly municipalized power grid to provide illumination, refrigeration, and water on site. Changes in building material and style during the decade of its construction reflected shifts in Italian attitudes toward the role of architecture as an expression of modernism, financial realities, and global politics. Under fascism, the Wholesale Market negotiated challenging relationships between the national and regional, urban and rural, and the ancient past and fascist present, in part, due to its integration into the urban tram and national train networks. This paper will also address the decommissioning of the Wholesale Market in 2002 and the winning competition proposal for reuse by the Office of Metropolitan Architecture.

PS10 Mobs and Microbes: Market Halls, Civic Order, and Public Health

Samantha L. Martin-McAuliffe, University College Dublin, Ireland, and Leila Marie Farah, Ryerson University, Canada, Session Co-Chairs

The Market Hall Effect: Torvehallerne in Copenhagen

Henriette Steiner
University of Copenhagen, Copenhagen, Denmark

Abstract

Torvehallerne in Copenhagen consist of two glass covered food halls in the city centre. In 1889, a large vegetable market was in place at this site until a larger market was constructed outside the city in the late 1950s. For decades, this left the site vague except for a small outdoor vegetable and flower market with improvised stalls selling cheap produce. Then, in the 1990s – a time when the City of Copenhagen was nearly bankrupt and run-down – architect Hans Peter Hagens proposed to build covered market halls on this site. At the time, Copenhagen had no such halls. Why not in Copenhagen, Hagen asked, when such markets were thriving in other northern cities such as Helsinki and Stockholm?

14 years of controversy and resistance would follow before Torvehallerne opened in 2011. Since then, the project has become a main hub for the city's booming foodie scene, and Torvehallerne cater for the rising class of the 'gastro-sexual' consumer. Torvehallerne are a multi-sensuous experience oriented place for the consumption of food as much as of a certain urban life-style combining global metropolitan references with the New Nordic authenticity brand. The phenomenon has multiplied in Denmark and other cities now also wish to build covered food halls.

This paper investigates the recent architectural history of Danish covered market halls and their intimate link to a certain form of urban experience-oriented food culture. As an urban regeneration measure, Torvehallerne have arguably become successful at the expense of a more heterogeneous urban culture they have displaced - to the extent that we may talk about a 'market hall effect' in Denmark. Despite this, I will consider what possibilities exist for civic life in a segmented twenty-first century Western city and the role which food and, indeed, the covered market hall typology has in this process.

PS10 Mobs and Microbes: Market Halls, Civic Order, and Public Health
Samantha L. Martin-McAuliffe, University College Dublin, Ireland, and Leila Marie Farah,
Ryerson University, Canada, Session Co-Chairs

Contested Place: Dong'an Market in Republican Beijing

Xusheng Huang
School of Architecture, Southeast University, Nanjing, China

Abstract

The emergence of covered market halls is regarded as the presentation of modernity in the European city, which aimed at meeting the demands of the emerging bourgeois in the new industrial urban world. Beijing, a pre-industrial city with only a small number of industrial workers in the first half of the twentieth century, provides an alternative case beyond the linear model of modernization. During that period, Beijing, like other Chinese cites, experienced dramatic transformations through the political upheavals - invasion of the Eight-Nation Alliance, the collapse of the Qing dynasty, and failure of Japanese colonial domination and Guomindang Government.

This paper studies the form and development of Dong'an Market, the largest covered market and landmark in Republican Beijing, and explores the contest between the local government, masses and foreign power to understand how they performed their right to the city through the market space. The market became a new public realm shaped by processes of their conflict and negotiation involving strategies and counter-strategies. Specifically, the paper examines the notion of sanitation, hygiene, circulation that had been quickly imported to Beijing, and the way they were accepted, interpreted and used differently by these forces.

In contrast to the European iron-and-glass market hall and the traditional Chinese informal temple market, the Dong'an market was a filter of the various images of modernity, showing the combination of the informal and formal cityscape, old and new activities, human skill and mechanized equipment, etc. It acted as the safety valve against the government's control, foreign power's influence and monotonous existence in Republican Beijing, even though it was difficult to keep this fragile balance.

PS10 Mobs and Microbes: Market Halls, Civic Order, and Public Health
Samantha L. Martin-McAuliffe, University College Dublin, Ireland, and Leila Marie Farah,
Ryerson University, Canada, Session Co-Chairs

Crawford Market and the Urban Theater of Sanitary Reform in Colonial Bombay

Daniel Williamson
Savannah College of Art and Design, Atlanta, GA, USA

Abstract

In 1864, Andrew Leith prepared a blistering fifty-page report on the sanitary conditions of
Bombay, noting in particular the decrepit conditions of the city's municipal markets. Citing the
report as justification, Bombay's newly appointed Municipal Commissioner, Arthur Crawford,
set about reforming and reordering the city's municipal markets and slaughterhouses. The
Crawford Markets, a set of iron sheds wrapped in rustic Gothic masonry organized around a
fountain and central green space, became the centerpiece of these reforms upon their opening
in 1872. Designed by William Emerson and Russell Aitken, the buildings explicitly tied sanitary
improvements to British colonial hegemony, as a means of justifying and normalizing the
colonial system. This was achieved visually through the use of imported iron materials and a
Gothic aesthetic, but also by integrating the markets into a network of other projects of colonial
modernization. Thus, the market's iron sheds became extensions of nearby iron railways,
whose high-speed trains promised efficient transport of produce and meat. Meanwhile, the
market's plan reinforced the ever watchful eye of the British market inspector. Yet, even as
colonial authorities like Crawford presented market reforms as necessary on sanitary grounds,
they were met by strong resistance from protesting butchers and shop owners who were
forced to adapt to the changes. Their cause was taken up by other colonial elites who bristled
at the markets' costs. For the market hall's critics, Crawford's reforms conflated actual sanitary
improvements with the architectural performance of sanitary reform. Market reform in
Bombay involved removing unsanitary conditions from public view while distracting them with
spectacle, as much as eliminating those unsanitary conditions altogether. Thus, a history of
Bombay's Crawford Markets reveals the way that nineteenth century sanitary reform became
entwined with colonial Britain's self-imagining as a force of modernization and enlightenment.

PS11 The Historiography of the Present Condition
Elie Haddad, Lebanese American University, Lebanon, and David Rifkind, Florida International University, USA, Session Co-Chairs

One Latin America? Defining an Architectural Region in the Late Twentieth Century

Ingrid Quintana Guerrero
Universidad de los Andes, Bogota, Colombia

Abstract

From the publications of Ramón Guitiérrez (1998) to Fernando Luiz Lara (2015), recent attempts to create overviews of architectural production in Latin America since 1970 assume that this production is a response to the ideas of the Modern Movement. According to several historians, modern statements were adapted by local architects, resulting in a *"modernidad apropiada"* (appropriate modernity) - a term coined by Chilean architect Cristian Fernández Cox - which fits with what Kenneth Frampton described as "critical regionalism." The construction of a Latin American architectural identity also fueled the discussions of the first *Seminarios de Arquitectura Latinoamericana* (SAL), launched in 1985. Finally, MoMA's exhibition *Latin America in construction: architecture 1950-1980* (2015) revisited several famous projects, some by architects linked to SAL (as attendees or lecturers), who designed these buildings near the end of their careers. Their projects and active participation at SAL gave the aforementioned group of architects a heroic status.

Conversely, the idealization of Latin America as a unified front in architectural production - "a sort of cosmic race," to paraphrase the Uruguayan painter Joaquín Torres García - has been criticized recently by local scholars like Hugo Segawa (*Arquitectura Latinoamericana Contemporánea,* 2015), Roberto Segre (*América Latina fin de milenio : raíces y perspectivas de su arquitectura*, 2002), and Horacio Torrent (*Cristal Opaco*, 2015), who proclaim the artificiality of gathering contemporary works from the whole of Latin America under merged discourses. This paper aims to review the current state of meta-narratives dedicated to recent Latin American architecture, focused on global concerns at the arrival of the 21st century (the economic crisis, an apocalyptic perspective of the environmental future, and the impoverishment of human relationships in a digital era), but facing a wide range of challenges (and architectural answers to them) across the vast Latin American territory.

PS11 The Historiography of the Present Condition

Elie Haddad, Lebanese American University, Lebanon, and David Rifkind, Florida International University, USA, Session Co-Chairs

Modern to Contemporary: A Historiography of Global Architecture

Macarena de la Vega de León
The University of Queensland, Brisbane, Australia

Abstract

The writing of architectural history shifted with the turn of the century. By 1999, with postmodernism officially 'buried' and critical regionalism being reframed as 'realism,' there is an urge to understand architecture from a global perspective, through the lens of postcolonial theories. Sibel Bozdoğan set the task: to write an intertwined history showing that the western canon and the cultural production of societies outside of Europe and North America are not separate and independent, nor is the latter to replace the former. I posit that subsequent literature has failed to look into subtle instances of cross-cultural exchanges and universally shared values, thus neglecting to revise the notion of universalism. Kenneth Frampton and Luis Fernández-Galiano edited large and comprehensive resources written by specialists on localised regions, a fragmented *Mosaic* (1999) and *Atlas* (2008) respectively. Editors Elie Haddad and David Rifkin admit to the unavoidable unbalance in the scope of their *Critical History* (2014). To devote only a chapter for Africa, as well as Latin America, does not avoid what Esra Ackan calls the homogenisation of the 'Other.'

Broader approaches to global throughout a longer period of time appear in Mark Jarzombek, Vikramaditya Prakash and Francis Ching's *A Global History of Architecture* (1995, second edition 2011) and Kathleen James-Chakraborty's *Architecture Since 1400* (2014). Despite their integrated inclusiveness, these authored surveys present absences, as with Africa and Australia-New Zealand in James-Chakraborty's case. This paper proposes to study the writing of recent architectural histories to understand what remains for historians to do today, when new periodisations of the recent past are built on the notions of 'global modernity' and 'global contemporary.' Though it may be that 'global' has already lost its criticality as category to comprehend the present, the historiography of global architecture is yet to be written –this paper is a first step.

PS11 The Historiography of the Present Condition

Elie Haddad, Lebanese American University, Lebanon, and David Rifkind, Florida International University, USA, Session Co-Chairs

AEC, Or the Rise of the Multinational Architectural Corporation

Michael Kubo
Gerald D. Hines College of Architecture and Design, University of Houston, Houston, USA

Abstract

Beyond superficial shifts in taste or design discourse, it can be argued that among the most fundamental transformations in practice over the last half-century has been the rise of the multinational architectural corporation, or what we might call the MAC, in reshaping the built and natural environments at a global scale. As these entities have expanded their reach over the design professions, they have become known less through the production of specific architectural works than by their market categorization as "AEC" firms, offering design expertise as simply one component within a broad spectrum of services across the domains of architecture, engineering, and construction. Beyond the issues of authorship posed by team-based postwar firms like Skidmore, Owings & Merrill or The Architects Collaborative, the MACs of the neoliberal present, such as AECOM— established in 1990 and currently the largest design conglomerate in the world—are increasingly no longer architectural practices at all in conventional disciplinary terms but rather anonymous corporate entities, with globally diversified operations extending across a wide range of financial and infrastructural services often only tangentially related to the built environment. As such conglomerates have come to dominate the contemporary design professions, then, the nature of what constitutes "architectural" production has changed as well.

This paper offers a framework for assessing the discursive and cultural stakes of the MAC within architecture's recent modernity. As these firms have metastasized in scale and scope, their abstraction and increasingly diffuse range of activities have proved mystifying for historians and critics who have sought to grasp their impact and meaning for the design fields. The rise of such ultra-large firms—often orders of magnitude larger than their postwar team-based predecessors—thus entails challenging questions concerning the definition and nature of architectural production in relation to the contemporary world.

PS11 The Historiography of the Present Condition

Elie Haddad, Lebanese American University, Lebanon, and David Rifkind, Florida International University, USA, Session Co-Chairs

Critical Global History as the History of Universal Planetary Processes

Joseph Bedford
Virginia Tech, Blacksburg, USA

Abstract

Thanks to NAAB criteria, terms such as "parallel," "divergent," "variety," and "regional" have come to define the writing of global architectural history, effectively requiring the emphasis upon regional particularity and differences over universal planetary processes and historical continuities. This paper proposes a critique of the tendency in recent architectural history such as in Jarzombek and Prakash's *A Global History of Architecture*, arguing that the emphasis upon difference has diminished the critical role of history in an architect's education. Building upon the Marxist historiography of Tafuri and Frampton, the paper argues that the analysis of architecture's relationship to universal planetary processes (those of technological development, the advances of capitalism, financial instrumentation, societal complexity, the loosening of traditional social bonds, and ecological collapse) have been obfuscated by the drive to give equal parity of representation to different national cultures. It argues that the critical analysis of processes of historical development have been replaced by an encyclopedic PowerPoint tour of the world's riches, and that the focus on geography over history that has come with "the global" has led to problematic a-historical categories such as "Islamic Architecture," "Indian Architecture" and "the Architecture of the Americas."

The paper, by contrast, proposes that a critical global history of architecture should be approached as the intersection of architecture with a history of universal planetary processes. The paper draws upon the authors own work at Virginia Tech developing an approach to global architectural history based upon other universalist approaches found in Kojin Karatani's, *The Structure of World History*, Yuval Noah Harari's *Sapiens,* David Christian's *Big History*, and Francis Fukuyama's *Political Order and Political Decay*.

It argues for an approach to the writing of architectural history based on the universal processes that have shaped our current planetary culture and have led to our current global condition of crisis.

PS11 The Historiography of the Present Condition
Elie Haddad, Lebanese American University, Lebanon, and David Rifkind, Florida International University, USA, Session Co-Chairs

The Consensus of Difference

Penelope Dean
University of Illinois School of Architecture, Chicago, USA

Abstract

The recent proliferation of alternate historical narratives—archival histories, counter-factual histories, critical histories, global histories, local histories, material histories, minor histories, oral histories, revisionist histories, to name a few—aided by ever-widening access to diverse kinds of historical evidence—drawings, digital codes, documents, specifications, etc.—has internally nichefied architectural history in ways that have made the discipline's structural characteristics isomorphic with the splintering of practice, the economy, and markets. Indeed, as historians produce "options" in an effort to diversify history's scope, their efforts, which replicate the forces of political economy, produce "difference without disagreement," as Walter Benn Michaels put it in another context, exacerbating architectural variety while rarely attempting to account for it.

Against the grain of this perpetual differentiation (or increasing opportunities without motive), this paper will polemically claim that more minor narratives are exactly what is *not* needed. Instead it will propose that any historiography of the present condition demands a theory of similarity, or, as Rancière and Groys have suggested elsewhere, a starting point of alikeness. If architectural historians once sought to expose *differences within consensus* (e.g., through competing narratives of modernism), today's historian must attempt to *account* for this pervasive *consensus of difference* (e.g., by synthesizing narratives out of variance). The paper will thus offer a history of architectural splintering between 1978-2008—between calls for the cultural proliferation of choice and its economic realization with the closure of choice. It will examine synchronous architectural episodes, in different locations, through diverse media, by situating the methods of splintering—specialization, celebrity, mass customization—in a larger cultural context. This alignment of contemporary episodes will argue that the present condition demands a *motivated* historiography—or, as Jameson put it, an "archaeology of the future"—in order to propose an alternative to the contemporary generation and celebration of idiosyncratic histories.

PS12 Fishing Architecture
André Tavares, University of Minho, Portugal, Session Chair

Oceans in a Building: The National Fisheries Center and Aquarium

Carson Chan
Princeton University, Princeton, USA

Abstract

On June 15 1962, at the dawn of the environmental movement, a subcommittee of the committee on public works held a hearing before the senate to discuss the establishment of a new public institution that would showcase the bi-oceanic enterprise of the American fishing industry. Comprising of a fisheries museum, a sporting good shop for "specialized fishing equipment", and auditoria, the complex would also include a large public aquarium to be designed by Kevin Roche, John Dinkeloo, with Charles and Ray Eames that would exhibit aquatic animals from across the globe. To be located directly next to the Jefferson Memorial, the Fisheries Center would have marked the southern end of a symbolic axis that included the Washington Memorial and the White House. The project's imperial rhetoric is clear: The world's oceans and its denizens would be housed and represented in a monumental complex in the center of the American capital. In 1968, just as the final construction drawings were being completed, the entire complex was abruptly cancelled. Through archival research that will take place in the summer and fall of 2018, this paper will probe the National Fisheries Center and Aquarium's development and mysterious demise. Why was the fishing industry and underwater life thrusted to the symbolic pinnacle of the United States, and what caused its sudden erasure? More than a study on postwar American politics, this paper will examine how aquarium architecture is a theoretical object through which to read the co-constitutive relationship between terrestrial and oceanic life, civil law and natural law, and how the concept of "the environment" evolved during the rise of environmentalism.

PS12 Fishing Architecture
André Tavares, University of Minho, Portugal, Session Chair

Post-Moratorium Newfoundland and the Emergence of a Landscape of the "New Fishery"

George Kapelos
Ryerson University, Toronto, Canada

Abstract

The Newfoundland inshore cod fishery was officially closed in 1992. The Canadian government moratorium ended 500 years of fishing activity in the waters off the eastern-most shores of North America. However, in the ensuing quarter century a *"new fishery"* has evolved as the unique, globally-recognized cultural identifier for this wind-swept place. The singular fishing-based culture of 19C communities, or "outports", demarcated by distinct architectural, economic, social and community practices, has evolved into places where multiple cultures are dynamically competing in a post-modern, multi-valent urbanized landscape of work and leisure. Concurrently, a transformation of the fishery has led to the re-invigoration of the productive landscape. New species are being harvested and expanded markets, developed. The hegemonic nature of the contemporary cultural landscape of Newfoundland's "*new fishery*" is characterized by competing tropes of production, leisure, refuge and myth. These tropes are embodied in contemporary architectural and cultural practices that are transforming communities. This transformation reveals the dialectic of the specifics of place and the universality of global culture and is manifest in changing ways in which architecture and space are redefining the identity of outport communities.

This paper posits that contemporary architecture, material artefacts, and new modes of cultural production are at the core of the creation of Newfoundland's "*new fishery*". The evolving cultural landscapes of three fishing communities located along the shores of Trinity and Bonavista Bays are examined as landscapes of this "*new fishery*. The changes in these communities and the dynamics of shifting cultural hegemonies provide evidence of the emergence of Newfoundland's "*new fishery*".

PS12 Fishing Architecture
André Tavares, University of Minho, Portugal, Session Chair

Photographic Portrayals of the Delaware Bay's Fishing Architecture

Michael Chiarappa
Quinnipiac University, Hamden, CT, USA

Abstract

From the late nineteenth through mid-twentieth century, America's fishing architecture became staple subject matter for photographers with varying objectives ranging from nostalgic sentiment and investigative journalism to commercial promotion and government reportage to artistic, social, and environmental critique. The zeal lavished on fishing architecture and the wider built environment/cultural landscape it constituted is largely attributable to fishing's mythic role in the American experience.

In retrospect, photographic attention given to America's fishing architecture between the 1890s and 1940s provides compelling insight into how these built environments shaped engagement with the marine world, not only empowering extraction of waterborne resources, but also fostering ecological knowledge. These possibilities mark a promising convergence between architectural history and environmental history. In punctuating architectural use and process, this converging scholarly sentiment links architectural historian Mary Woods's desire to use photographic images to put the "human presence back into the built environment" with environmental historian Richard White's acknowledgement that cultural landscapes are the platforms by which "human beings have historically known nature through work."

This paper will evaluate a series of photographers whose images of the Delaware Bay's fishing architecture put the design and use of these structures at the forefront of multiple societal agendas between the 1890s and 1940s. Starting with the work of William J.S. Bradway and Cora Sheppard Lupton, who scrupulously documented the architecture of the Upper Delaware Bay's shad fisheries, this presentation will then shift to Harvey Porch's images of the bay's oyster shipping facilities and shucking houses. These architectural photographers set the stage for Graham Schofield's images that made viewers reckon with the inextricable links between fishing architecture—both terrestrial and waterborne (schooners)—and shipyard architecture. This presentation will conclude with Arthur Rothstein's Farm Security Administration photography and its social critique of Delaware Bay fishing architecture.

PS12 Fishing Architecture
André Tavares, University of Minho, Portugal, Session Chair

Ecotopian Mariculture: NAI's Fish-Farming Experiments, 1972-79

Meredith Gaglio
Columbia University, New York, USA

Abstract

In 1964, marine biologists John Todd and William McLarney met in a shared laboratory space at the University of Michigan, beginning a partnership that would produce some of the most groundbreaking sustainable technologies of the 1970s. Compelled by the ecological implications of their disturbing mid-1960s research into the disruption caused by DDT to essential familial connections within complex aquatic social structures, McLarney and Todd began to devise conceptual strategies that might counteract such degradation. With the mutual conviction that the world's ecosystems were under siege, Todd and McLarney developed a grand experiment in 1968 to create a biologically and socially sustainable community. Out of their discussions arose the New Alchemy Institute (NAI), an organization intended to "restore the lands, protect the seas, and inform the Earth's stewards" through the development of small, simple, and sustainable technologies.

New Alchemists believed that restoration of environmental well-being required comprehensive, fundamental changes in the current societal structure and that the small-scale experiments in alternative energy production, organic agriculture, aquaculture, and self-sufficient building undertaken on their fifteen-acre Cape Cod farm were alchemical phases in an ultimate global transmutation. Although this synergistic approach governed the Alchemists' construction of their ambitious bioshelters in the mid-1970s, aquaculture was at the scientific core of the early organization. Beginning with the series of "backyard fish farms" the founders constructed between 1972 and 1975, this paper examines the way in which New Alchemy's aquacultural program evolved as the NAI increased the scope of its microcosmic ventures from diminutive geodesic domes to bioshelter "Arks" to small solar villages. While the physical, scientific, and mechanical requirements of the Alchemists' projects grew more complex, their solar fish ponds remained a consistent model of the small, simple, and inexpensive technologies Todd and McLarney had aspired to build from the Institute's conception.

PS12 Fishing Architecture
André Tavares, University of Minho, Portugal, Session Chair

Fishing Villages and Land Reclamation on the Pearl River Estuary

Mengxiao Tian
The University of Hong Kong, Hong Kong, China

Abstract

This paper focuses on the small fishing settlements which have formed from the late eighteenth century on the reclaimed land inshore of Pearl River Estuary. This is carried out by examining the linear distribution of villages, the stilted buildings standing relying on the dikes, and the transformation of architecture and livelihood during the process of urbanization. The paper attempts to answer the question of how the changing environment from ocean to land interacts with the form of fishing architecture and villages, as well as how fishing village formations and reclamation activities reshape the coastal line and turn an ocean area into a territory, as a margin of regional society and an intermediate zone between marine and land.

As opposed to land-based fishing villages, reclamation based villages are closely linked to geographic and environmental conditions. The fishermen have constructed various types of buildings to adapt the different stages of reclamation activities. Over history, certain boat people who have been isolated from local society have obtained social identities and spatial rights through the way of creating new land from the sea. Contemporarily, the people who are still fishing move out from multi-production modes villages and re-establish new fishing villages based on reclamation lands, which may become a means of solving the overpopulation issues arose during urbanization in future.

With this background, this paper will present a critical evaluation of how "fishing" as a symbol of social identity, reclamation as mighty force reshaping nature, architecture as a reflection of changing livelihood struggles reinforce, intertwine and appropriate one another at the political-social-environmental and urban levels.

Keywords: Reclamation, Fishing Village, Pearl River Estuary

PS13 Architectural Fallout from Moral Failure

Nathaniel R. Walker, The College of Charleston, USA, and Peter Sealy, University of Toronto, Canada, Session Co-Chairs

The Tower of Bitterness, The Tower of Air*: The Notorious Case of Lebanon's "Trade Center"*

Jenan Ghazal
Carleton University, Ottawa, Canada

Abstract

Murr means bitter in Arabic. Al-Murr tower was the tallest building in Beirut in 1975, the year of civil war outbreak in Lebanon. It was initially commissioned as "The Trade Center of Lebanon." Construction plans were almost completed when the war brought everything to a halt. Throughout fifteen years of violence, armed militias used lower floors as prison cells, and because of its panoptical view over Beirut, the higher floors became sniper outposts. Rumors describe throwing victims to death from the rooftop. Several demolition and rehabilitation plans were cancelled, and the Murr tower has been waiting for over thirty years. The Lebanese army transformed it to a military base, barring entrance to the site. The short-film *Tower of Bitterness* evokes the evil of the space, calling for its demolition. While a recent art installation treated its window shells with colorful curtains renaming it: the "*Tower of Air*." *Solidere,* a private real estate corporate in charge of Beirut's reconstruction, pressured to remove the installation.[5] These two views represent a divided public opinion concerning the future of the building. I will approach the case of the tower through a history of spatial violence in Beirut that extends beyond the civil war. How can the "future of modern architecture" become the "naked building" that abuses Beirut? Can the tower of "bitterness" be redeemed?

PS13 Architectural Fallout from Moral Failure

Nathaniel R. Walker, The College of Charleston, USA, and Peter Sealy, University of Toronto, Canada, Session Co-Chairs

More Than Forty Acres: Hope and Despair in Reconstruction Landscapes

John Davis
Texas Tech University, Lubbock, USA

Abstract

The U.S. Army administered vast swaths of the occupied South in the aftermath of the American Civil War. While in general the army's role in reconciliation after war and slavery is ambiguous, there were individual efforts made by northern commanders and engineers to correct the injustices of the plantation system and right the perceived structural failures of the landscape that had been created by years of slavery and exploitation.

This paper examines the plans of military engineers to manipulate the levee system in Missouri to reclaim a the St. Francis River basin for what would have been the largest freedmen's colony in the postwar South. It is primarily a story of how veterans of brutal conflict, along with ideologically-motivated carpetbagger politicians, worked quietly to radically re-envision American space. Though the basin reclamation never came to fruition, these efforts, humbly described in the state engineering archives, reveal a vitally important dimension to design and planning during Reconstruction. Using this "railroad levee" project, I argue that segments of the occupying army used their administrative and engineering expertise to ameliorate the conditions and fundamental structure of the South—a place they perceived as saturated by vast wrongdoing. I conclude that these projects' ultimate "failure," and the persistence of structures of oppression in Southern landscapes through the Jim Crow era, in turn describe the forces arrayed against those who would correct the legacy of slavery—and belies a sinister force comfortable with the inertia of moral failure in the landscapes of the United States.

PS13 Architectural Fallout from Moral Failure

Nathaniel R. Walker, The College of Charleston, USA, and Peter Sealy, University of Toronto, Canada, Session Co-Chairs

How Bangladesh Reclaimed Louis Kahn's National Assembly in Dhaka

Susannah Cramer-Greenbaum
ETH Institute for Technology and Architecture, Zürich, Switzerland

Abstract

Louis Kahn embedded his explicit belief in architecture's power to make men act for collective good in his design for Dhaka's National Assembly. His client, Pakistan's oppressive military dictator Ayub Khan, commissioned the National Assembly's construction only to appease the growing political unrest in East Pakistan, and the Pakistan Public Works Department (PWD) began construction on the massive project in service of these two contradictory aspirations. Construction ceased at the outbreak of nascent Bangladesh's war for independence, with the outer shell of the building complete. This research analyzes the difficult choice Bangladeshis made to continue the building's costly construction after the war, and reveals many Bangladeshis' concerted efforts to transform a stark symbol of an oppressive regime into their fledgling democracy's cherished home. The research examines the telegraph record between Kahn's office and the PWD, to precisely locate the design and construction of the National Assembly during a politically fraught decade, and draws on interviews with Dhaka government ministers, engineers, students, architects, maintenance workers, and others to detail how complex perceptions of the national assembly have evolved over time. The movement by Bangladeshis to reclaim the National Assembly as a symbol of their independent democracy succeeded. However, the building's success in promoting democratic ideals has been complicated by government behavior, including widespread corruption, government boycotts, and closing parts of the complex from public access. Buildings have limited agency. The grandeur of the National Assembly did not appease East Pakistan as Ayub Khan intended, nor does the building today inspire the lofty democratic actions Louis Kahn envisioned it would. While Bangladeshis successfully reclaimed the building from its ethically compromised beginnings, the architecture of the National Assembly alone cannot make the country's politicians noble. This task remains with the people elected to carry out the country's democratic dream.

PS13 Architectural Fallout from Moral Failure
Nathaniel R. Walker, The College of Charleston, USA, and Peter Sealy, University of Toronto, Canada, Session Co-Chairs

Monumental Failure: Babel as a Challenge to Modernity

Kyle Dugdale
Yale School of Architecture, New Haven, USA

Abstract

No assessment of moral failure in architecture would be complete without reference to the archetypal example of its kind, the Tower of Babel.

The premise of the biblical account of Babel is, after all, precisely this: that the Tower's construction represents a categorical failure on the part of its would-be builders. The failure, in this instance, is attributed not to the personal faults of a single architect, but to the misplaced architectural ambitions of an entire people. And the condemnation is unequivocal, articulated by none other than an almighty God, and yet delivered through an implied historical failure that is entirely familiar.

Babel engages more than one aspect of morality's etymological roots. According to the Genesis account, God's enigmatic assessment of the architecture—"this is only the beginning of what they will do; nothing that they propose to do will now be impossible for them" (Genesis 11:6, NRSV)—would seem to imply that Babel stands as a monument to misdirected mores: misplaced self-will. More generally, Babel can be understood as a reminder of architecture's capacity to shape (both in good and evidently also in bad ways) a culture's conceptual mores: its habits of mind.

Babel's failure has, in turn, haunted architecture's narratives across centuries, geographies and genres, reaching a peak of frenzied appropriation in the early years of the twentieth century. And yet, curiously, the reception of Babel over the past two centuries has oscillated wildly between the negative and the positive. This paper examines this ambiguity, specifically within its modern context, and also examines the possible implications for the contemporary discourse of architecture, with particular reference to the biblical narrative's account of the redemption of Babel.

PS13 Architectural Fallout from Moral Failure
Nathaniel R. Walker, The College of Charleston, USA, and Peter Sealy, University of Toronto, Canada, Session Co-Chairs

Architecture's Interiors, Moral Defeat, and Haunted Presence

Antoine Picon
Harvard Graduate School of Design, Cambridge, MA, USA

Abstract

Since the dawn of modernity, interiors have been intimately associated with the psyche and behavior of their inhabitants. Such an association has led to all kinds of projects of moralization of the interior, from 19th-century hygienic discourse to modernity's quest for a purified lifestyle. But despite these attempts, the interior has often remained a symbol of moral defeat. Even more troubling, interiors may be occupied by other subjects than their human owners. From haunted houses to smart homes, the question of the morality of the interior finds a climactic limit with its capacity to host radical otherness.

PS14 Coastal Trade, World Trade: The Port Cities of Narragansett Bay
Gail Fenske, Roger Williams University, USA, Session Chair

Above the Turk's Head: Providence and the Post-Maritime World

Deryck Holdsworth
Pennsylvania State University, University Park, USA

Abstract

The tallest building in Providence in 1913 was the 16-story Turk's Head Building; the name derived from a wooden ship's figurehead once mounted on a building occupying that site, and a stone replica still adorns the façade's third floor. Providence was by then the economic center of an important industrial state, profiting from textile mills throughout the Pawtuxet and Blackstone river valleys and extending beyond into western Connecticut and southern Massachusetts. Providence-based Corliss steam engines were in demand; the city was a leading national center of costume jewelry and silverware; and local fortunes were made in rubber, dyeing and machine tools. The mercantile structures of the early nineteenth century had given way to a business district of larger and taller office buildings after the Civil War including, in addition to the Turk's Head Building, the six-story Bryant Exchange (1872), 10-story Banigan Building (1896), 12-story Union Trust Company Building (1901), 11-story Rhode Island Hospital Trust Company Building (1918), and 26-story Industrial Trust Company Building (1927). This paper explores the tenant mix of offices above that Turk's Head and across all of these buildings to assess how Providence fared in the post-maritime world. That tenant mix, rather than being dominated by the buildings' namesake companies, was mostly comprised of other firms involved in the shaping of the regional economy and the city's broader landscape.

PS14 Coastal Trade, World Trade: The Port Cities of Narragansett Bay
Gail Fenske, Roger Williams University, USA, Session Chair

Building Against Disease in Early Providence, New York, and Philadelphia

Kathryn Lasdow
Suffolk University, Boston, USA

Abstract

Following a series of yellow fever outbreaks in the 1790s and early 1800s, residents of Providence, New York, and Philadelphia embraced architecture and city planning as a means to ameliorate disease. By targeting the cities' waterfronts as discrete districts in need of spatial and sanitary reform, civic leaders and ordinary citizens reacted against the piecemeal construction techniques that had built colonial-era waterfronts. Instead, they favored systematic building and public health measures, such as the construction of brick and stone warehouses; the surveying of paved and gridded streets; and the removal of perceived environmental and social "nuisances," including garbage, stagnant water, women, and African Americans. Using a combination of textual, cartographic, and built evidence—yellow fever pamphlets, spot maps, and architectural treatises—alongside public records—nuisance complaints and city council minutes—I examine efforts to spatially and socially improve the waterfronts of Providence, New York, and Philadelphia in the early nineteenth century. I explore how the human tragedy of epidemic disease forced port-city dwellers to propose built solutions to public health dangers, while simultaneously enacting a new vision for the waterfront in support of an ongoing project of urban improvement. I argue that through architectural responses to epidemic disease, civic leaders enacted a vision for these early-national port cities in which highly ordered space and social relations were the only acceptable solution to the precariousness of waterfront living.

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Gail Fenske, Roger Williams University, USA, Session Chair

Port City Judaism: The Convergence of Palladianism and Neo-Solomonic Planning in the Woman's Balcony at Touro Synagogue, Newport, RI

Catherine Zipf
Bristol Historical & Preservation Society, Bristol, USA

Abstract

The construction of Touro Synagogue, 1759-1763, in Newport, RI, represented a major step forward in the acceptance of a Jewish congregation by a New World community. But, the synagogue's design also spoke to its connection with other Jewish communities around the Atlantic World. Touro's design merged Palladianism with neo-Solomonic design, which advocated the use of a symbolic, numerological set of principles that reflected current Jewish thought on the imminent arrival of the Messiah. Significantly, these ideas converged in Touro's women's balcony, thereby putting women symbolically and literally at the center of a transnational dialogue about the future of Judaism.

Palladian architectural motifs and Neo-Solomonic planning principles came to the attention of Newport's Jews through their participation in the coastal, European, and African trade. Being of Sephardic tradition, Newport's Jewish community had connections and roots in Amsterdam, London, Curacao, and New York City, all of which were places they had settled after being expelled from Spain and before arriving in Newport. Touro's first Rabbi, Isaac de Abraham Touro, who came from Amsterdam, enabled the congregation to put their experience with other Atlantic-world synagogues into practice at Touro. The result was a stunningly progressive architectural statement that placed Newport's Jews at the forefront of contemporary Jewish ideology.

Touro's women's balcony functions as the site at which Palladianism and Neo-Solomonic principles meet. Fitting with both philosophies, the women's balcony integrated women into the service fairly, reflecting the values of tolerance, open-mindedness, and inclusion inherent in Newport's transnational and worldly Jewish community. Symbolically, the balcony represented the firmament that divided heaven from earth and established a boundary between holy space below and non-holy space above. This paper will explore the role of the Atlantic trade played in creating Touro's design and in propagating the ideas that guided the design of its women's balcony.

PS14 Coastal Trade, World Trade: The Port Cities of Narragansett Bay
Gail Fenske, Roger Williams University, USA, Session Chair

Family, Trade, Religion, and Slavery in Atlantic World Colonial Ports

R. Grant Gilmore III
College of Charleston, Charleston, USA

Abstract

During the later eighteenth century, the colonial port cities of Newport, Rhode Island, Charleston, South Carolina and Oranjestad, St. Eustatius (Netherlands Caribbean) developed into the primary trading depots in the Atlantic World. These cities were linked through family ties, slavery, architecture and trade.

In 1754, the Dutch West Indies Company designated St. Eustatius as the first free trade port since the Hanseatic League in the 12-14[th]centuries. This drew merchants from across the Atlantic World who brought their customs, languages, religions and cultures with them. Charleston and Newport were primary trading partners for the island which grew in population to over 10,000. St. Eustatius supplied much of the war materiel for rebelling colonies in the 1770s to 1781 when it was sacked by the English. Its zenith was reached between this war and the end of the Napoleonic Wars.

In the post-revolution period, Charleston and Newport became increasingly significant in the Atlantic trade. It was during this time that they developed into more equal trading partners with St. Eustatius but anchored in a new country that had dissolved its political shackles with Europe. Eventually, they outperformed St. Eustatius and they became the pre-eminent ports for the Atlantic. A status little exceeded until the post-World War II era.

The built landscapes of each of these significant ports has been well researched over the past several decades. However, there has not been a comparative discussion identifying explicit architectural connections among religious structures, buildings related to trade such as scale houses and warehouses, where the enslaved worked and rested and finally how these far-flung cities were tied together through family. This paper will dissect the colonial and post-colonial landscapes of these cities and in so doing identify explicit architectural ties that became manifest due to trading relationships across thousands of miles of ocean.

PS14 Coastal Trade, World Trade: The Port Cities of Narragansett Bay
Gail Fenske, Roger Williams University, USA, Session Chair

Networking on the Narragansett: Japan and the American Arboretum

Sara Butler
Roger Williams University, Bristol, RI, USA

Abstract

This paper explores the garden network of Charles Sprague Sargent, founding director of the Arnold Arboretum in Jamaica Plain, Massachusetts, including Sargent's connection with Japan via Bristol, Rhode Island, and the work of George Rogers Hall. While Sargent is a well-known figure in American horticultural history, the web he gathered together for exchange of botanicals has received little attention. Networking was fundamental to the creation of gardens around the Narragansett Bay at the turn of the twentieth century. Reciprocal benefits bound regional gardeners together. Sargent's web of associates included George Rogers Hall of Bristol, Rhode Island, the first American to import Japanese plants to the United States. Prominent nurseries, such as Parsons & Sons, of Flushing, New York, as well notable collectors including H.H. Hunnewell of Wellesley, Massachusetts, were also anchors. Examining their interactions offers the opportunity to follow for the first time the diffusion of the new Japanese botanicals and thereby to trace the physical transformation of American gardens in the nineteenth century.

Dissemination of exotics also went hand in hand with that of aesthetics. Hall was more than a pivotal importer; he also shaped the design of the modern arboretum. Sargent and others who visited Hall's Bristol garden marveled at the "great evergreen border," his compact plantation reminiscent of a small forest of Japanese trees. The picturesque planting of a scientific collection resonated with Sargent's work in Jamaica Plain. While Frederick Law Olmsted's participation in the design of Sargent's arboretum are well documented, this paper will argue that Hall's gardening constituted an overlooked influence on the design of the country's first public arboretum. Guided by Sargent and bound together loosely by threads of common interest, Hall and other Rhode Island gardeners contributed to building a scientific institution as they built gardens on the Narragansett.

PS15 Pre-Construction
Katherine J. Wheeler, University of Miami, USA, and Michael Osman, University of California,
Los Angeles, USA, Session Co-Chairs

Pre-Construction and Prefabrication in Communist Europe

Kimberly Zarecor
Iowa State University, Ames, IA, USA

Abstract

Efforts to increase the use of prefabrication technologies in architecture extend back into the early twentieth century. "Ready-cut" Sears Homes, Ernst May's Praunheim development in Frankfurt, and Buckminster Fuller's Dymaxion House are some early examples of a kit-of-parts strategy to erect buildings using materials prepared off-site. In the terms of pre-construction defined as "work done after the design has been settled but before construction has commenced," prefabrication changed the demarcation lines between design and construction, expanding pre-construction to such an extent that it eclipsed much of the work traditionally done by architects and skilled builders or craftsmen. In environments in which prefabrication dominated, such as the planned economies of Eastern Europe and the Soviet Union, a new kind of professional emerged, the architect-engineer, who oversaw industrial building production and coordinated resource networks alongside allied professionals. As demand for their expertise grew, these architect-engineers identified pre-construction as the critical juncture for enacting systematic transformation in the building industry. They promoted design standardization, prefabrication technologies, and the concentration of pre-construction in factories under the supervision of technical experts and skilled laborers.Through a close reading of the texts and images in two books by architect-engineers in Communist Europe, this paper will explore how industrial-scale prefabrication challenges the conception of pre-construction as a form of mediation—as the moment of translation between an architect and a builder or craftsman. The books, Vladimír Červenka and Stanislav Sůva's *Průmyslová výroba stavebních konstrukcí* [The Industrial Production of Built Structures] (1953) and Gyula Sebestyén's *Large-Panel Buildings* (1965), show that pre-construction itself became the primary site for innovation in architectural practice in the context of state socialism by capturing the limited range of design intentions afforded to architects and collapsing them with a technocratic approach to building as a form of Marxist material production.

PS15 Pre-Construction
Katherine J. Wheeler, University of Miami, USA, and Michael Osman, University of California, Los Angeles, USA, Session Co-Chairs

Iron, Labor, and Apprehension: Construction across the British Atlantic, 1800–1844

Jonah Rowen
Columbia University, New York, USA

Abstract

With destabilizing shifts from mercantilist policies to liberalism in nineteenth-century imperial Britain, the technocratic-professional class used processes and products of construction as tools for maintaining societal order. Following abolition of slavery in 1807 and emancipation from 1833-1838, architects and builders had to adapt their techniques of communication and labor management, and adjust building practices to innovations in materials and technologies. Architects remotely designed and fabricated projects in England for shipping and erection in the Caribbean, testing assembly/disassembly on founders' yards. To control for uncertainties or misinterpretations, architects elaborated drawings to a level of detail never before necessary.

Edward Holl, official Architect to the Navy under Samuel Bentham (Panopticon inventor), applied these building techniques to avert combustibility and material degradation in Jamaica's Navy Hospital (begun 1817), Bermuda's Commissioner's House (1824), and hospitals and barracks elsewhere. These succeeded experiments in iron on English dockyards for prefabricated rope (1811) and paint factories (1817). As facilities for mitigating volatile combinations of oil, steam machinery, and particulates, fire-resistant mills also provided precedents. Using washes, shading, annotations, and dimensions, Holl depicted components and joints to ensure conformance with his designs, producing documents comprehensible even to untrained readers.

These prefabrication methods deliberately obviated skilled labor, from drawings to written instructions. By combining representational techniques with strategies of subordination, Holl delineated a unidirectional hierarchy: downward from fabricator John Sturges; to Clerk-of-Works William Miller, delegated to execute Holl's instructions; to coerced manual laborers—in the Caribbean, enslaved people or convicts. Inevitable design modifications occurred only by approval through the same socio-professional chain of supervision. Components' interconnections were the material corollary to fulfillment of professional roles and temporal sequencing, all intricate systems for anticipating contingencies. Therefore against narratives of industrial progress, I argue that figures of apprehension more appropriately encapsulate the history of modern architecture.

PS15 Pre-Construction
Katherine J. Wheeler, University of Miami, USA, and Michael Osman, University of California, Los Angeles, USA, Session Co-Chairs

Built Form, Between Plan and Building: Baugespanne

Sarah Nichols
Eidgenössische Technische Hochschule (ETH) Zürich, Zurich, Switzerland

Abstract

Red brackets at right angles, supported by wood scaffolding or steel poles, *Baugespanne* mark the volume of a proposed building on-site at full scale. They are a required part of the construction approval process in Switzerland, both as a three-dimensional annotation and as part of the drawing set. They are also an industry of specialized firms and prefabricated parts. More closely linked to the site surveyor than the architect or contractor, they are a physical translation of architecture into the language of the surveyor and are built well before the work of the construction team commences.

As a form entirely without characteristics, *Baugespanne* make public planned changes to the urban fabric and exercise a strong, consensus-driven influence. First recorded in the 18th century, *Baugespanne* predate building codes and were a primary means of regulating urban building for a century. They have remained central to building approval through the establishment of building codes and commissions in the mid 19th century and through to today. This long and previously unexplore history of *Baugespanne* will be used as a point of entry into the history of regulating construction as an urban object, from fireproofness and passage width to the plethora of concerns detailed today. In doing so, this paper will address a particular subset of information about architecture, namely, what knowledge those who legally regulate building demand of a design and raise questions about the form in which it is represented for submission.

PS15 Pre-Construction
Katherine J. Wheeler, University of Miami, USA, and Michael Osman, University of California, Los Angeles, USA, Session Co-Chairs

A Logical Flow: Critical Path Construction Scheduling in the 1960s

Michael Abrahamson
University of Utah, Salt Lake City, USA

Abstract

Scheduling construction projects requires managerial expertise that contractors often lack and architects routinely spurn. This important pre-construction practice saw dramatic change in the 1960s with the emergence of the Critical Path Method (CPM). Still in use today, CPM was originally developed by the DuPont Corporation to schedule and estimate costs for complex research and development projects. It helps schedulers determine which tasks are most critical, thus making it easier to assess and respond to delays as they arise. Its primary innovation was a graphical system of task mapping called an arrow diagram. More than a mere schedule, these diagrams show the "logical flow" of a project. The eponymous critical path, traced from one key task to the next, reveals the total time expected to complete the project. By the mid-1960s general contractors, architects, and particularly construction managers had adopted CPM as an effective means to coordinate and schedule projects. It was seen as so revolutionary that in 1964 the *AIA Journal* declared it "the first major breakthrough in project management in twenty-five years." While some writers staked the architect's claim to this new system, others saw CPM as a way to pressure architects into expediting key design decisions, thereby regulating their opaque and often secretive work. The method's computerization in the late 1960s quickly put architects on the outside looking in as numerical outputs replaced graphical. Absent arrow diagrams and with its capacity to visualize "logical flow" gone, interest in CPM waned among all but the most specialized project managers. CPM's story raises important questions for an architectural history of pre-construction. To what extent do architects' graphical sensibilities predispose them to view management tasks as unworthy of their attention? Is it logical or ludicrous that critical procedures like construction scheduling find themselves exiled from architectural practice?

PS15 Pre-Construction
Katherine J. Wheeler, University of Miami, USA, and Michael Osman, University of California, Los Angeles, USA, Session Co-Chairs

A Thin Skin for the UN: Technical Formulations of the Institution

Alexandra Quantrill
Parsons School of Design, New York, USA

Abstract

In the wake of the Second World War, the United Nations (UN) established itself as a broker of international relations through global development programs which tended to advance a capitalist, technocratic paradigm. To accommodate this bureaucratic internationalism, the UN headquarters built in Manhattan featured a Secretariat envisioned as a gleaming glass tower. But the realization of this architectural ideal—a slab form surfaced on its broad sides with smooth transparent skins—was fraught with technical difficulties. Due to certain functional flaws unanticipated by the initial construction documentation, the Secretariat's glass curtain wall system had to be redesigned as it was being built. Between 1949 and 1953, the architects, general contractor, consultant engineers, and various manufacturers orchestrated a series of calculations, tests, and revisions to the original design. This paper traces the technical work involved in rectifying the Secretariat's glazed curtain walls through a close reading of construction detail drawings, engineering studies, technical reports, and correspondence between interested parties. Throughout this process the general contractor was tasked with reconciling the client's institutional aspirations with the aesthetic solution proffered by the architects, and incorporating technical knowledge generated by consultants with expertise in materials science and building composition. These figures operated within a burgeoning system of building science research in the United States—a corollary of the effort to realize the aesthetic ambition of a planar glass surface. The coalescing of research on building materials and component assembly techniques with new forms of construction management permitted the materialization of the Secretariat's smooth skins, and it presented a model for subsequent projects in which a technocratic sensibility manifested itself in the composition of glazed envelopes. Indeed, this project's implementation of technique came to stand for the potential of an institution that prized technical expertise as an enhancement to diplomacy.

PS16 Land, Air, Sea: Environment during the Early Modern Period
Lauren Jacobi, Massachusetts Institute of Technology, USA, and Jennifer Ferng, University of Sydney, Australia, Session Co-Chairs

The Dilemma of Debris:The Unmaking of the Colosseum and the Emergence of a New Rome

Kristi Cheramie[1], Robert Clines[2]
[1]Ohio State University, Columbus, USA. [2]Western Carolina University, Cullowhee, USA

Abstract

Pope Martin V's return to Rome in 1420 jumpstarted an era of urban transformation that birthed some of the most spectacular projects of the Renaissance. But these projects risked the systematic erasure of the Campo Vaccino, as the Renaissance Papacy and its bureaucratic machine saw Rome's most ecologically vibrant space as evidence of failed medieval governance, infrastructure and social order.

Erosion and deposition dominated the Campo Vaccino, reshaping the marble-clad fabric of Ancient Rome into a kind of peri-Campagna: classical architecture indecipherable from bucolic landscape, streets buried by terrain, city turned wild. Flood-and earthquake-ravaged monuments like the Colosseum absorbed the coldness and wetness of the Little Ice Age, taking on boreal microclimates foreign to the Mediterranean environment. The Colosseum's ruderal state aroused fears of a ruined, unrecoverable Rome. The dilemma regarding productive use of ancient remains drew together geologists, botanists, philosophers, poets and popes, all of whom debated whether state policies, urban renewal or historic grandeur should determine the Colosseum's fate. Some viewed the Colosseum and surroundings as an environment for extraction, some as an environmental obstacle in need of tidying. Others decried the cleanup as shortsighted erasure. All views confirmed that the Colosseum, a reservoir of Roman history and myth, a depository of classical knowledge and symbol of ancient imperial glory, should be employed to celebrate Rome as the capital of a resurgent papacy.

This paper explores the Colosseum as a microcosm of early modern attitudes about Roman ruins as environmental obstacles: To reconstruct a monumental papal Rome, the city would need to be selectively dismantled, stripped of unsavory medievalisms and reconfigured to celebrate the inheritance of the ancient city. Debates over proper use of the Colosseum underscore early modern concerns with Rome's environment of ruins in efforts of urban renewal and resilient futures.

PS16 Land, Air, Sea: Environment during the Early Modern Period
Lauren Jacobi, Massachusetts Institute of Technology, USA, and Jennifer Ferng, University of Sydney, Australia, Session Co-Chairs

Left on Shore: Iron and Fish in the North Atlantic

Christy Anderson
University of Toronto, Toronto, Canada

Abstract

Beginning around 1500, upwards of 600 ships would leave France, Spain, Portugal and England for the coast of Newfoundland. There, crews would spend the summer catching and drying fish (mostly cod) for sale in Europe. The scale of this enterprise made it one of the largest industries in the early modern world. By the end of the sixteenth-century about 200,000 metric tons a year was caught and processed. The best harbors were claimed on a first-come basis, as each year the infrastructure for the enterprise needed to be rebuilt. The fierce winter weather on Newfoundland did some of the damage to the fishing stages and flakes (the cabins and platforms used for gutting and drying) but most of the destruction was from the indigenous people, the Beothuk. Like most native peoples, they valued the technology of the Europeans that they did not have, and in particular the metal from nails, saws, fish-hooks and other iron objects brought from Europe. Once the Europeans left the shores of Newfoundland, the Beothuk would scavenge the site, collecting abandoned metal and taking apart the wooden structures for the nails that could be fashioned into better spears and scrapers than what they could make with bone or stone. Other groups like the Mi'kmaq trapped to collect skins that could then be traded for metal. However, the Beothuk avoided contact with outsiders. This pattern of building, harvesting metal, and then rebuilding continued until English investors saw an opportunity to claim territory to the best sites (such as Ferryland and Cupids) by building permanently in local stone, as well as brick and flint brought in ships as ballast. Denied easy access to the shore during their hunting season, the Beothuk lost their food source and the last member of the group died in the early nineteenth-century.

PS16 Land, Air, Sea: Environment during the Early Modern Period
Lauren Jacobi, Massachusetts Institute of Technology, USA, and Jennifer Ferng, University of Sydney, Australia, Session Co-Chairs

A New World of Commerce: British Shipping Industry, Early-Modern Port Infrastructure and Intertidal Technology, and Levelling of the Seas

William M Taylor
School of Architecture, University of Western Australia, Perth, Australia

Abstract

The phenomenal growth in British shipping industry during second half of the 'long' 18th century resulted in parts from developments in sailing ships and pioneering new sea routes, but also from rising demands for luxury goods like sugar, furs and tobacco that enlarged trade. Consumer demands and new manufacturing industries hastened global resource extraction of these and other commodities (including timber, cotton, enforced labour) and fostered awareness of a world of things ready for the taking, if not, for most people, an 'environment' vulnerable to degradation per se.

This paper acknowledges these developments while outlining an additional and mostly overlooked set of factors contributing to growth in 18th century shipping industry and its intersection with early environmental reasoning. This was a series of interlocking scientific and technological enterprises aiming to understand – in order to control, manipulate or negate – the vagaries of seaborne commerce, namely the marine environment's tides, currents and winds.   The paper specifically focuses on advances in early-modern port infrastructure and intertidal technology, including, the construction of monolithic quaysides, locks and wet-docks, which made for a kind of level 'playing field' on which ships could more easily sail and goods be 'commodiously' conveyed, securely and profitably.

Towards the end of the study period, records show there was opposition to these developments, involving political and community resistance to the wholesale transformation of Britain's port cities to serve state and commercial interests. Some merchants opposed the eradication of their long-standing rights and access to river frontages, fishing communities demanded continued access to watercourses, and portside workers fought for preservation of their customary rights to a share of the goods they conveyed or manufactured. The paper argues that some of this resistance resembled environmental activism, prefiguring movements in the following century, including nostalgic longing for pre-industrial times.

PS16 Land, Air, Sea: Environment during the Early Modern Period
Lauren Jacobi, Massachusetts Institute of Technology, USA, and Jennifer Ferng, University of
Sydney, Australia, Session Co-Chairs

Experiments in Forced Ventilation: Visibility and Expansion

Aleksandr Bierig
Harvard University, Cambridge, MA, USA

Abstract

Around the middle of the eighteenth century, a novel demonstration made manifest something
that was usually hidden from sight: the movement of air within a building. After a controlled
fire filled an interior with impenetrable smoke, laborers were directed to begin operating a
system of manually-driven "ventilators". These bellows-like machines impelled the outside
atmosphere into the building, displacing the veil of smoke. Within minutes, the internal air was
returned to its usual, invisible, state. This change of atmosphere proved that the system of
forced ventilation, in fact, functioned.

Stephen Hales—a Newtonian natural philosopher turned inventor—was perhaps the first
person to carry out this demonstration, offering a description in his 1741 lecture to London's
Royal Society. Despite previous scholarly emphasis on the history of medicine for the history of
ventilation, those who invented early systems of forced ventilation were not physicians but
rather natural philosophers like Hales, his colleague J.T. Desaguliers, or their predecessor, the
seventeenth-century Royal Society member Nathaniel Henshaw. Through experimental
techniques and quantitative exactitude, these men applied natural philosophical notions to the
built environment. Forced ventilation enlivened static structures. It also indicated the possibility
that *all buildings* might become subject to scientific management.

This presentation will examine how and why buildings were made to breathe. A final problem
involved the ethics of application. Unlike plants and animals, buildings could not breathe on
their own. Powering the ventilation of buildings required the delegation of horses, prisoners, or
enslaved laborers to propel these new systems. Though later deployed in prisons and hospitals,
Hales's "ventilator" was first designed to combat "ship fever" then ravaging the crews of the
British navy; his 1758 *Treatise on Ventilators* described its use on slave ships. That is, Hales's
device aimed to render interior space safe for imperial expansion through seemingly natural
means.

PS16 Land, Air, Sea: Environment during the Early Modern Period

Lauren Jacobi, Massachusetts Institute of Technology, USA, and Jennifer Ferng, University of Sydney, Australia, Session Co-Chairs

Waters and Wealth: Giovanni Botero and Environmental Management in Late-Renaissance Italy

Caroline Murphy
MIT, Cambridge, USA

Abstract

Recent historiography has revealed the importance of environmental management within Enlightenment political-economic thought. Numerous studies chart how cameralists, Physiocrats, and free-market theorists alike endorsed schemes to enrich biodiversity, clear wastelands, and improve agricultural landscapes in northern Europe during the eighteenth century. Although connections between governance, economy, and natural stewardship have been examined so acutely in the context of the Enlightenment, a time when political economy is understood to have emerged as a discipline, these themes may be profitably traced back to an earlier era.

To this end, my paper examines how the stewardship of water resources entered a widening constellation of affairs of state in late Renaissance Italy. In the late-sixteenth century, Italian political theorists began articulating mercantilist policies that encouraged manufacturing and international commerce as central pillars of state wealth, and within these discourses, the allocation of waters and the provision of aqueous navigational infrastructures were construed as sovereign duties. I explore these ideas as they appear in the mirror-for-princes writings of the priest and diplomat Giovanni Botero. Countering the idealized militancy of Machiavellian politics, in his *On the Causes of the Greatness and Magnificence of Cities* (1588) and *Reason of State* (1589), Botero advanced a mercantilist vision of governance wherein the control of waters featured as an important factor in the enlargement of state finances. By taming rivers, building breakwaters, and constructing canals where natural waterways lacked, princes could create the environmental and architectural affordances for industry and trade, to the ultimate enrichment of the treasury. Analyzing Botero's writings, alongside a set of metaphors from the 1580s that linked water flow with monetary movement, I will suggest that there emerged in the political order of the late-sixteenth century Italian princely states an awareness of the reciprocity between a state's wealth and its capacity to design hydraulic landscapes.

PS17 Open Session
Suzanne M. Scanlan, Rhode Island School of Design, USA, Session Chair

Memory in Museum Design at the NMAAHC

Lindsay Simmons
University of St. Thomas, St. Paul, USA

Abstract

The National Museum of African American History and Culture (NMAAHC), completed in 2016 by the Freelon Adjaye Bond/Smith Group, was over 100 years in the making and acknowledges through its transformative design and placement on our National Mall, a more complete version of America's history. Although technically a history museum, this paper reveals the significant role memory plays in its design through its location, architecture, and exhibits. Building on Mabel O. Wilson's research on the history, construction, and design of the NMAAHC, this paper focuses on how features of the structure and exhibitions were created with memory in mind in order to tell the story of an African American history of our nation. The exterior silhouette of the museum, the bronze façade, the use of light, and the layout of the underground history galleries all aid in revealing this memorial narrative. A group of statues on the lowest level within the history exhibitions, called *The Paradox of Liberty*, function as a monument designed to engage viewers in a more complete and honest account of the time surrounding the Declaration of Independence and Thomas Jefferson. Emmett Till's original casket and arrangement within the Emmett Till Memorial transports all who visit and calls them to action. After viewing the history exhibitions, viewers can experience Contemplative Court, a partially sacred, healing room which gives visitors the opportunity to reflect and recover from the dark American history that has not always been told. The architects produced spaces with memory as an important element of their creative process, and this research informs us of how this can provide a more comprehensive understanding of the past as it is represented in architecture at the NMAAHC.

PS17 Open Session
Suzanne M. Scanlan, Rhode Island School of Design, USA, Session Chair

Documentation and Dissemination in Selma: A New "Digital Vernacular"

Danielle Willkens
Auburn Univeristy, Auburn, USA

Abstract

As one of the most significant, extant landmarks associated with the American Civil Rights Movement, the Edmund Pettus Bridge in Selma, Alabama was the site of the infamous "Bloody Sunday" conflict on March 7th, 1965. Here, Alabama State Troopers, armed with clubs and tear gas, attacked 600 peaceful demonstrators as they attempted to march to Montgomery. Despite the vivid archival material, little interpretation addresses the physical context and experiential timeline of "Bloody Sunday" and large portions of the built and natural environment have changed dramatically since 1965.

Currently, a multidisciplinary team of architectural historians, Civil Rights historians, cultural resource managers, filmmakers, and construction technology specialists are using 3D LiDAR scanning, aerial photogrammetry from UAVs, and scan stations with geo-referencing to process accurate surveys that can be aggregated with dimensional data extrapolated from archival images. From a technological standpoint, this project's workflow and projected products are innovative: a digital reconstruction of the natural and built environment that will use interactive technology to enhance on and off-site interpretation. Nonetheless, this paper will present an alternative aspect of the project: an investigation into the meaning and methodology of the "digital vernacular." Architect-educators James Stevens and Ralph Nelson defined digital vernacular as a practice that utilizes principles from the past with the digital technology of the present in order to enhance invention in a globalized market. This definition, however, primarily relates to design education in the studio and architectural practice, not to architectural history, conservation, or preservation. This paper will expand the digital vernacular definition to include accessibility in technology, from both documentation and production perspectives, as well as opportunities for community engagement and heuristic coding. Ultimately, this case study will present how digital vernacular can expand the canon, especially for a site with deteriorating architecture representative of the quotidian, mid-century southern landscape.

PS17 Open Session
Suzanne M. Scanlan, Rhode Island School of Design, USA, Session Chair

*Cumulative Erasure: Javier Carvajal's 1964–65 New York World's Fair Pavilion of Spain (*in St. Louis*)*

Michael Grogan[1], Sean Khorsandi[2]
[1]Kansas State University, Manhattan, USA. [2]New York Institute of Technology, New York City, USA

Abstract

In the aftermath of the 1964-65 New York World's Fair, a hulking souvenir landed in the Midwest. The much-lauded Spanish Pavilion, designed by Javier Carvajal, became the prized acquisition of St. Louis Mayor Alfonso Cervantes for his downtown. Of Spanish descent, Cervantes spearheaded the structure's dismantling and relocation to his home city as a ready-made cultural anchor to complete a materializing "Tourist Triangle" including the Gateway Arch and Busch Stadium. The lengthy and expensive reconstruction process was followed by an abrupt closure. The pavilion that *Life* labeled the "Jewel of the Fair" was thus poised to receive a series of alterations and erasures; an entropic process whereupon this signature structure devolved into the perfunctory base of a hotel complex. Carvajal's pavilion, once envisioned both as a key part of a marginalized dictator's agenda for global re-connections and a major component of a Mayor's strategy for a downtown rebirth, was swiftly undermined and forgotten. The structure's historical sequence intertwines numerous agendas and figures: Francisco Franco's re-positioning of Spain through a series of pavilions evidencing an evolving yet also isolated Spanish modernism; a technically illicit World's Fair as a portending, late endeavor of Robert Moses; and an adopted building added to a drastic yet intermittently coordinated urban renewal campaign in a Midwest US city. Following a complex history this centerpiece descended into obscurity, with the ultimate elimination of the title "pavilion" in 2006. This odd trajectory parallels dramatic societal changes both globally and domestically. Born of peaceful optimism, societal turbulence ensued and the original vision, blurred by layers of reinterpretation, ultimately devolved into insignificance. This paper interrogates aspects of temporality, erasure, obsolescence, and opportunism surrounding a mostly forgotten landmark within the context of dramatic transformations to the socioeconomic and urban landscape of the US city.

PS17 Open Session
Suzanne M. Scanlan, Rhode Island School of Design, USA, Session Chair

Installation Art in Dialogue With History

Marilyn Casto
Virginia Tech University, Blacksburg, USA

Abstract

Art installations in historic buildings have become common. This presentation examines them as a dialogue between past and present that invites an audience to see through the eyes of the past, but by overlaying ideas of the present, creating an interpretation of the past that reflects current concerns and issues while drawing on historic experiences of the space by various uses/occupants. Conceptual interpretations by artists can simultaneously pull away from the structure's past while engaging visitors in the historic materiality of the structure. They raise questions of how we remember a place, whose experience we see in an historic structure, the meanings it held for its user/occupants, what cultural messages are delivered through an installation, and how those perceptions are shaped. The presentation analyzes selected sites and installations for the artists' intentions, the ways in which they overlay ghosts of the past with the living present, and the questions they raise about how we reinterpret historic sites by importing new layers of meaning while pulling forward impressions of the past.

However skillfully done, standard site interpretations as part of a consistent reading of the site limit the ways in which we can consider various levels of meaning. Temporary artists' installations, including Kedleston Hall (occupants and their visitors), Salts Mill (workers), and Alcatraz (prisoners) have referenced actions of people long gone and their interactions with spaces. Such artists' work can also invite new readings of the space and make conceptual statements that address current concerns that may or may not have been part of the experience, use, and attitudes from the buildings' past. Artists make decisions about what part of the architectural past will be engaged. These pull strands from the past but weave a new form that itself becomes part of the buildings' histories.

PS18 Space, Architecture and Cultural Identity: Materializing Asian America
Sean H. McPherson, Bridgewater State University, USA, and Lynne Horiuchi, Independent
Scholar, USA, Session Co-Chairs

Korean Wigs and the African-American Street

Min Kyung Lee
Bryn Mawr College, Bryn Mawr, PA, USA

Abstract

By the 1970s, wigs made up of a third of South Korea's exports, and one third of all wigs worn by Americans. It was a state-sponsored industry that benefited from the coinciding mass immigration of Koreans to the United States. In the same period, Asians were the primary immigrants to the US, and by 1980, Koreans composed 10% of all Asian-Americans. Korean-Americans provided the crucial link for manufacturers to find a market for their products. Because of the necessary language skills and social networks, Koreans held an ethnic monopoly in the wig industry in the US, horizontally and vertically dominating the entire chain from manufacture to distribution and retail.

Many of these retailers were located on the commercial streets in African-American neighborhoods for two reasons. First, most first-generation Koreans did not have access to commercial lines of credit and relied on lending through their social networks as well on landlords and proprietors willing to make transactions in cash. Second, the primary consumers of wigs were African-Americans. The growth of the wig industry corollated to a development in African-American consumer culture related to women's beauty products. Wigs became a popular means to address the social demand for African hair to conform to white female beauty standards.

There is a large body of sociological research on Korean-American enterprises, however, none address their impact on the built environment of American cities. With the exception of Paul Groth, their presence in the American urban street has been ignored largely because of their difficult accessibility and low architectural value. This paper addresses the role of Korean-Americans wig shops in the making of the American urban street, drawing attention to the ways the African-American commercial street has been created through global immigration patterns and economic policies.

PS18 Space, Architecture and Cultural Identity: Materializing Asian America

Sean H. McPherson, Bridgewater State University, USA, and Lynne Horiuchi, Independent Scholar, USA, Session Co-Chairs

Japanese Influences on Mid-Century Modern Architecture in Southern California: Kenneth M. Nishimoto's Architect Tours of Japan

Gail Dubrow
University of Minnesota, Minneapolis, USA

Abstract

American architectural historians widely recognize Japanese influences within mid-century modern design. The revival of interest in Japan among American architects in the postwar period generally has been traced to the popularity of Junzo Yoshimura's Exhibition House, displayed at the Museum of Modern Art in 1955.

As the 1950s unfolded, a number of Southern California architects became avid practitioners of a Japanese-inflected modernism. Scholars, however, have not pinpointed direct sources of inspiration for their work, nor have they considered the postwar revival of architectural interest in Japan in light of America's complex relationship to Japan.

The papers of Issei architect Kenneth M. Nishimoto shed new light on these concerns. A 1934 graduate of USC's architecture program, Nishimoto earned his license on the eve of World War II. Incarcerated with his family in Gila River Relocation Center, his career was further delayed by recuperation from tuberculosis at La Vina Hospital during the resettlement period. When at last able to resume his architectural career, Nishimoto established a Pasadena-based practice that specialized in Japanese inflected modernist residential and commercial projects.

While the influence of Nishimoto's architectural practice awaits further analysis, his papers provide evidence of his key role in connecting Southern California architects with Japanese sources of inspiration in the postwar period through his sideline as a tour director. Beginning in 1956 and continuing for four decades, he conducted annual tours of Japan for architects that educated his peers about its rich architectural heritage. Early participants included many of Southern California's most notable (non-Japanese) architects, such as Whitney Smith, who eventually gained recognition for their own Japanese inflected modernist designs. This paper draws on sources in the Nishimoto collection to explain the process by which Japanese elements reentered modern architecture in Los Angeles and vicinity in the postwar period.

PS18 Space, Architecture and Cultural Identity: Materializing Asian America
Sean H. McPherson, Bridgewater State University, USA, and Lynne Horiuchi, Independent Scholar, USA, Session Co-Chairs

Immaterial Materiality: Hmong American Homes and the Architecture of Ephemerality

Arijit Sen
University of Wisconsin Milwaukee, MILWAUKEE, USA

Abstract

Architectural historians of the 20th C. are heavily invested in the cataloging and studying buildings and landscapes that are visible, tangible, and fixed in place. Transient forms of placemaking, temporary occupation of buildings, or re-appropriation of interiors by manipulating intangible spatial qualities are rarely cited as examples of architectural production. A methodological opti-centrism and preference for the material reproduces a predominant aesthetic regime that distorts the historiography of immigrant architecture in North America: On the one hand, there is a large body of literature documenting the contributions of European immigrant building traditions. On the other hand, the architectural contributions of Asian immigrants, who due to their subordinate social position rarely build new structures, remain scarcely acknowledged in the architectural history canon. There are exceptions: ethnic enclaves, retail strips, and religious buildings are shibboleths due to their distinct visual character. In comparison, homes, workplaces, and the public realm of Asian immigrants are rarely the focus of architectural historiography.

This paper describes the domestic architecture of Hmong Americans in Milwaukee. Hmong Americans occupy residential building types such as the Milwaukee Duplex, built by 20th C. German industrial workers. A century later, the new residents use innovative spatial strategies to transform those old buildings into new spaces. Fronts rooms are transformed into back spaces while kitchens are repurposed into entry halls. Reconfiguration of the interior morphology, recreation of sensorial atmospheres, and ephemeral spatial performances are ways by which Hmongs transform the old architectural forms into new uses. No longer squeezed into exclusionary ethnic ghettos, Hmong Americans have dispersed across geographical distances, displaying a networked spatial identity that Wilbur Zelinsky calls heterolocalism. The new Hmong home reflects this new immigrant geography and spatial imaginary. This paper demonstrates how buildings continue to be "built" by users, long after architects, builders and patrons exit the scene.

PS18 Space, Architecture and Cultural Identity: Materializing Asian America
Sean H. McPherson, Bridgewater State University, USA, and Lynne Horiuchi, Independent Scholar, USA, Session Co-Chairs

Building the 626: Capital and Culture in the Asian Ethnoburb

Margaret Crawford
UC Berkeley, Berkeley, USA

Abstract

Beginning in 1980, a group of unremarkable suburbs in the San Gabriel Valley, east of Los Angeles, became the largest agglomeration of Asians in the U.S. Examples of a new urban typology, the ethnoburb, these seven towns have populations that are more than 50% Asian, largely immigrants. Although social scientists have analyzed this phenomenon, few scholars have looked at the built environment produced by these demographic changes. Initially promoted as residential "Chinese Beverly Hills," towns such as Monterey Park, Alhambra and San Gabriel quickly attracted commercial investment. Investors from Hong Kong, Taiwan and, increasingly, mainland China, transformed generic suburban building types such as taxpayer strips, mini-malls, strip malls and enclosed malls into "suburban spaces with Chinese characteristics."

Geopolitics and demands of investor visas along with local regulations and preferences produced new forms such as intensified mini-malls and combination mall/hotels and forced mainstream malls to adapt to Asian tastes. This unique environment attracts local residents and consumers from Los Angeles and around the world to dine in one of the 300 Asian restaurants on Valley Boulevard, shop at the 99 Ranch Market, drink boba, and visit San Gabriel Square or the local branch of the Taiwanese restaurant, Din Tai Fung.

This paper will analyze the cultural and commercial landscape of these ethnoburbs, depicting them as sites of complex negotiations between foreign capital, municipal planning and ethnic identities. The power of the new ethnic order, composed of an Asian majority, both immigrant and American-born, dominated by Chinese but with significant numbers of Koreans, Vietnamese, Filipinos and Japanese, is complicated by the demands of a large Latino minority and long-time white residents. Each town's built environment is further shaped by its demographic balance, real estate market, school quality and local politics, producing a mosaic of distinctive urban spaces and architectural approaches.

PS19 Architectural Drawings as Artifact and Evidence

Marie Frank, University of Massachusetts at Lowell, USA, and Ann Huppert, University of Washington, USA, Session Co-Chairs

Piranesi on Paper and Page: Figures, Buildings, and Books

Carolyn Yerkes[1], Heather Hyde Minor[2]
[1]Princeton University, Princeton, USA. [2]University of Notre Dame, South Bend, USA

Abstract

How has the study of Piranesi's drawings affected the way that he has been understood as an architect, printmaker, and author? Much of Piranesi's large body of surviving graphic work can be separated into broad categories of function: drawings for architectural projects, preparatory drawings for prints, drawings for furniture and sculptural pieces. Although these categories can be useful for understanding how Piranesi used drawings in the workshop, they also create other interpretative problems. Often the categories overlap, as sketches of architectural fantasies and drawings of sculptural objects became the subject of prints, for example. A categorization of Piranesi's drawings based on function also omits the type of drawing he made more than any other: figure studies. Piranesi constantly made figure studies, but he almost never did so in preparation for prints. Compared to his architectural drawings, Piranesi's figure studies tend to be smaller, faster, sketchier, and made on materials recycled from books. For all these reasons, the figure studies have fallen farther down the historiographic hierarchy, and the scholarship on architectural subjects has provided the main context for interpreting them. An examination of how scholars have considered Piranesi's drawings in the past suggests some ways that previous priorities might be reorganized. Investigating Piranesi's drawings of the human figure leads us toward a new view of Piranesi himself, and of his total enterprise within the context of eighteenth-century architecture.

PS19 Architectural Drawings as Artifact and Evidence
Marie Frank, University of Massachusetts at Lowell, USA, and Ann Huppert, University of Washington, USA, Session Co-Chairs

Architecture as a Profession: China's Yangshi Lei Family Drawings

Beijie He
School of Architecture, Tianjin University, Tianjin, China

Abstract

The discourse of Chinese architectural history is shaped mainly on built architecture, and hardly mentions the individuals who designed them. In fact, the question whether Chinese ancient architecture was created by architects employing conscientious and inventive design, or simply constructed by anonymous craftsmen based on mere experience, has confused Chinese academia for a long time. But the existence of the Qing Dynasty Yangshi Lei archives, which contain more than fifteen thousand architectural drawings attributed to the Lei family (who served the Qing court from the Kangxi reign to the end of the Qing dynasty, 1686-1914), makes it possible to address this issue. Significantly, these drawings are the only surviving architectural drawings from China's dynastic period. Though the collection and research of the Yangshi Lei archives began in the 1930s just as architectural history was established as an academic field of study in China, it has suffered from neglect for over the last 80 years.

By analyzing their architectural drawings, this paper focuses on the Yangshi Lei family, illustrating what exactly the Leis did when they were employed by the Qing court as the Zhang'an (掌案, Chief architect) of the Yangshi Office (樣式房, Architectural Style Office) to take charge of imperial architecture design, and how they played an important role in a series of building activities, including site selection, urban planning, architecture design, construction and supervising through different kinds of architectural drawings. The aim of this paper is to reveal the existence and the essential features of the profession of architecture named Yangzi Jiang (樣子匠) in Qing dynasty and explain why they can be seen as "architects" in the imperial Chinese context, which could suggest a new approach to understanding Chinese architectural history.

PS19 Architectural Drawings as Artifact and Evidence
Marie Frank, University of Massachusetts at Lowell, USA, and Ann Huppert, University of Washington, USA, Session Co-Chairs

Examining Roman Architectural Plans 40 Years after Didyma

Anne Hrychuk Kontokosta
New York University, New York, USA

Abstract

According to Vitruvius (1.2), Roman architectural design was manifested in three ways: *iconographia* (floor plans), *orthographia* (elevations), and *scaenographia* (perspective drawings). As the foremost extant ancient architectural treatise, Vitruvius' text has long been key to scholarly interpretations of the methods of Roman architects. For example, it has been widely theorized that architectural drawings were executed on lightweight perishable materials (wood, parchment, papyrus) and then circulated throughout the Roman world. Yet surprisingly, no evidence for these documents is preserved in the material record. In fact, there is little indication that scaled architectural drawings were ever given the kind of autonomy in antiquity that they acquired during the Italian Renaissance and still hold today. So how did ancient architects design their buildings? In 1979, Lothar Haselberger of the German Archaeological Institute discovered the first *in situ* 1:1 architectural plans of an ancient building inscribed on the Temple of Apollo at Didyma (Haselberger 1983). Once historians understood where to look, full-scale architectural plans were suddenly revealed on buildings throughout the Roman world, from Pergamon (Turkey) to Cordoba (Spain), and Bulla Regia (Tunisia) to Pompeii (Italy). Perhaps most astonishing of all were the 1:1 plans of the Hadrianic Pantheon scratched on the pavement in front of the Mausoleum of Augustus, a revelation that propelled revolutionary new schemes for the original plans of the famous temple (Wilson Jones 1987). Forty years after the German discoveries at Didyma, this paper examines the myriad of ways that the revelation of Roman 1:1 architectural plans has transformed our understanding of the processes of architectural design in the ancient world. Through a historiography of the discourse, it compares, reconciles, and ultimately liberates the concrete evidence for architectural agency from the longstanding scholarly tradition founded on the writings of Vitruvius.

PS19 Architectural Drawings as Artifact and Evidence

Marie Frank, University of Massachusetts at Lowell, USA, and Ann Huppert, University of Washington, USA, Session Co-Chairs

A Need for History: Drawings between Aesthetics and Practice

Jordan Kauffman
Monash University, Melbourne, Australia

Abstract

In 1912, Sir Reginald Blomfield published Architectural Drawing and Draughtsmen in London. It had a practical purpose: to impress upon architecture students the importance of making accurate and clear drawings. Exceeding this, it became perhaps the first history dedicated solely to architectural drawings.

Though an accomplished architect, Blomfield wrote this book in his capacity as a pedagogue and professor of architecture at the Royal Academy. He lamented what he saw as the state of architectural draftsmanship at present, which, while acknowledging was better than previous generations, still did not fulfill its potential. It was only, Blomfield contended, through a study of what had been done before, that architects would be able to push drawing and draftsmanship forward and not repeat the past. To this end, he drew on collections at the British Museum, the Royal Institute of British Architects, Oxford University, and the Soane Museum, to incorporate drawings from the Middle Ages through the eighteenth century in France and Italy, as well as in England.

Blomfield's concerns however extended beyond the historical, and this paper, while explicating the history Blomfield establishes, considers also the place that history occupies in this book within its other explicit goals: to stake a higher aesthetic standing of architectural drawing within the Arts, at the same time as emphasizing their importance as practical tools.

PS19 Architectural Drawings as Artifact and Evidence

Marie Frank, University of Massachusetts at Lowell, USA, and Ann Huppert, University of Washington, USA, Session Co-Chairs

Drawing through Surveying in Ottoman Architectural Practice

Gul Kale
Carleton University, Ottawa, Canada

Abstract

This paper examines the intersections between making architectural drawings, the techniques of surveying, and laying out building foundations in the early modern Ottoman world. In the foundation ceremony of the Sultanahmet Mosque in 1609, the chief architect marked the locations of the walls, mihrab, columns of the mahfil and the minarets on the ground based on his geometrical knowledge and according to his matchless drawing (*resm*) as underlined in historical accounts. The only extant comprehensive "Book on Architecture" from the premodern Islamic world, written by a scholar, Cafer Efendi emphasizes both the geometric and poetic qualities of this drawing, which is a unique reference to the broader implications of architectural images in the early modern period. This paper sheds new light on the agency of visual images and the link between geometrical/technical knowledge, act of drawing, and Ottoman building practices. In order to understand these inherent connections, which also disclose the complex relation between theoretical and practical knowledge on site, I will explore the various implications of the term *resm*. In architectural historiography, *resm* has often been translated as "plan" which might be misleading due to the fact that terms were not standardized up until the nineteenth century. The paper argues that the use of the same term both for the trace of a building on site, whether in the form of excavation lines, stretched cords, or demolished parts of buildings, and drawings made on paper, underline their analogous relation; whereas physical signs made the geometrical order visible in the material world, they became translatable into mathematical lines.

PS20 The Spatial, Visual, & Social Effects of Surface in Architecture

Alice Isabella Sullivan, Lawrence University, USA, and Kristin Schroeder University of Virginia, USA, Session Co-Chairs

Tactility and Pedagogy in the Paris Institute for Blind Youth, 1830s–40s

Sun-Young Park
George Mason University, Fairfax, USA

Abstract

Enlightenment-era France witnessed the establishment of the first blind school in world history – the Institute for Blind Youth in Paris, founded in 1784 by translator and calligraphy expert, Valentin Haüy. In 1791, during the Revolution, the Constituent Assembly nationalized this school, assigning the duty of educating blind citizens to the state. In 1839, the government engaged the architect Pierre Philippon (1784-1866), who had also been appointed architect of the Institute for the Deaf and Mute in 1832, to design a more salubrious and ample campus on the Boulevard des Invalides, where it remains today. As one of the earliest constructions designed specifically for blind education, it is a landmark in the history of special-needs institutions, as well as a unique case study for interrogating the spatial and social effects of surface in architecture.

In incorporating principles of nature, ventilation, hygiene, and movement through the arrangement of courtyards, gardens, bathroom, recreation rooms, and gymnasiums, Philippon's Beaux-Arts composition yielded a model pedagogical environment aspired to by other public schools of the era. Yet the particularity of its architecture emerges in drawings and correspondences that document the specialized teaching equipment, tactile surfaces, and aural cues – custom-made clocks of copper and iron for heightened durability and resonance; trellises and railings integrated into walls that would both guide and restrict students; decorative and didactic sculptural elements in marble that were intended to be felt, not seen. These details evoke the intense sensory experience of blind students negotiating the educational space, and the intersection of tactility and aurality through surface treatments. In investigating an institution intended to integrate blind subjects into society, and where the haptic served both instructional and navigational purposes, my paper will ultimately argue that its surfaces and material culture were key sites for working through considerations of disability and citizenship.

PS20 The Spatial, Visual, & Social Effects of Surface in Architecture
Alice Isabella Sullivan, Lawrence University, USA, and Kristin Schroeder University of Virginia, USA, Session Co-Chairs

Follow the Insulbrick Road: Inscribing Race and Class in Siding

Sebastian Renfield
Mead & Hunt, Inc., Madison, USA

Abstract

Imitative building materials and wall surfaces have a long – if not illustrious – history in North American architecture. Yet few forms of cladding material have attracted the level of derision held for the rolled-asphalt imitation-brick siding most commonly marketed under the "Insulbrick" trade name.   As the field of historic preservation expands its view of what is considered "historic" or worthy of preservation to encompass properties associated with economically and/or culturally marginalized communities, it is vital to consider implicit biases as we evaluate these properties. This paper examines the history of Insulbrick, often known by the more derogatory term "ghetto brick" or other regionally-specific signifiers of race, class, and ethnicity ("Polish brick" etc.), in an effort to position the material in an appropriate and sensitive context.

Through an examination of patent literature, early promotional materials, references in popular culture, and other historic and modern sources, I trace the trajectory of faux-brick rolled-asphalt siding. In the decades after its emergence in the 1930s, when it was advertised as an attractive, modern, energy-efficient alternative to clapboard, property owners in Brooklyn, Montreal, Pittsburgh, and rural Wisconsin once looked to faux-brick siding to improve the appearance of their buildings and invoke – however aspirational – the permanence of masonry. As postwar suburban development in the U.S. altered understandings of race, class, and ethnicity in the built environment, Insulbrick acquired new, negative layers of meaning. Presently, as those meanings shift once again and former working-class neighborhoods now face gentrification, how do we understand the meaning and significance of Insulbrick for the purposes of historic preservation? By providing more nuanced historical and social context for this much-maligned wall cladding, this paper aims to encourage architectural historians and others in the preservation field to think twice before discounting rolled-asphalt siding as a loss of aesthetic integrity or unimportant material element.

PS20 The Spatial, Visual, & Social Effects of Surface in Architecture
Alice Isabella Sullivan, Lawrence University, USA, and Kristin Schroeder University of Virginia, USA, Session Co-Chairs

Changing Surface: The Cultural History of Yugoslav Mass Housing Facades

Lea Horvat
University of Hamburg, Hamburg, Germany

Abstract

Mass housing estates were a common answer to the housing question in the aftermath of the Second World War throughout socialist and welfare states. Ever since, they have been stigmatized for alleged monotony, uniformity, and placelessness. However, as a growing body of research shows, the architecture of mass housing does vary significantly across space and time.

How were the repetitive surfaces of mass housing estates employed in the production of meaning, identity, and aesthetic values? Relying on empirical (post-)Yugoslav examples, I suggest a distinction between three approaches that emerged over time. In the first approach, surface functioned as a showcase for modern(ist), functionalist urbanity. In the early period of experimentation with mass housing (1950s–1960s), modern materials such as concrete slabs and aluminum plates were proudly displayed on the surface and used as embellishment without ornamentation. Perfect repetition was not understood as an expression of visual boredom, but rather as a triumph of new machine aesthetics and rationality. The second approach (late 1960s–1970s) emerged hand-in-hand with so-called auctorial architecture and the development of building techniques. Though relief-like surfaces and computer-inspired patterns were influenced by structuralist thought, they were also led by the idea of giving a human (individualized) face to mass housing estates. The third approach (1970s–post-socialist period) explores the agency of the inhabitants and other users by turning outer surfaces into literal or figurative projection screens reflecting the daily rhythms of the inhabitants or being used as a canvas for activist or commercial messages.

My paper challenges the notion that mass housing estates have only superficial, shallow differences by historicizing surfaces on a backdrop of the sociocultural context, thereby offering new insights regarding the communicative, aesthetical, and utilitarian dimension of facades.

PS20 The Spatial, Visual, & Social Effects of Surface in Architecture

Alice Isabella Sullivan, Lawrence University, USA, and Kristin Schroeder University of Virginia, USA, Session Co-Chairs

Danh Vo's Walls of Memory

Patricia Berman
Wellesley College, Wellesley, USA

Abstract

This paper considers the portable architectural surface as metaphor and metanym and considers the poetics of fabric as a surface of display. The contemporary Danish-Vietnamese artist Danh Vo 's practice uses objects that are laden with the memories of use to prompt collective acknowledgement of colonial interventions, violences of the past, and the displacement of peoples. In *Untitled (Christmas, Rome, 2012)*, he repurposes fabric that was used as the backdrop for wall displays and then discarded from the Vatican collections, expanses of brown velvet that were subjected to years of light. Reminiscent of photograms or the Veil of Veronica, the fabric discloses the ghostly shadows of the sacred objects that had protected it. Recently hanging high up on the white walls of the Solomon R. Guggenheim Museum in the exhibition "Danh Vo: Take My Breath Away," and previously installed at the 2015 Venice Biennale along with the ruins of the Hoang Ly Church, this "ready made" materializes lost memory. Silhouettes of crucifixes, medals, and other objects surviving from years of exhibition testify to the Catholic Church's acts of collection and display, and to the typical old-fashioned museum display technique of a fabric, rather than a painted, background. As a splendid architectural surface installed at the Vatican, the fabric acted as a medium of "neutral" similitude against which objects from a range of geographies and times were assembled. As a ghost, the fabric speaks, in the voice of postcoloniality, of cultural amnesia: What are and were the temporal and cultural parameters of the Church in terms of both colonization of objects (acts of collecting and gifting) and of space (Vietnam and other cultural spaces), the migration of walls from one site to another is a metaphor for other forms of migration: of time, of populations, and of the fragility of memory.

PS20 The Spatial, Visual, & Social Effects of Surface in Architecture

Alice Isabella Sullivan, Lawrence University, USA, and Kristin Schroeder University of Virginia, USA, Session Co-Chairs

Iconic Surfaces in Islamic Architecture, Past and PresentIconic Surfaces in Islamic Architecture, Past and Present

Ann Shafer
Rhode Island School of Design, Medford, USA

Abstract

In mosques all over North America, once bitter opponents over 'modern' versus 'traditional' design agendas have now capitulated, it seems, and a stylistic mélange prevails. Large, purpose-built mosques are driven by contemporary design protocols, yet old-world surface ornamentation in the authentic 'Islamic' style persists as a necessary legitimating agent. A typical example is the Islamic Cultural Center of New York, Manhattan's only purpose-built mosque, opened in 1991 as a showpiece of the city's elite Muslim presence. While the project architects engaged the design debate with a postmodern Ottoman solution, in reality today, the clean lines of the monumental main hall are unintentionally subverted in the 'real,' basement prayer space, where daily taxi-driving congregations face a lavish, Iznik-tile *qibla* wall. This space and so many others like it seem to have slowly and imperceptibly preserved and re-invigorated a supple narrative of Islamic faith and identity.

Likewise, on the other side of the globe in old-world Muslim societies, an equally unexpected and subtle dynamic has emerged in the attempted revival of traditional artisanal materials and techniques. In counterpoint to the ICC of New York, for example, in Istanbul, traditional Iznik design and production techniques have now found their way into the urban environment, in the form of intricately painted, large-scale ceramic subway wall panels, many designed by contemporary architects and artists. While at face value, these panels express the excitement of urban culture, at the core of this project is a profound intention to revive the traditional principles of faith and reason.

Ultimately, through an examination of this case-study duality, this paper explores what appears to be another dimension of so-called 'Islamic' architectural design, whereby the evolving forms contain elusive wisdoms that legitimate – in unexpected ways - the design and inhabitation of sacred space old and new.

PS21 Fantasies of Aristocracy: England and the American Renaissance
H. Horatio Joyce, University of Oxford, England, Session Chair

Finding a Style for America: The Colonial Revival and McKim

Richard Guy Wilson
University of Virginia, Charlottesville, USA

Abstract

Elite Americans faced a problem in the later 19th century concerning what the appropriate architecture for the county? While copying Europe would continue as a solution, did anything exist at home worthy of study? A solution came in the work of Charles F. McKim who had studied in France at the École and also traveled in England in 1869 and saw the new Queen Anne architecture of Richard Norman Shaw and associates. He returned to the US and in the mid-1870s working in Newport, RI he discovered Colonial period architecture and hired a photographer to take 30 photographs which he bound in volumes and published a few plates. Elements of the images would appear in his Newport work and that of his soon to be firm, McKim. Mead & White. In time McKim's Colonial spread across the country. Out of his discovery came various idioms such as the "modernized Colonial," the "Shingle Style" (named by Vincent Scully in the 1950s), and the "Colonial Revival," all of which were part of the emerging "American Renaissance." America finally had a national architecture that could compete with the European aristocracy. This paper will examine the photographs and show how elements appear in the work of McKim and his firm for the new American aristocracy.

PS21 Fantasies of Aristocracy: England and the American Renaissance
H. Horatio Joyce, University of Oxford, England, Session Chair

On the Englishness of the American Renaissance

Patricia Likos Ricci
Elizabethtown College, Elizabethtown, USA

Abstract

The contributions of John Addington Symonds's *Renaissance in Italy* (1875-86) to the conceptual and architectural foundations of the American Renaissance warrants greater attention than it has previously received. As Wallace K. Ferguson stated, Symonds "achieved the thorough naturalization of Renaissancism in the English-speaking world." This paper will argue that Symonds's construction of the Italian Renaissance made the unlikely occurrence of a similar revival among the Anglo-American Protestant elite appear inevitable at a time when the United States was striving to recover from the fracture of the Civil War and a chronic sense of cultural inferiority. While synthesizing the insights of Michelet (1855) and Burckhardt (1860), Symonds introduced a Hegelian interpretation of Renaissance as the "spirit of self-conscious freedom" unfettered by chronological or geographic boundaries that was passed on in a "torch-race of the nations" from Greece to Italy, from Italy to Northern Europe, and now to England's progeny, "to America, to India and to the Australian Isles." Sharing Hegel's distaste for the Middle Ages, Symonds dethroned the Ruskinian cult of the Gothic and Christian socialism in the United States by celebrating Renaissance classicism and secular individualism which were more congenial to American capitalists. His assertion that the Italian ruling class was composed of "self-made men of commerce," an "aristocracy of genius and character," resonated with affluent Americans lacking titles. These "men of power" built sumptuous palaces, town halls, and libraries and revitalized their cities. In the absence of a national architectural tradition, Renaissance architects became "individual designers" freely employing classical forms that were emulated by Wren and other British architects. Symonds's frequent references to the discovery of America by Columbus further legitimized the cultural assimilation of the Renaissance which would emerge as a national style in the architecture of the World's Columbian Exposition in Chicago in 1893.

PS21 Fantasies of Aristocracy: England and the American Renaissance
H. Horatio Joyce, University of Oxford, England, Session Chair

Gilded Age Architecture in the West

Katherine Solomonson
University of Minnesota, Minneapolis, USA

Abstract

In 1882, Oscar Wilde toured the United States. He held audiences in thrall from New York to small cities in the west, where he was greeted with both fascination and suspicion. The following year, Cass Gilbert (later known for his design of New York's Woolworth Building), left New York to establish a practice in the western city of St. Paul, Minnesota. With hair parted in the middle, a taste for Prince Albert coats, and an affected accent, he was dubbed a "dandy dude" and associated with Wilde and the British and northeastern aesthetic culture he was trying to introduce into the west. Having grown up in St. Paul, Gilbert had studied at MIT, traveled through Europe, and apprenticed with McKim, Mead & White in New York. When he returned to St. Paul, most of his clients were eastern transplants and capitalists in New York and Boston. The buildings Gilbert designed for them played an essential role in the establishment of durable networks connecting east and west, both through the processes involved in the buildings' production and through the ways they interacted with those who experienced them.

The late nineteenth century saw the establishment of a national, American upper class whose members were connected through dense networks of affiliation, culture, and capital. Most studies have focused on upper-class formation in the east. This paper argues for the importance of understanding how the intersection of architecture, transnational connections, and the colonization of the American west contributed to the formation of a national upper class. Cass Gilbert's early career in the west provides an excellent vehicle for examining these issues. I will focus on one project, the Endicott Building. Financed by a Boston capitalist and inspired by the Villard Houses in New York it simultaneously imported Gilded Age opulence and critiqued it.

PS21 Fantasies of Aristocracy: England and the American Renaissance
H. Horatio Joyce, University of Oxford, England, Session Chair

Gilded Interiors: Modern Identity and "The Historical Tradition"

Laura C. Jenkins
Courtauld Institute of Art, London, United Kingdom

Abstract

In their authoritative treatise *The Decoration of Houses* (1897), Edith Wharton and Ogden Codman, Jr. attributed an advance in American architecture and decoration to the study of the "best models" and the application of these to the "requirements of modern life." This is the basis of what the authors denominated "The Historical Tradition." While Wharton and Codman insisted on French supremacy in this matter, in the Gilded Age interior one might have encountered any number of historically and culturally themed rooms—a 'Moorish' smoking room, a Louis XV salon, a Medieval banquet hall, some of which were meticulously assembled, others of which bore little resemblance to the sources from which they drew inspiration, and all of which relied on modern technology for realization. How were these diverse and seemingly anachronistic phenomena reconciled? What was their function, and how did they contribute to the definition of an interiorized modern subject?

This paper will examine the role of historicized decorative interiors in the construction of elite American identities in the Gilded Age. Focusing on French-style interiors and the private mansion, it will analyze the ways in which wealthy patrons, along with their architects and decorators, adapted rather than adopted historical styles and objects, customizing historical forms and ornament and re-imagining concepts of comfort and domesticity for a new, elite social space. It will consider the embrace and rejection of certain aspects of French decorative history, as well as the ability (real and imagined) of objects to lend character to rooms and their inhabitants. Challenging the perception of design and decorating practices in this period as primarily backward-looking, this paper will underline the ways in which Gilded Age Americans drew on historical meaning in order to situate themselves within a developing narrative of progress and civilization.

PS21 Fantasies of Aristocracy: England and the American Renaissance
H. Horatio Joyce, University of Oxford, England, Session Chair

Flagler's Whitehall: Beaux Arts Grandeur in the American Tropics

Tamara Morgenstern
Independent Scholar, Los Angeles, USA

Abstract

In a second career begun in his retirement, Henry Flagler, co-founder of Standard Oil and one of America's wealthiest citizens, embarked on the development of the exotic, tropical wilderness of Florida through a network of luxury hotels and railroads that became the infrastructure for modern Florida. Creating a counterpart to the premier summer resort of Newport, Flagler transformed Palm Beach, an undeveloped barrier island of coconut groves and marshes, into a winter playground for the new American aristocracy, starting with the Georgian-style Royal Poinciana Hotel.

It was Whitehall, however, built by Flagler in 1901 as a wedding gift for his third wife, Mary Lily Kenan, which became the resort community's monumental showplace. The white marble Beaux-Arts palace fronting Lake Worth, designed by the New York firm of Carrère and Hastings in the Renaissance-derived classicism envisioned for a new America in Chicago's World's Columbian Exposition of 1893, embodied Flagler's cultural aspirations as a leading patron of the arts. Architectural details communicated classical erudition and American humanist ideals. Observing Gilded Age practice, interior rooms were designed in diverse European historical styles expressive of their social functions.

This paper examines Whitehall within the context of Flagler's business objectives, and personal goals consistent with Andrew Carnegie's "Gospel of Wealth" of 1889, proclaiming the responsibility of the rich to use their resources to improve society. Flagler devoted much of his fortune developing Florida, with little remuneration. Through extensive philanthropy, he built civic structures, hospitals, schools, churches, roads and waterworks in towns along his railway system. Architectural opulence not only boosted Flagler's mercantile purposes, but also reflected his belief in the importance of classical architecture and the arts in the development of society. Whitehall may, thus, be evaluated within the broader framework of a nation-building effort, assuming a role among the monuments of the American Renaissance.

PS22 Faith in the City
Janina Gosseye, ETH Zürich, Switzerland, and Philip Goad, University of Melbourne, Australia, Session Co-Chairs

Domestic Liturgy: St Paul's in Waterloo by Jean Cosse (1968)

Eva Weyns, Sven Sterken
KU Leuven, Brussels, Belgium

Abstract

Until the 19th century, the local parish church formed the community's spatial and social nucleus. Processes of industrialization, suburbanization and secularization have reversed this, forcing religion to (re)claim its place. Hence, for example, the massive church building campaigns in the sprawling suburbs in Western Europe after World War II. The underlying idea of the Catholic Church as a monumental beacon of tradition and stability became increasingly subject to criticism nonetheless – not in the least amongst progressive movements such as the Nouvelle Théologie and Left Catholicism. Both advocated a Church *truly* receptive to modernization – and not only in appearance. This paper examines if there was still a place for church building in such a view, and to what extent churches still had a role to play as a symbol and instrument of community.

As a case in point, we discuss the foundation process of St Paul's parish in Waterloo, a wealthy suburb south of Brussels. From the onset, it was a bottom-up experiment different from normal practice: the parish was to have no territorial boundaries, welcome *all* interested Christian worshippers and ignore the infamous language frontier that ran across it since 1962. Its church building challenged the norm too: conceived by local architect Jean Cosse (1931-2016) as an informal meeting place, it resembled the neighbouring dwellings in terms of style and scale. Precisely for this reason, the influential periodical *Art d'Eglise* heavily promoted St Paul's as a model for it embodied the then popular post-conciliar idea of the liturgy as a gathering of like-minded people, embedded in their daily routines and environment. Fifty years later, we ask if this was indeed the case, and to what extend St Paul's was able to live up to its ambition as a new type of church for a new type of community.

PS22 Faith in the City
Janina Gosseye, ETH Zürich, Switzerland, and Philip Goad, University of Melbourne, Australia,
Session Co-Chairs

For the Messiah yet to Come: The Design of a West Bank Settlement

Noam Shoked
Princeton University, Princeton, USA

Abstract

Israel conquered the West Bank from Jordan in 1967. Soon after, a group of messianic Jews that
came to be known as *Bloc of the Faithful* [Gush Emunim] began pressuring the government to
erect Jewish settlements in the densely populated northern region of the West Bank. In 1975,
they took over an abandoned military base near the Palestinian town of Ramallah, and, against
the government's opposition, began transforming it into a settlement they named Ofra.

The design of the settlement proved more complex than *Block of the Faithful* activists had
imagined. In their minds the lands of the West Bank were the biblical lands of the Kingdom of
Judea. They thus demanded the design of Ofra would fit into their biblical imaginary. The
secular architects who were assigned to the settlement, however, had a different source of
inspiration: modernism. The encounter between the two groups resulted in an unprecedented
clash, at the end of which architects found themselves on the losing end.

Drawing on heretofore-undisclosed archival material and interviews, this paper analyzes the
design debates that accompanied the construction of the settlement's synagogue and model
home, between 1975 and 1987. It shows how the synagogue was shaped after the Second
Temple that was demolished in 70 CE, while the model home was inspired by early 20th
century kibbutz houses. By chronicling the evolution of design in the settlement of Ofra, this
paper investigates the relation between architecture and messianism, and asks how that
relationship had affected the politics of the Israeli occupation of the West Bank.

PS22 Faith in the City
Janina Gosseye, ETH Zürich, Switzerland, and Philip Goad, University of Melbourne, Australia,
Session Co-Chairs

The Art of Inclusion: Citicorp Center, Counter-Terrorism, and the Nevelson Chapel

Caitlin Watson
Kliment Halsband Architects, New York, USA

Abstract

St. Peter's Lutheran Church has stood at the corner of 54th Street and Lexington Avenue since
1903. Post-war urbanism in New York ushered in the destruction of low-rise housing in favor of
commercial high-rises, and by 1960 many Manhattan congregations had moved to the suburbs.
However, St. Peter's felt strongly in their mission as a faith community to stay in the city and
envision new ways of serving it through practices of radical inclusiveness and promotion of the
arts. In a clever negotiation, the church sold its air rights for the construction of the new
Citicorp Center, designed by Hugh Stubbins Associates.

In 1973, the neo-Gothic structure was demolished and replaced with an Easley Hamner-
designed complex containing an office tower, retail space, and the new church. The lower level
was conceived as an open public plaza with free movement in and around the structures on the
site. In addition, Hamner and Rev. Ralph Peterson worked closely with sculptor Louise Nevelson
in the design of an ecumenical chapel serving as a space for quiet meditation and relief.
Nevelson noted, "In this New York project, those working on it together have managed to break
down all secular, religious and racial barriers by creating a community of goodwill."

However, following 9/11 all pathways between the structures were closed. The sense of
openness to the city that had served as the basis of the project was largely eliminated, and the
ongoing Gensler renovations of the lower level will further serve to divide the site into
discretely sealed and defensible commercial spaces. Using St. Peter's archives and in discussion
with the team now working on its restoration, this paper will consider how the Nevelson
Chapel's programming might aid in preserving the spirit of radical inclusion originally advocated
by the St. Peter's congregation.

PS22 Faith in the City
Janina Gosseye, ETH Zürich, Switzerland, and Philip Goad, University of Melbourne, Australia, Session Co-Chairs

The Eglise-tour*: Sacred in the City*

Karla Britton
Yale School of Architecture, New Haven, USA

Abstract

This paper addresses the theological and socio-political history of the *église-tour* (tower church) type and its relationship to the history of modern and post-war urban development. In particular the paper examines the *église-tour* through three schemes by Auguste Perret: his extraordinary entry for the Basilica of Saint-Jeanne-d'Arc de Paris, submitted for the 1926 competition sponsored by the Diocese of Paris; the project for the cathedral of Buenos Aires of 1936; and the fruition of his idea of the *église-tour* in the construction of the St. Joseph Church in Le Havre of 1954. The St. Joseph Church in particular—characterized by its dramatic reinterpretation of the tower church in relation to new construction technology, the centralized church plan, and new ideas of city planning—is a focal point for the gathering of the community of the rebuilt city of Le Havre following its destruction in the allied bombing of the city. Significantly, the entire destroyed area of the city was rebuilt by a team led by Perret, so that the monumental Hôtel de Ville (the administrative center of the city) functioned as the second focal point in the plan, emphasizing a balance in the urban scheme of both the religious and the civic realms. Giving special attention to the relationship of Perret to the *curé* and the congregation of St. Joseph, this paper seeks to illuminate the interplay of architecture and theology, urbanism and religious symbolism in European post-war development. Drawing on the work of prominent modern and contemporary religious thinkers such as Paul Tillich, Graham Ward, and Diana Eck, this paper engages the *église-tour* as a vehicle for re-addressing the social vision of architecture and the theological dimensions of urban community.

PS22 Faith in the City
Janina Gosseye, ETH Zürich, Switzerland, and Philip Goad, University of Melbourne, Australia,
Session Co-Chairs

The Church as a Multifunctional Building: Faith Crisis in Switzerland in the Sixties and Seventies

Marco Di Nallo
Università della Svizzera Italiana, Accademia di Architettura, Mendrisio, Switzerland

Abstract

The social revolution of the Sixties affected also the Church as a building and its role within the community. In 1964, Walter M. Förderer published a text entitled 'Churches of Tomorrow for Today': he seeks to elaborate a new conception for church architecture, following the conditions of increasing urbanization, urban sprawl into the countryside and social mobility.

Förderer's vision, shared also by other architects and experts, was seen also a response to the crisis of faith of the period. In 1967, the proportion of people attending services in Basle was about 3.5% of the citizens. Since it was no longer the focus of the community, the church could be integrated in existing profane complexes; or even in the shopping centre, as suggested by an investigation report commissioned by Reformed Evangelical Church of the City of Basle, following the critiques by both the ecclesiastical parish community and by the Cantonal Council for the gift of a site to build a church by a developer in the Hirzbrunnen district.

In that period, churches were conceived as multifunctional buildings: the aula and the ancillary spaces were often design not only for the liturgy, but also to host a feast, a meeting, or a lecture, sometimes using also uncommon solutions for sacred spaced, such as sliding walls. Aim of the present proposal is to document the consequences of social and urban changes on the architecture and location of modern Swiss churches during the late Sixties and the Seventies, focusing in particular on those architects, such as Walter M. Förderer, Otto Senn and Benedikt Huber, who through their theories and buildings shaped the debate of the time.

PS23 Marginal Landscapes
Michael G. Lee, University of Virginia, USA, and Vittoria Di Palma, University of Southern California, USA, Session Co-Chairs

Waste Lands: Kevin Lynch and the Aesthetic Politics of the Margin

Anthony Raynsford
San Jose State University, San Jose, USA

Abstract

In Florence on a Ford Foundation grant in October 1952, MIT urban planner Kevin Lynch stepped away from the city's narrow streets and formal piazzas to explore the unkempt ribbon of land between the embankment wall and the River Arno, remarking in his diary: "Fishing and clay digging on the waste flood lands. My pleasure at seeing waste land, with children, dogs and cats. No one cares for it and no prohibitions." This seemingly off-hand remark would, in fact, become the kernel for a major research project, culminating in Lynch's posthumously published book, *Wasting Away* (1990), a cultural and aesthetic reflection on the landscapes of waste. In contrast to the 'imageable' city, which became the focus of Lynch's much better known book, *The Image of the City* (1960), 'waste lands,' in Lynch's discourse were the left over spaces, resistant to imageability; in part because they were culturally repressed, forgotten, or unseen; in part, because they escaped the social controls of design, spatial discipline, and public symbolism. Unlike his contemporaries, such as Peter Blake, who merely condemned the ugliness of waste landscapes, Lynch viewed them as "the places where discarded ways of life survive, and where new things begin." Drawing on archival material from the MIT Institute Archive, I trace the intellectual development of Lynch's concept of the 'waste land,' from the early 1950s to the late 1970s, particularly as this idea grew out of wider reactions to American Cold War society and its consumer culture. Lynch's idea of the 'waste land,' I argue had motives, both in theories of childhood play, growing directly out of the adventure (or junk) playground movement, and in the aesthetics of the post-industrial sublime. In contrast to his idea of 'imageability,' it foregrounded the temporal over the spatial and revolutionary anarchism over civic order.

PS23 Marginal Landscapes
Michael G. Lee, University of Virginia, USA, and Vittoria Di Palma, University of Southern California, USA, Session Co-Chairs

A Prehistory of the Paris Banlieue

Lindsay Cook
Vassar College, Poughkeepsie, NY, USA

Abstract

While the Paris *banlieue* is, on the surface, a postindustrial "byproduct," the marginal status of this landscape crowning Paris actually emerged in the Middle Ages, when major Parisian ecclesiastical institutions began to acquire rural land outside the capital city. This paper considers the marginal landscapes of one such institution: namely, the Paris cathedral chapter.

The two nouns used in the cathedral canons' two-volume, thirteenth-century cartulary pertinent to understanding how the chapter conceived of its rural property are *villa* and *terra*. The former defined individual toponyms. The latter indicated a whole category of places under direct capitular control.[1] The concept of the chapter's land was a broad category encompassing the collection of villages in which the cathedral chapter held property, exercised rights, and enjoyed privileges. While the land of the Paris cathedral chapter was not a uniform, contiguous territory, it was an ideological construct with major material implications for both the canons whose offices made them custodians and beneficiaries of this constellation of rural property and the villagers residing in and working that land.

My paper argues that the cultivation of the peripheral land of the Paris cathedral chapter was essential to the elaboration of the Paris cathedral precinct and the central urban landscape of medieval Paris. In addition to the extant built environment, my presentation draws upon unpublished archival material including medieval textual sources, 17th-century prints, and 18th-century cadastral maps to present a view of the marginal landscape of Notre-Dame of Paris in the *longue durée*, from the Middle Ages to the French Revolution.

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[1] On the transformation from villa to village from the Early Middle Ages to the Carolingian period, see Riccardo Francovich, *From Villa to Village: Transformation of the Roman Countryside in Italy, c. 400-1000* (London: Duckworth, 2003).

PS23 Marginal Landscapes
Michael G. Lee, University of Virginia, USA, and Vittoria Di Palma, University of Southern California, USA, Session Co-Chairs

Forest, Plantation, Bungalow

Irene Cheng
California College of the Arts, San Francisco, USA

Abstract

This paper grows from a research project that seeks to reexamine the work of the American Arts & Crafts architects Greene and Greene through the lens of new materialism. These turn-of-the-century California architects have long been known for their fetishism and exquisite assemblages of exotic woods and materials, as well as for their crafting of a supposedly regionalist architecture. I draw instead on Margareta Lovell's insight that Greene and Greene should be understood as "migrant architects working for migrant clients with materials and motifs gathered largely from elsewhere."[1] The paper traces these "elsewheres" by investigating the marginal landscapes and remote sites from which the materials of Greene and Greene's celebrated "ultimate bungalows" were extracted. Specifically, I focus on two types of extractive landscapes: Burmese teak plantations and British Honduran mahogany forests. I analyze the colonial contexts of these sites and describe the ecological, material, (human and non-human) labor, and economic processes through which exotic hardwoods were grown, harvested, and transported to California. I also explore how these extractive landscapes were represented in the mainstream and architectural press through photography and written descriptions. Ultimately the paper argues for an understanding of buildings as crystallizations of material flows that linked ostensibly marginal colonial and "metropolitan" landscapes—southeast Asian plantations, Central American forests, and California arroyos. Drawing on evidence from the period architectural press, I argue that these connections between global south and north, hinterland and city were evident rather than opaque, even to contemporaries.

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[1] Lovell, Margaretta M., "The Forest, the Copper Mine, and the Sea: The Alchemical and Social Materiality of Greene and Greene," in *A "New and Native" Beauty: The Art and Craft of Greene & Greene* (San Marino, CA: Huntington Library and Art Gallery, 2008), 89.

PS23 Marginal Landscapes
Michael G. Lee, University of Virginia, USA, and Vittoria Di Palma, University of Southern California, USA, Session Co-Chairs

Synthetic Ecologies: HWS Cleveland at the Margins of the American Landscape

Jacob Boswell
The Ohio State University (KSA), Columbus, USA

Abstract

 "Synthetic ecologies combine human and nonhuman, animate and inanimate, planetary and extraplanetary, bio-logical and technological elements in such a way that these distinctions themselves gradually cease to perform meaningful cultural work."

> Heise, Ursula. 2011. "Martian Ecologies and the Future of Nature."
> *Twentieth Century Literature* 57, no. 3/4 (Fall/Winter): 468-469.

HWS Cleveland was a pioneering landscape architect of the Midwestern US. Scholars have traced the foundations of his organic aesthetic to philosophies of transcendentalist writers like Ralph Waldo Emerson, Henry Wadsworth Longfellow, and Horatio Greenough, and have credited him with providing the intellectual and aesthetic framework for the prairie landscapes of Jens Jensen and Ossian Cole Simmonds. Cleveland is most known for the early and late periods of his career, during which he authored the picturesque cemetery at Sleepy Hollow and the woodland parks of Minneapolis. However, the middle part of his career, during which he moved from his native East Coast to the plains of Chicago, presented a challenge to Cleveland's desire for an aesthetic shaped by an organic response to site and context. Cleveland's confrontation with the mute prairie landscapes of Chicago and the Midwest produced a series of proposals which, borrowing from Ursula Heise, we call, "Synthetic Ecologies." These novel landscapes were to be made via the agglomeration of disparate elements brought from afar in an effort to imbue the prairie with both utility and aesthetic interest. While unrealized, these proposals nonetheless challenge the prevailing narrative, positioning this era of Cleveland's work as separate from that of his early and late career. We pursue this argument through an exploration of two proposals from this middle period: his proposal for the Chicago Boulevard System and his dalliance with the Burlington Missouri and Union Pacific Railroads in advocating for forest planting on the Great Plains.

PS23 Marginal Landscapes
Michael G. Lee, University of Virginia, USA, and Vittoria Di Palma, University of Southern California, USA, Session Co-Chairs

The Margins of Modernity and the Making of the Scrap Yard

Peter Christensen
University of Rochester, Rochester, NY, USA

Abstract

It is well known that steel had a radical impact on architecture, forever changing the way we perceive and inhabit buildings. But it also produced radical new landscapes. This essay, which will be part of the final chapter of my current book project, entitled *Materialized: The Global Life of Steel,* will demonstrate that while architects and engineers sought to harness steel's incredible capacities in order to transform architecture, steel itself simultaneously transformed the natural world and created new "marginal" landscape altogether, like the scrap yard. Topically, this paper will explore the ecological interrelationships mediated by steel between artificial and natural habitats through a focus on the earlier portion of steel's history in architecture and through the central prism of the corporate histories of Krupp and Thyssen, arguably the most influential steel manufacturers of their day.

I will probe the return of steel to nature and into new incarnations by examining the rise of the scrap yard and the origins of structural steel recycling in the nineteenth century. Although steel buildings seldom came down during this period, a handful did, as did non-structural steel parts. This chapter pays special attention to metallurgical science to examine how a new recycling system that mixed scrap steel with iron and oxygen and burned off carbon for purification, along with the advancement of alloy technology, facilitated an entire ecology for the steel industry. I examine the extreme proliferation of steel scrap in the wake of World War I, a period that, owing to the destruction of European industrial centers, was something of a boom time for scrap yards and recycling technology. This chapter focuses specifically on three different scrap yards located in Essen and Bochum and how they collaborated with Krupp and Thyssen to create an afterlife for scrapped steel.

PS24 Issues in Indigenous Architectures in North America
Anne L. Marshall, University of Idaho, USA, Session Chair

Cultural Resiliency: Design of the Skokomish Community Center

Daniel Glenn
7 Directions Architects/Planners, Seattle, USA

Abstract

In the fall of 2017, on the Skokomish Reservation at the southern end of the Hood Canal in the Puget Sound of Washington, Skokomish tribal members gathered to celebrate the opening of a new community center. It was the realization of a dream that began almost 60 years ago, according to the Skokomish Tribal Council Chairman, Guy Miller. The 22,000-square-foot center includes a tournament sized gymnasium for basketball, large gathering space for tribal events and ceremonies, commercial kitchen and elder's dining hall, fitness center, office space, crafts room and display areas for tribal artefacts. It's designed to reflect and celebrate the Salish plank house building tradition of the tribe, and incorporates artwork by a dozen Skokomish artists into the building's design. In addition, the building was designed to be Net Zero energy. The project was designed by the author's firm, 7 Directions Architects/Engineers, a Native American owned and operated firm based in Seattle, Washington, and is an exemplar of contemporary Native American architecture for tribal communities in the Pacific Northwest. The building is the first phase of a master plan designed with the tribe by the firm in an interactive engagement process with tribal membership. This paper will discuss the design process and methodology that led to the design for both the building and the master plan, as an example of the author's design philosophy in the development of contemporary Native American architecture. The intent is to create a contemporary architecture that is tribally-specific, rooted in the culture, climate and traditions of the tribe while utilizing contemporary materials and technologies. The author's work is part of an international movement of Indigenous architects, planners and designers seeking to create places and structures which seek to "decolonize" architecture and support a larger effort towards cultural resilience.

PS24 Issues in Indigenous Architectures in North America
Anne L. Marshall, University of Idaho, USA, Session Chair

Niimii'idiwigamig | Anishinaabe Roundhouse: A Place of Connection

Eladia Smoke
McEwen School of Architecture, Laurentian University, Sudbury, Canada

Abstract

The roundhouse is a pre-contact architectural typology of the Anishinaabeg (including the Three Fires Confederacy of the Ojibwe, Odawa, and Potawatomi), and is in current use throughout our traditional territories. These territories include present-day Ontario, Manitoba, Michigan, Minnesota, and parts of adjacent states and provinces in the Great Lakes and Canadian Shield regions.

The roundhouse is one of several sacred Anishinaabe lodges in current use. It is a contemporary building form with a long history that pre-dates written historical records. To establish the significance of this architectural typology, several existing roundhouses are analyzed using insights and perspectives from Elders, knowledge carriers, Anishinaabe architects and scholars, and community members. The roundhouse is explored by means of the oral tradition, and with reference to pertinent literature.

Eladia Smoke was commissioned through her private practice to design a roundhouse for Henvey Inlet First Nation in Ontario, Canada, on Robinson-Huron Treaty land. This interpretation of the roundhouse is a hybrid incarnation, interrogating the core principles of Anishinaabe architecture through contemporary application.

A roundhouse is a place to gather at important points in the rhythm of community life, an intergenerational space of celebration and learning. As a physical expression of Bimaadziwin, the good life, the aim of architecture for the Anishinaabeg is to shelter and reconnect with each other, and with other-than-human life, ndinawemaaganidog, all our relations.

PS24 Issues in Indigenous Architectures in North America

Anne L. Marshall, University of Idaho, USA, Session Chair

Memory and Traditional Design Cues: On Defining the Indigenous Architectural Landscape

Daniel Millette
Carleton University, Ottawa, Canada

Abstract

The difficulty in documenting architectural design within the Indigenous landscape lies within several realities: cultural diversity, geographical isolation, historical baggage and unique traditions, for instance, have led to typologies that are well beyond what has been typically studied by planners and architects. There are challenges in understanding past and present-day Indigenous design as both can be linked to traditional practices that are not always explicit and not always open to the outsider: Site and program are clearly subordinate to culture and tradition. Accessing the subtleties of cultures that are by nature, private, discrete and weary of exploitation is no easy undertaking. And the challenge for planners and architects in terms of understanding Indigenous design lies well beyond these complexities; it lies in the very nature of the attempts at dismantling cultures through colonizing and missionizing. This paper will look at ways through which traditional design cues may possibly be accessed, and in turn, translated into present day architectural design.

PS24 Issues in Indigenous Architectures in North America
Anne L. Marshall, University of Idaho, USA, Session Chair

Decolonized: Design Methodologies for Indigenous Architecture

Chris Cornelius
University of Wisconsin-Milwaukee, Milwaukee, USA

Abstract

To decolonize, one might assume some form of removal, retreat or self-emancipation - some form of agency. Design is agency. This paper posits a way of reframing indigenous thought as it relates to architectural design for contemporary indigenous people. The methodologies explored in this paper are ones that dismantle nostalgic stereotypes and forms of what indigenous architecture should be. These strategies examine historic forms and find the cultural, material, and political contingencies that gave rise to their existence. A challenge when designing for indigenous people of the Americas is understanding that although they are rooted in a timeless worldview, they do exist and evolve in contemporary society. Resemblance to tepees, wigwams, or other historic dwellings does not make buildings indigenous architecture. Also, buildings with iconography and pattern motifs are not somehow made cultural. Through the examination of three projects by a single author, this paper will present ways of understanding indigenous culture and seeing architecture as a contemporary cultural artifact. A component of this examination will be the use of precedent. Another presents the importance of cultural narrative to indigenous culture and its importance in resilience. This paper's examination and presentation of these methodologies is rooted in a projective future to help advance architecture as contemporary cultural artifact. While not currently regarded as a cultural artifact, architecture now serves in that capacity.

PS25 Spaces of Oppression: Creating a History That Fosters Tolerance
Lydia M. Soo, University of Michigan, USA, Session Chair

NYC Gay Bars: Places of Oppression and Liberation, 1850s to 1970s

Jay Shockley
NYC LGBT Historic Sites Project, New York, USA

Abstract

The unique history of the LGBT community in New York City in the 19th and 20th centuries was one of constant harassment, oppression, discrimination, bias, and social control, led by the combined forces of police and government. During this period, bars evolved as the few relatively safe spaces for gay men and lesbians, with the Mafia entering into this mix after Prohibition.

The earliest known crusade against "sodomites" was in New York in 1842, and the earliest documented extant bar space for men seeking men dates from the 1850s. Working-class "fairy" dives became widely noticed in the 1890s, leading moral reformers to close them. The State revised its statutes in 1923 to include "homosexual solicitation" as "disorderly conduct," and court interpretations led to banning even public assembly by homosexuals. As the visibility of the gay and lesbian community in Greenwich Village increased in the 1920s, police harassment was a constant factor.

After Prohibition, the State Liquor Authority in 1934 was granted the power to revoke licenses of bar owners whose premises became "disorderly," and the mere presence of gay people at a bar was so defined. The Mafia opened establishments as members-only "bottle clubs" that did not need licenses, and a vicious cycle began of Mafia-police payoffs in Manhattan and Brooklyn.

Police harassment of gay bars and entrapment of gay men in the 1960s continued as the top concerns of the Mattachine Society, one of the city's (and country's) first gay rights groups. In gay bars patrons could not touch, dance together, make direct eye contact, or wear clothes perceived to be of the opposite gender without fearing arrest. Despite these conditions, gay bars served as safe havens, community meeting places, and centers for significant early political activism.

PS25 Spaces of Oppression: Creating a History That Fosters Tolerance
Lydia M. Soo, University of Michigan, USA, Session Chair

Designed for Difference: Race and Gender in U.S. Medical Schools

Katherine Carroll
Independent Scholar, Delmar, USA

Abstract

As American medical educators in the late 19th-century worked to modernize medical training and raise the status of the medical profession, they quickly recognized the role of medical school design in accomplishing their task. By 1940, nearly every American medical college had been rebuilt. My research provides the first comprehensive investigation of this massive construction effort.

This paper examines the spaces created for women within coeducational schools alongside buildings constructed at Howard University (1927), Meharry Medical College (1931), and Woman's Medical College of Pennsylvania (1930). These three schools provided unique opportunities for African Americans and women, who faced discrimination throughout the medical profession in the early 20th-century. Nearly all African American physicians in this period graduated from the historically black medical schools at Howard and Meharry, while Woman's Med was the nation's only medical college exclusively for women.

A close reading of the buildings reveals that the schools' designs codified societal and professional expectations about race and gender. Although the buildings at Meharry and Woman's Med adhered in broad terms to the most progressive architectural standards established by historically white, predominantly male schools, they also differed from these facilities. For example, Meharry and Woman's Med lacked research laboratories, an outgrowth of the widespread belief that few African Americans or women of any race would conduct research. Instead, the schools housed—and emphasized—subjects deemed appropriate for their occupants, such as public health and preventive medicine. Ultimately, the buildings shaped what medicine students practiced and left them disadvantaged when competing with their white, male peers. Similarly, the designs of coeducational schools effectively removed women from the buildings' public areas, separating them from and rendering them less visible than their male counterparts. Even before they graduated, physicians became inculcated in professional hierarchies, some of which continue today.

PS25 Spaces of Oppression: Creating a History That Fosters Tolerance
Lydia M. Soo, University of Michigan, USA, Session Chair

Pigeon-holes: Dehumanization and Individuality in Kingston, Ont.

Leslie Topp
Birkbeck, University of London, London, United Kingdom

Abstract

This paper examines designs for institutions of confinement in mid-nineteenth-century Kingston, Ontario. I focus on the ways in which individual inmates' accommodation was configured spatially and fitted out materially, arguing that the varied forms cells and single rooms took were an index to varying attitudes to inmates' humanity and status as individuals.

The Kingston Penitentiary, opened in 1834, housed inmates in miniscule cells, stacked in tiers and separated from the outer walls of the building by deep open wells, through which were threaded inspection corridors. With one wall replaced by an open grille, they functioned as transparent cages; contemporary critics of the design described them as "pigeon-holes." They were part storage system and part control mechanism; they dehumanized inmates by cutting them off from all previous experiences of domestic space.

In 1856, plans were produced for a "Criminal Lunatic Jail" on a site adjacent to the Kingston Penitentiary. The plans included marginally larger cells arranged back to back in a tract along the central spine of the building; any comfort or privacy provided was counteracted by the darkness of the space and the flimsiness of the partitions. The Rockwood lunatic asylum was eventually built alongside the Penitentiary in 1860. It featured single rooms opening onto a central corridor; the rooms had generous windows, washstands, mirrors and gauze curtains. These were rooms that drew on the conventions of personal privacy then being developed in domestic contexts. But they were locked at night, and the keepers had the keys.

By paying sustained attention to spatial operations and being alert to difference, nuance, and contingency, we can bring to our critique of the spaces of oppression—and our search for alternatives—a more intimate understanding.

PS25 Spaces of Oppression: Creating a History That Fosters Tolerance
Lydia M. Soo, University of Michigan, USA, Session Chair

The Architecture of Deafness: Pathology, Politics, and Power

Jeffrey Mansfield
MASS Design Group, Boston, USA

Abstract

Deaf schools are architecturally and spatially ambiguous. Yet, for over two centuries, their architectural forms and vocabularies have reflected evolving social attitudes towards deafness, disability, and normalcy. Their story is one of industry, biology, pathology, politics, and power. The deaf school fostered interaction, instilled a sense of community, and cultivated a discrete, at times subversive, linguistic, sensorial, and material culture. Although narratives of the deaf school remain largely fragmented and underrepresented, analyzing American deaf schools together as a spatial and architectural typology presents a cohesive picture of architecture's overlooked agency on educational and psychological discourses.

As architectural typology, the "deaf school" is subject to little examination, unsurprisingly so. The deaf school, according to deaf studies historian Owen Wrigley, "is so far away, on the borders of social welfare anthropology that, like the missionaries, it has been forgotten." Yet, situated in this anthropological and architectural hinterland, the deaf school serves as a powerful perceptual and disciplinary space. Its edifices inscribe the boundary between the "normal" and the "other," blurring the deaf school with other typologies of isolation, including the asylum, prison, lazaretto, monastery, and the colony, among others. Moreover, its intentions are unclear: were they to educate or exclude?

Physically and stylistically, their architecture renders the state visible and extends the reach of politicizing forces. As a result, deaf schools closely parallel evangelicalism, nation-building, the growth of industry and the preponderance of racism in our country. Although the mission of the deaf school was, historically, both educational and rehabilitative, its therapeutic aims forge indelible links between deafness and pathology that have, over the years, outlined technocratic solutions to the problem of deafness. Throughout evolving eras of welfare, assimilation, and empowerment, deaf schools have transformed into sites of ontological resistance against colonialism, biopower, normalcy, and technocracy.

PS25 Spaces of Oppression: Creating a History That Fosters Tolerance
Lydia M. Soo, University of Michigan, USA, Session Chair

Embodiments of the Past at the Plantation Museum

Bryan Norwood
University of Michigan, Ann Arbor, USA

Abstract

In *On Being Included* (2012), the feminist writer Sara Ahmed describes the work of creating diversity as a kind of phenomenological practice. Giving account of the varieties of embodied experience is a key method for making oppression visible. In this paper, I will suggest that phenomenology (which in architectural history and theory has so often been associated with conservative and colonizing mindsets) can be a theoretical and historical tool for fostering tolerance. I will do this by examining how the contemporary plantation museum in the American South can act as an architectural space for either confrontation with or denial of the *lived experiences* of racialized and gendered oppression under settler colonialism and chattel slavery. The occurrence or non-occurrence of experiential empathy in relation to these violent pasts affects how we engage the continuing legacies of oppression in the present.

I will focus this paper by building a comparison between two contemporary plantation museums on the Mississippi River west of New Orleans, Louisiana: Oak Alley and The Whitney. The contrast between these two 19th-century plantations—the former operated for the last four decades as a museum to the enslavers and the later a recently opened museum to the enslaved—will be used to examine how the plantation museum can open the present onto the past. Drawing on Dell Upton's account of white and black landscapes in the Antebellum South and on recent work in slavery studies that carries Upton's questions further such as that of Stephanie Camp, Rebecca Ginsburg, and Rashauna Johnson, I will interpret these two plantations as historical institutions that create different phenomenologies of the past. In particular, focus will be put on the ways in which these museums become architectural tools for revealing and/or obscuring how this past creates deep scars that remain in our present.

PS26 The Geopolitical Aesthetics of Postmodernism
Maros Krivy, University of Cambridge, UK, and Léa-Catherine Szacka, University of Manchester, UK, Session Co-Chairs

Postmodernist Tendencies in Late-Soviet Architecture: A Postcolonialist Approach

Da Hyung Jeong
New York University - Institute of Fine Arts, New York, USA

Abstract

Articulating a kind of Soviet postmodernism, architect Mikhail Barkhin, in 1979, asserted that the newest tendencies in socialist construction hinged on the recovery of the human scale, an emphasis on expression and the celebration of the compositional beauty of architectural ensembles. Six years later in 1985, the Russian version of Jencks' *Language of Post-Modern Architecture* appeared, and architectural historian Andrei Ikonnikov published his *Art, Environment and Time*, proffering a late-socialist equivalent of Giedion's triad. Both Barkhin and Ikonnikov displayed a particular kind of historicism—the past held interest for them insofar as it coincided with the colonial other. Ikonnikov singled out the "Hunting Lodge" of the Vinni *sovkhoz* in Estonia as the antithesis to postwar functionalism, which had produced buildings that, lacking historical reference and embodying closed form, contrasted with the way in which the "Hunting Lodge" combined traditional wooden architecture with an openness of form guaranteed by the user's direct participation in its construction. Ikonnikov brought such postmodernist icons as Moore's Piazza d'Italia into dialogue with examples from the Soviet context, like the development of Baratashvili Street and Kibalchich Ascent in Tbilisi, which was undertaken by Sh. Kavlashvili from 1979 to 1981. As for Barkhin, he foregrounded the building complex surrounding Karl Marx Square in Ashgabat, Turkmenistan and Lenin Palace in Almaty, Kazakhstan, celebrating them as the signifier of a new direction in architecture.

Is it possible to understand late Soviet architecture in postcolonialist terms? My paper will examine and suggest ways to interpret the complex imbrication between postmodernism and imperialism as it pertains particularly to the tail end of Soviet history.

PS26 The Geopolitical Aesthetics of Postmodernism
Maros Krivy, University of Cambridge, UK, and Léa-Catherine Szacka, University of Manchester, UK, Session Co-Chairs

A Prison of Open-Endedness? "Radical Left" and "Right-Wing Technocrats" at the Universitas Symposium

Ingrid Halland
University of Oslo, Oslo, Norway

Abstract

In the project description of the 1972 interdisciplinary symposium the Universitas Project, Emilio Ambasz proposed that pluralistic complexities and novel challenges in global post-industrial society (such as advances in artificial intelligence and computer technology and the nascent rise of neo-liberal economies) had destabilized *certainty* as an epistemological notion, and accordingly pronounced this category dead. Notions of "planning" and "analysis," argued Ambasz, corresponded to a stable, certain, and objective reality hence these notions represented a stable structure for technocratic hierarchy. Considering the pluralistic societal complexities, Ambasz claimed these notions could no longer serve as methodological design tools. New design methodologies needed to consider design as a collaborative activity, rejecting closed systems of rigid hierarchies and welcoming open systems of flexible equilibrium.

Ambasz invited leading intellectuals to respond to his proposal of a new design methodology, and the participants responded from mainly two strands of ideological and intellectual positions: "right-wing" technocratic approaches associated with cybernetics and systems theory and "radical left" neo-Marxist and poststructuralist critiques. This paper addresses the seemingly different intellectual opposites in circulation in the Universitas symposium, and suggests that the intellectual positions were not all that different from each other. In fact, both of these seemingly different disciplinary strands claimed that notions of localized power and decentralized autonomy were necessities to tackle possible irresolvable problems to come. Further, both movements also strived to destruct binary oppositions and both opposed and even attacked scientific positivist approaches. The pragmatic equivalent to these cohesive endeavors is found in Ambasz's proposal for a new design methodology.

The Universitas symposium is a key event in early postmodern design discourse and this paper details how the event transcended both disciplinary and ideological borders and displayed a mode of thought that defined a universal ambience of this period: all-encompassing uncertainty and a strive for open-endedness.

PS26 The Geopolitical Aesthetics of Postmodernism

Maros Krivy, University of Cambridge, UK, and Léa-Catherine Szacka, University of Manchester, UK, Session Co-Chairs

The Regressive Postmodernism of Warsaw's Copied Kościuszko

Ewa Matyczyk
Boston University, Boston, USA

Abstract

In 2010 a monument to Tadeusz Kościuszko, an 18th century military hero, was unveiled in Warsaw's Iron Gate Square. Aesthetically at odds with the socialist-modern residential buildings flanking the space, the figure of the general overlooks the plaza while sculptures celebrating his virtues adorn the monument's base. Stylistically conventional and uninspired in its placement, the composition is incongruous both formally and in its derivative origins: the multinational Citi Bank funded the project with the stipulation that the design be an exact replica of Washington D.C.'s Kościuszko monument, which was unveiled in 1910.

Almost entirely rebuilt after WWII, much of Warsaw's urban fabric attests to its years under socialism but since 1989 the built-environment has also become reflective of Poland's transformation since renouncing communism in favor of democracy and capitalism. Amid these changes, historic districts and landmarks refute the postwar communist heritage and seek to reaffirm connections to the past and the removal and construction of monuments has proved to be a powerful way for the city's physical spaces to participate in nation-building, and the reclaiming and rewriting of history. Iron Gate Square's built environment exemplifies these tensions and serves as a paradoxical backdrop for the simulacrum of a national hero. My analysis of this space relies on archival research and foregrounds the square's history including that of its former commemorative marker, a late-socialist monument that stood on the site from 1985-1991.By illuminating these circumstances, I argue that the Kościuszko monument can be understood as a belated, extreme, and regressive form of postmodernism that utilizes public space to advance a nationalist and conservative reinterpretation of Polish history and values. An emblem of corporate interests, this imported copy simultaneously resurrects, revises, and obscures vital episodes of Warsaw's past.

PS26 The Geopolitical Aesthetics of Postmodernism

Maros Krivy, University of Cambridge, UK, and Léa-Catherine Szacka, University of Manchester, UK, Session Co-Chairs

Aesthetics of Indeterminacy: The Architecture of Conglomerates

Aaron Cayer
University of New Mexico, Albuquerque, USA

Abstract

A special 1970 issue of *Fortune,* titled "The Conglomerate Commotion," described a mania of large-scale American industrial organizations aggressively merging with and acquiring firms in completely unrelated industries and geographies in order to obtain what business executives referred to as "geopolitical" power. With hundreds of diverse subsidiaries and indeterminable rates of acquisitions, these conglomerates, from Union Carbide to Litton Industries to Teledyne, demanded new laboratories and office buildings that defied modernist tendencies of material standardization, reproducibility, and homogeneity. Instead, the buildings produced for many conglomerate businesses between the 1960s and 1980s were described by urban geographers and historians, including Frederic Jameson and Reinhold Martin, as the aesthetic and material epitomes of postmodernism, since they boasted highly reflective, hermetic surfaces that protruded, curved, and folded—simultaneously revealing and concealing the late capitalist logics beneath them. This paper reveals how the aesthetic and material decisions for these new buildings were not based upon abstract economic conditions of late capitalism, as was described by Jameson, but instead on the geographically and politically-motivated structures and procedures of conglomerate business. This paper focuses on the laboratories designed by architects Cesar Pelli and Anthony Lumsden during the late 1960s, while they worked at the Los Angeles-based architecture firm Daniel, Mann, Johnson & Mendenhall (DMJM), for companies such as the microelectronics conglomerate Teledyne Systems in Northridge, California. It reveals how the geopolitical motivations of conglomerate business produced and reinforced postmodern architecture, but also, at the same time, how the terms of conglomerate business began to influence the practices and discourses of architects: at DMJM, the firm was described as a "conglomeration" of firms—including architecture, real estate, and data processing firms— that broadened the firm's so-called "geopolitical markets," while beyond DMJM, others, including Charles Jencks, used the term "conglomerate" to describe postmodern forms more broadly.

PS26 The Geopolitical Aesthetics of Postmodernism

Maros Krivy, University of Cambridge, UK, and Léa-Catherine Szacka, University of Manchester, UK, Session Co-Chairs

Standardizing the Post-Modern Turn: UIA Congress 1961

Juliana Kei
Royal College of Art, London, United Kingdom

Abstract

"The manufacturer is the new patron. He stands now at the fountainhead of the building industry...He now makes the aesthetic as well as the technical and economic decisions."[1]

The above quote epitomizes many of the tendencies associated with post-Modern architecture: the withdrawal of architect's societal role, the submission to the force of the corporations, and the "unthinking" of Utopia. The statement, in fact, was made early in 1961 in the 6th Union of International Architects (UIA) Congress in London, by the curator Theo Crosby. Closely examining the Congress's exhibition and plenary sessions that were attended by influential figures including Buckminster Fuller, Henry-Russell Hitchcock, and Ernst Neufert, this paper parses out how this event for Cold-war architectural diplomacy incubated ideas would lead to the post-Modern turn of architecture in the following decade. Standardization and prefabrication were used by architects from both sides of the Iron Curtain to lament International Style architecture — the primary expression of Modern architecture since the inter-war era. Standardization was also regarded as an effective way to rectify previous stylistic blunders, in particular, the Stalinist Social Realism in the Soviet bloc. At the same time, a group of West-European neo-avant-garde artists and architects were hoping to use the Congress as a platform to articulate a less deterministic valuation of the built environment. This paper considers the geopolitical, technological, and architectural conditions on the two side of the Cold-war divide that drove architecture's break from Modernism. Through the UIA Congress, this study offers an alternative pre-history of post-Modern architecture by exploring a multitude of rhetorics about standardization: as a method of organizing production, a means to reconcile with post-war mass industries and a shield to protect architecture from political manipulation.

1.Theo Crosby, "Conclusion" *Architectural Design* 31 (Nov. 1961):509.

PS27 Crossing Borders through Chinese Architecture
Lala Zuo, United States Naval Academy, USA, and Nancy Steinhardt, University of Pennsylvania, USA, Session Co-Chairs

Corner-One-Pillar Buildings: Linking Japan to Dunhuang

Cong Tang
Chongqing University, China

Abstract

In Japan, the golden hall of Yamada-dera (Nara, 643) and a few other buildings (ruined) dated from the 7th to the 9th century feature a special plan with two square rings of pillars. Only one corner pillar is placed in the outer ring, facing the inner corner pillar diagonally, and no other pillars are placed on the level or perpendicular extension line towards the inner corner pillar. In this paper, I shall name this peculiar arrangement as the "corner-one-pillar" (COP) plan.

These ancient COP buildings built as Buddha halls in Japan are considered to have been built with Chinese building techniques. In order to search for their origins, this paper presents new visual evidence of COP buildings found in China. I have identified fifty Dunhuang murals dated from the 7th to the 11th century that depicted buildings with COP plans. Twelve of them depicted as Buddha halls. This study examines these twelve examples to help understand the characteristics of the COP structure and its architectural style.

First, all COP Buddha halls represented in these murals share a common plan that consists of an enclosed main part (the inner pillar ring) surrounded by open corridors on all sides (the outer pillar ring). This spatial configuration is distinctively different from the generic pattern often found after the 8th century in China. In the latter, all pillars were placed according to a grid plan. Second, except the special plan, these twelve Dunhuang murals dated from the Tibetan Period to the Cao Military Regime (781-1036) show some details similar to the *wayō* (和様) style in Japan, especially on the brackets. The representation of the COP buildings found in Dunhuang murals, therefore, calls for a re-examination of Chinese Buddhist architecture around the 8th century and its relation to the Japanese *wayō* style.

PS27 Crossing Borders through Chinese Architecture
Lala Zuo, United States Naval Academy, USA, and Nancy Steinhardt, University of Pennsylvania, USA, Session Co-Chairs

Provincializing China: Comprador Modernism and "Chinese" Architectural Border Crossings in the Nineteenth century

Lawrence Chua
Syracuse University, Syracuse, USA

Abstract

This paper examines the ways compradors--the "middle men" of the 18th- and 19th-century colonial economy--deployed ostensibly "Chinese" building techniques, ornament, and form in the Southeast Asian port cities in which they operated. The architecture that they produced reframed the Chinese building system not as a static symbol of national identity, but as a mutable cultural and economic apparatus that linked building expertise, materials, and management through the transregional migration of labor, new construction technologies, and industrial production. The diplomat and entrepreneur Cheong Fatt-tze 張弼士, for example, built his mansion in British colonial-Penang as a modified version of a Hakka "five phoenix building" or 五鳳樓. He integrated transregional forms by deploying ironworks from Scotland's Macfarlanes factory alongside Teochew ceramic ornamentation from the southern China coast in a building dyed with indigo that was produced in Britain's South Asian colonies. In the southern Siamese city of Songkhla, the royal governor Phraya Sundranuraksa, a descendant of Hokkien traders from Zhangzhou, built a sprawling compound in 1878 that presented itself from the exterior as a Fujianese home. On closer inspection, however, the mansion reveals both Anglo-Palladian and Thai building systems and forms. The rubber magnate Khaw Sim Bee 許心美 (Phraya Ratsadanupradit Mahitsaraphakdi to the Siamese crown), drew on regional construction methods and Chinese design principles in creating mansions in Penang and Trang. This paper draws on Thai- and Chinese-language archives as well as field research to demonstrate not only the diversity of "Chinese" architecture in Southeast Asia, but to also problematize the notion of a singular Chinese architectural "tradition." By looking at the history of China from its peripheries, it argues for a more dynamic narrative in which translocal agents actively engaged with questions of regional identity and universal meaning in diverse cultural and political contexts.

PS27 Crossing Borders through Chinese Architecture
Lala Zuo, United States Naval Academy, USA, and Nancy Steinhardt, University of Pennsylvania, USA, Session Co-Chairs

The Origin and Development of Tibeto-Chinese Gate Stupas

Aurelia Campbell
Boston College, Chestnut Hill, USA

Abstract

This paper focuses on a type of hybrid Tibeto-Chinese architecture known as a Gate Stupa. Gate Stupas consist of a single or multiple Tibetan-style stupas placed atop an arched brick city gate, an ancient form of Chinese architecture. The Gate Stupa was first introduced during the reign of Kubilai Khan (1260-1294), who constructed one at the southern entrance to his capital, Dadu. At least three other Gate Stupas were built in the Yuan dynasty (1279-1368), only one of which survives, the Cloud Platform of Juyong Pass. In the Ming and Qing dynasties (1368-1911), several more Gate Stupas were constructed in towns and cities across China, becoming important symbols of urban protection. This paper will argue that although the concept of the Gate Stupa was brought from Tibet during the Mongol period, the architectural form that took root in China can ultimately also be connected to indigenous City God Temples.

PS27 Crossing Borders through Chinese Architecture
Lala Zuo, United States Naval Academy, USA, and Nancy Steinhardt, University of Pennsylvania, USA, Session Co-Chairs

The Incomplete "Crystal Palace" in the Forbidden City: Lingzhaoxuan and its Global Sourcing in the Early Twentieth Century

Jianwei Zhang
School of Archaeology, Peking University, Beijing, China

Abstract

In the times of "crystal palace", iron frame buildings were thought to be a symbol of industrial revolution in the field of architecture, and also a symbol of colonization in the new continent. In 1909, an iron frame building, combining stone, brick, ceramic and glass, appeared in the Forbidden City of Beijing, when the Qing Empire reached its end. Inside the courtyard of Yanxi Palace, Lingzhaoxuan is built in a pond, which can be filled with water to keep aquatic plants and fish. There are one underwater level, and two upper levels. From historical texts we know that the purpose of Lingzhaoxuan was an aquarium: through the glass windows of the lowest level, people can enjoy the scenery of underwater, which is, the "Crystal Palace". If it was complete, it would be the first aquarium in China. But the construction was ceased, when the revolution came in 1911.

In terms of style, this building is very "western looking", which makes it very significant in the eve of Modern China. Based on the discoveries of the building archaeology project launched by Peking University, we recognize that its materials are from Europe. Although the architect and contractor have not been identified, the whole design is rather clear. In 2016, I went to England, Germany and Belgium to trace down the sources, and confirmed the factory of the iron components and the ceramic tiles.

China has a long tradition of constructing metal architectures. The history of metal architecture can be dated back to 9th century at latest, and was never broken in the history of China. Lingzhaoxuan was constructed under the strategy of "globe purchasing" by the Qing Court. Compared with this tradition, Lingzhaoxuan is significantly different, which is exactly a reflection of Chinese architecture in the turning point of modernization.

PS27 Crossing Borders through Chinese Architecture
Lala Zuo, United States Naval Academy, USA, and Nancy Steinhardt, University of Pennsylvania, USA, Session Co-Chairs

The 1925-edition Yingzao fashi *and Jørn Utzon: The Missing Link*

Chen-Yu Chiu[1], Meltem Gurel[2]
[1]Bilkent University, Ankara, Turkey. [2]Yaşar University, Izmir, Turkey

Abstract

During his study trip to China in 1958, with the help of Professor Liang Sicheng, Danish architect Jørn Utzon acquired two copies of the 1925-edition *Yingzao fashi*. Its illustrations of Chinese built forms, colors and patterns and related scholarship on the same subjects, such as the work of Osvald Sirén and Else Glahn, provided an important channel for Utzon's lifetime perception of Chinese building tradition. This allowed Utzon to further interpret the perceived ideas and forms in his own architectural creations, including the Sydney Opera House project. However, the exact genre of Utzon's perception of Chinese architecture in general and the *Yingzao fashi* in particular and its precise role in the architect's creations are still unknown.

This paper aims to clarify the relationship between the 1925-edition *Yingzao fashi,* its related scholarship and Utzon's architectural creation. By surveying Utzon's library and personal archives, the authors clarify Utzon's perception of Chinese architecture, especially reflected by his own publications and manifestos. Based on the found evidences, the authors further construct a series of analytical comparisons between the perceived ideas, forms and Utzon's design proposals. These comparisons serve to argue the important role of Chinese architecture in Utzon's architectural creation as the architect's inspirational sources for articulating specific concepts and forms of Chinese building tradition. These comparisons closely present the growth and changes of Utzon's understanding of Chinese architecture and its diverse impacts on his architectural creations during working life. This offers a critical perspective to access the professional work of Utzon. Besides, the intimacy between Utzon and Chinese architecture provides us a channel to examine the knowledge production, transfer and transformation of Chinese building tradition within a specific cross-border context.

PS28 Yours, Mine, Ours: Multi-use Spaces in the Middle Ages
Meg Bernstein, University of California, Los Angeles, USA, and Catherine E. Hundley,
Architectural Historian, USA, Session Co-Chairs

Building Knowledge: Educational Space in Medieval Bologna and Damascus

Ellen Kenney[1], Felicity Ratte[2]
[1]American University in Cairo, Cairo, Egypt. [2]Marlboro College, Marlboro, USA

Abstract

Educational institutions by their very nature require multi-use structures. In medieval Italy purpose-built academic buildings were rare. The multiple educational activities that took place in Bologna of necessity co-opted spaces originally built to serve other purposes. This differs distinctly from the built environment of medieval Damascus, where purpose-built educational structures were key features of the cityscape. It is now well known that medieval European educational systems were strongly influenced by both the textual and andragogical practices of the Islamic lands. The nature and extent of this influence continues to be contested, however, and curiously, little has been written about these two traditions in terms of their impact on the built environment.

Our paper takes a comparative look at how two important medieval cities on different sides of the Mediterranean accommodated the multi-functional activities of teaching and learning with a particular focus on how these practices and their varied built frames offered opportunities for interchange between elites (the building's patrons) and non-elites (itinerant students). In Damascus, the madrasa was one of the most important but by no means the only institution that supported the educational activities of the city. In Bologna, despite the importance of the university to the economic well-being of the city, teaching and learning, and the accommodation of the mostly itinerant student body took place in buildings not specifically designed for that purpose. The *Studium*'s use of the city's palaces, churches and monastic complexes shaped the experience of the built environment, especially during the university's heyday in the thirteenth century. Damascus, on the other hand, boasted alongside its many madrasas a range of other multi-purpose buildings that supported the educational activities of the city, including the Umayyad mosque, which served as both lecture hall and library as well as congregational space.

PS28 Yours, Mine, Ours: Multi-use Spaces in the Middle Ages
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Architectural Historian, USA, Session Co-Chairs

The Multi-functional Church of San Nicola in Palazzo, Venice, ca. 1205–1525

Christopher Platts
Yale University, New Haven, USA

Abstract

The Venetian church of San Nicola in Palazzo was erected inside the Doge's Palace in the thirteenth-century and destroyed in 1525. During its existence, the church served various functions and audiences. Scholars usually discuss either San Nicola's documented cycle of politically-keyed frescoes or the possibility that the doge celebrated mass here on the feast of Saint Nicholas. Sixteenth-century Venetian writers recorded that Doge Pietro Ziani (r. 1205-1229) founded San Nicola for two reasons: to commemorate the Venetian conquest of Constantinople (1204), and to fulfill the vow of Doge Enrico Dandolo (r. 1192-1205), who swore to erect a church dedicated to Nicholas. San Nicola was therefore both a votive church and commemorative monument.

But throughout its three-hundred-year history, San Nicola had many other purposes. The church's more practical functions—liturgical, political, communal, and charitable—are revealed in previously overlooked medieval documents. These include ducal oaths (*promissioni*), which indicate that doges used San Nicola for private worship. Administrative documents, in contrast, show that the space was used for political and economic meetings between Venetian magistrates and representatives of European princes. A stone plaque from San Nicola, dated 1363 and inscribed with the text of a papal bull, suggests another use of the church. The plaque's inscription, which states that Christians who give alms to the prisoners jailed nearby will be granted an indulgence, demonstrates that the medieval economy of salvation also functioned here.

Collectively these sources point to the church's divergent functions and diverse audiences, which included the doge, Venetian officials, foreign dignitaries, and, presumably, on certain feast days, Venetian citizens. By reconsidering Renaissance commentaries on this lost ducal church and integrating them with medieval documents, we can reconstruct aspects of the religious, political, and social life of San Nicola in Palazzo and its visitors.

PS28 Yours, Mine, Ours: Multi-use Spaces in the Middle Ages
Meg Bernstein, University of California, Los Angeles, USA, and Catherine E. Hundley, Architectural Historian, USA, Session Co-Chairs

Sensory Stimuli for Canons and Kings in Pamplona's Refectory

Hannah Thomson
University of California, Los Angeles, Los Angeles, USA

Abstract

Set within a broader discussion of the secular uses of religious buildings, this paper challenges the dichotomy of the sacred and the secular through an analysis of a series of figural corbels within Pamplona's fourteenth-century refectory and their role as sensory stimuli. Documented evidence reveals that Pamplona's refectory acted not only as a dining room for the religious order of Augustinian canons that resided on the property, but also as a secular banquet hall for coronation celebrations and the signing of political treaties. Pamplona's refectory is distinct from other refectories that tend to be austere and devoid of figural imagery. Moreover, the profane scenes sculpted into the corbels have often been explained as didactic lessons about morality for the religious that dined within the refectory's walls. This interpretation ignores the refectory's secular context as well as the critical role that sensory perception played in promoting religious *and* social goals.

The sculptural decoration makes up just one aspect of the sensory milieu within this multivalent space that would have included music, food, and aromatic herbs. The senses were a crucial tool in creating the necessary tangible connection between the visitor and the event in order to advance political aims, and promote social mores and faith. This paper engages with recent scholarship on sensory perception in medieval contexts, using Pamplona's refectory as an ideal case study to understand the blurred line between religious and civic use of peripheral sacred space. In addition, it offers a new interpretation of Pamplona's corbel sculpture that has often been considered marginal and not integral to its particular location.

PS28 Yours, Mine, Ours: Multi-use Spaces in the Middle Ages
Meg Bernstein, University of California, Los Angeles, USA, and Catherine E. Hundley, Architectural Historian, USA, Session Co-Chairs

The Romanesque Cloister: Sharing Space in the Center of the Monastery

Kristine Tanton
Université de Montréal, Montréal, Canada

Abstract

If eleventh- and twelfth-century theological descriptions of the cloister are to be taken at face value, the cloister served as a protected and secluded space used only by the monastery's community for reading, processions, and prayerful meditation. These descriptions have obscured the fact that people from outside the monastic community were allowed in the cloister as evidenced in other textual sources such as monastic customaries and statutes, donation charters, and chronicles. In fact, the difficulty of maintaining monastic calm within the cloister was enough of an issue that Peter the Venerable, abbot of Cluny (1122-56) addressed it explicitly in Statute 23 of his *Statuta Petri Venerabilis*. In this statute, the abbot complained of the disturbance caused by clerics from outside the community and laity in the cloister. He noted that the influx of clerics, laity, and especially the *famuli* (servants) in the cloister resulted in the cloister becoming as busy as a public street.

The textual sources enumerate the numerous functions—sacred and mundane—that took place in the cloister. But how can we expand our understanding of how the space was used by multiple audiences for multiple functions? In this paper, I will examine sculpture and epigraphy, in relation to architectural space, and ritual performance. The cloister at Saint-Pierre, Moissac—one of the few extant Romanesque cloisters in France—will be the focus of this paper because of its extensive sculpture and intact architectural frame. In addition to Moissac, I will draw from additional French Romanesque cloisters to construct a more complete understanding of the activities and how multiple participants navigated the space.

PS29 Knowledge and Power: The Politics of the Architecture Museum
Sergio M. Figueiredo, Eindhoven University of Technology, Netherlands, Session Chair

Architecture, Knowledge, and Their Cultural Project

Mirko Zardini
Canadian Centre for Architecture, Montreal, Canada

Abstract

Since their emergence in the 1970s and 1980s, a new generation of architectural institutions—the Deutsches Architekturmuseum (DAM) in Frankfurt, the Canadian Centre for architecture (CCA) in Montreal, the Nederlands Arbitrage Instituut (NAi) in Rotterdam, and the Getty Research Institute in Los Angeles—renewed larger interest in the discipline of architecture, confirmed and reinforced by the creation of the International Confederation of Architectural Museums (ICAM) in 1979. The original multifaceted model some of them presented, especially the CCA and NAi, was different from national architecture museums, architecture departments inside larger museums, or repositories for specific architecture archives. Instead, they insisted on an international exchange of ideas, a greater agency for institutions inside architectural discourse, and a commitment to expose the architectural archive to research.

These new institutions were created in a particular postmodern context characterized by: an interest in reaffirming an autonomous idea of architecture, the crucial role of architectural history in defining architectural discourse, and the emergence of architectural theory as a specialized discipline in American and British universities. In the last forty years, new institutions have been created, broadening the ICAM network (i.e., M+ in Hong Kong in 2008), older institutions have been reorganized (i.e., Cité de l'architecture in Paris in 2007), and existing ones have transformed their mandate to reflect a changing social, political, and economic context and engage with contemporary society—for example, by providing digital access to Collection material and facilitating new forms of conversation across a greater diversity of institutions, groups, and individuals. Through interviews with key actors, and with particular focus on the institutions created in the 1970s and 1980s, this paper will investigate and offer insights into the way concerns emerging from our societies, changes in architectural thinking, and different publics and audiences, have shaped the contemporary institutional landscape.

PS29 Knowledge and Power: The Politics of the Architecture Museum
Sergio M. Figueiredo, Eindhoven University of Technology, Netherlands, Session Chair

Provocation: Superstudio in the Israel Museum, 1982

Alexandra Brown
Monash University, Melbourne, Australia

Abstract

Housed within the Isadore and Sarah Palevsky Design Pavilion, the Department of Design and Architecture at The Israel Museum in Jerusalem was established in 1973. Across the 1970s, the department produced a series of exhibitions that supported the institution's commitment to educating the broader public on matters of design, beginning with the inaugural exhibition, *Introduction to Design*.

This paper takes as its focus a moment when The Design and Architecture Department challenged its visitors to confront immediate religious, social and political issues through the opening of *Metaphors and Allegories: Superstudio, Firenze* in 1982. Initially conceived as an exhibition to communicate the Florentine group's "special method of working and thinking" through existing work, *Metaphors and Allegories* ultimately took up a much more direct conversation with the city of Jerusalem through their design for Western Wall Plaza, completed for the exhibition in collaboration with David Palterer.

In the aftermath of the 1967 war, Jewish access to the Western Wall was made possible for the first time since 1948 and clearing around the site began, which included the demolition of the Moroccan Quarter. Subsequently, a number of high-profile architects submitted a series of plans for the re-development of the area, including Louis Kahn, Isamu Noguchi and Moshe Safdi. In contrast to these earlier design solutions, we posit that the Superstudio scheme is most fruitfully understood less as a coherent or buildable architectural solution, and more as a provocation that sought to reflect and engage with a series of ongoing tensions within Israeli society. Drawing on archival material and interviews, this paper argues that the controversial content developed and displayed as part of *Metaphors and Allegories* exposed a series of important points of intersection between the newly-formed Design and Architecture Department of the Israel Museum, and its complex and emotive political context.

PS29 Knowledge and Power: The Politics of the Architecture Museum
Sergio M. Figueiredo, Eindhoven University of Technology, Netherlands, Session Chair

Exposing Autonomous Architecture and Flemish Political Autonomy

Maarten Liefooghe
Ghent University, Ghent, Belgium

Abstract

Over the past five decades, Belgium was transformed into a federal state, after persistent demands for more cultural and political autonomy for Flanders, the country's Dutch-speaking part. This process also impacted the institutionalization of architectural culture, and the discourse on architecture in the culturally and politically divided country. Especially from 1992 onwards, the Flemish government took various initiatives to stimulate architecture. In 2001, for example, a Flemish Architecture Institute (VAi) was established, with a name that echoed the then successful Netherlands Architecture Institute (NAi). However, the Vai was much smaller in size, housed in the deSingel multidisciplinary arts centre in Antwerp, where architecture had already been programmed as an autonomous artistic discipline among other arts in previous years.

This paper maps the intersection of institutionalized architectural culture and identity politics in Flanders through the exhibitions Arquitectura de Flandes (Dubois, Barcelona, 1997) and Homeward: Contemporary Architecture from Flanders (Borret et al., six European cities and Venice Biennale, 1999-2000). They were each produced by an institutional forerunner of the VAi, and commissioned by the Flemish government to represent the region abroad. Regionalist politics lurk in the institutional 'paratexts' of the two exhibitions, but the documented architectural production and the curatorial discourse ignored or even confronted regionalist recuperation.

The first show presented a dozen architects, each with a few exemplary realisations, and architectural publications as proof of an architectural culture in Flanders. The catalogue rejects attempts to formulate a shared 'Flemish' architectural identity, while the cultural diplomatic context of this exhibition just highlights investments in cultural and political regionalism: a Flemish-Catalan cultural exchange agreement. Homeward, on the other hand, traverses Flanders as a fragmented North-West European territory, full of occasions for ever-changing contextual architecture. In doing so, it turns against an earlier view on autonomous architecture, and against some distinctly Flemish condition.

PS29 Knowledge and Power: The Politics of the Architecture Museum
Sergio M. Figueiredo, Eindhoven University of Technology, Netherlands, Session Chair

The Power of Exhibits

Thordis Arrhenius[1], Christina Pech[2]
[1]Royal Institute of Technology, Sweden [2]Swedish Center for Architecture and Design, Sweden

Abstract

Tony Bennett's pioneering text "The Exhibitionary Complex" from 1988 argued that the public museum is an institution that exercises techniques of power and regulation through the means of display. Bennett's acknowledgement of the interrelatedness between architectural space, display and techniques of power emphasized the museum institution's political role in society.

This understanding of the museum's political power is specifically intriguing in regards to the architecture museum and is in need of exploration. The architectural museum is a latecomer to the institutions of collection and display. A captivating circumstance is that their blooming in the late 1970s and 1980s was soon followed by the first signs of decay that threw a considerable number of the young institutions into predominantly disciplinary crises already a few years into the 2000s. This 'rise and fall' of the architectural museum is a critical point of departure to discuss the political power of the architectural exhibition in the twenty-first century. How can this sequence of events be related to the neo-liberal turn and the new digitalisation of architecture production? And how, in turn, does the saturation of image production and 'posting' in architectural cultures relate to the public museum?

Intrigued by Boris Groys' argument of the fluidity of art (*In the Flow,* 2016), we aim to speculate on how the agency of the architectural museum institution, in shaping and defining the discipline of architecture, no longer operates primarily through the collection and the display of architecture. Rather, we will argue, through an increasingly hectic staging of curatorial events within and beyond the walls of the museum. Departing from that expanded and unstable notion of the museum, this paper will discuss if the workings of the exhibition as regulatory power suggested by Bennett needs to be rethought and updated for the digital era.

PS29 Knowledge and Power: The Politics of the Architecture Museum
Sergio M. Figueiredo, Eindhoven University of Technology, Netherlands, Session Chair

Divergent Geographies: MoMA's Postwar Cultural Politics

Patricio del Real
Harvard Unversity, Cambridge, USA

Abstract

In early days of the second postwar, Latin America emerged from the will to know the region embodied in distinct projects and diverse institutional sites across the United States. As such, it was part of the activity of knowledge galvanized by U.S. political and economic concerns that harnessed a vast array of formal and informal cultural technologies. Alongside many private and public institutions, the Museum of Modern Art participated in endeavors to get to know Latin America that blurred the boundaries between culture and politics, public government and private governance, economic profit and cultural prestige. But unlike any other institution in the United States and the world, MoMA enlisted modern architecture to imagine this region. Having the only Department of Architecture of any museum in the United States, and one of the few in the world, MoMA was uniquely positioned to create and foster narratives in which architecture helped envision the future postwar. In this presentation, I examine the practices of imagining Latin America through architecture exhibitions and focus on 1943 as a moment of inflection at which MoMA's links to Washington, D.C., through Nelson Rockefeller's Office of Inter-American Affairs were dismantled. The museum's 'discovery' of Brazilian modernism and the much-celebrated exhibition *Brazil Builds* deviated from the global postwar imaginary being crafted in Washington at the time. I expose the confrontations between MoMA and the U.S. Department of State as Rockefeller returned to New York to salvage his Inter-American vision of the world; explore tensions between private and governmental cultural management, and analyze the role architecture played, as MoMA acted as self-appointed cultural ambassador of the United States.

PS30 Architecture and Copyright
Amanda Lawrence, Northeastern University, USA, Session Chair

Precedent of Evidence of Precedent: The Rotterdam Kunsthal and the Gap between Architecture and Law

Ana Miljacki
MIT, Boston, USA

Abstract

On November 1, 1992 Rotterdam's Kunsthal officially opened its doors. Though diminutive in size when measured against OMA's contemporary oeuvre, Kunsthal was a major commission for the firm at the time. Reading it, Kenneth Frampton suggested in a 1993 issue of *Domus* that one could "find" many Le Corbusier projects in the building, as well as the minimalism of Donald Judd, and Rem Koolhaas's own thesis project. A few years later Cynthia Davidson focused on the potential relevance of Le Corbusier's Mundaneum for the Kunsthal. For Jeffrey Kipnis the building summoned ghosts of Mies's National Gallery

In 1996 Gareth Pearce, an unemployed former employee of OMA, and a student at the AA in the 1980s, took OMA to court for an alleged direct copying of his thesis drawings for the production of Kunsthal. The case closed in 2001, with the judge on the case, honorable Judge Jacob dismissing the allegations swiftly. This encounter with British copyright law compelled the office to produce a slew of material for the trial, material that we can now retrospectively retroactively analyze as documentation of Kunsthal's architectural references. This material's status as evidence in the court of law in no way clarifies the processes by which Kunsthal was in fact influenced by the knowledge of its architectural precedents, but this material shows that Kunsthal's tower, slab and ramps were by no means singular ideas in the history of architecture, and their possible proximity to the claimant's tower, slab and ramps, no greater than to myriad other options represented by far more important architects. On the other hand, since even the British copyright law functions through the authority of the precedent, the rules established by the Gareth Pearce vs OMA could have a long-lasting consequence on legislating architectural originality.

PS30 Architecture and Copyright
Amanda Lawrence, Northeastern University, USA, Session Chair

Beware of Greeks Bearing Gifts: An Antecedent to Google Images

Fred Esenwein
Mississippi State University, Starkville, USA

Abstract

The quantity and immediate accessibility of architectural imagery on the Internet can inspire as well as be a liability for architects and architecture students. Designers who appropriate imagery for their work can have litigious consequences because of the notion of originality formulated by the Romantics. Interestingly, the advocacy for artistic originality follows the proliferation of architectural imagery of Greek antiquity that architects were expected to imitate during the eighteenth century. The purpose of this paper is to compare the burden of ancient Greek architecture appearing in mass-print to the circumstances architects face today with Internet images and observe the increasing anxiety of designers confronted with authority when commissioned for originality.

This paper concentrates on two works produced by Philadelphia architect John Haviland (1792–1852): his book, *The Builder's Assistant* (1818) and the portico design for the current St. George Greek Orthodox Cathedral (1823). Historians credit Haviland for publishing the first builder's guide in the United States with drawings of authentic Greek temples, but they have not noted that Haviland's *Builder's Assistant* is a plagiarized copy of Peter Nicholson's *Principles of Architecture* (1794-98). Historians also accept Haviland's claim that his church portico is a copy of the Temple of Bacchus at Teos. However, the design of the portico is not a duplication of any particular Greek temple but Haviland's selection of the most beautiful pieces of architecture from books, like Zeuxis choosing his models for Helen, and adheres to the classical understanding of imitation and invention. The two examples by Haviland reveal the tension between authoring scholarship and artistic originality based on mass-printed architectural imagery and books; a tension present in contemporary architectural practice and copyright law. The incidents demonstrate that access to images is not singular to our time, but anxiety over ownership is increasingly so.

PS30 Architecture and Copyright
Amanda Lawrence, Northeastern University, USA, Session Chair

The Rise of Photography: Renegotiating Architectural Authorship

Sarah Borree
University of Edinburgh, Edinburgh College of Arts, Edinburgh, United Kingdom

Abstract

Scholarship on architectural photography has increasingly highlighted the necessity to acknowledge the authorship and agency of photographs in respect to the development and history of modern architecture. Through advancements in printing technology, photography became a true mass medium at the beginning of the 20th century. This technological innovation was accompanied simultaneously by the medium's development into an autonomous artistic process. This rise of photography, Walter Benjamin claimed, fundamentally changed the character of the "great works" of art, including architecture. According to Benjamin, these great works could no longer be regarded as "the creation of individuals" as they had turned into "collective entities." [1]

Drawing on Benjamin, my paper develops in a first step the proposition that the question of architectural copyright is intrinsically linked up with matters of photographic copyright. In a second step, the paper introduces the two dominant copyright concepts for architectural photography today, one granting the photographer the right to control the use of their work, while the other identifies the architect as entitled to this position. Through an analysis of disputes between the publisher and author of four books on contemporary German architecture published within the popular *Blaue Bücher* series between 1925 and 1932 with several architects whose work they featured, these two concepts are being traced back to the beginning of the 20th century. The analysis of the arguments brought forward within these discussions show on the one hand that the rise of photography necessitated a renegotiation of what architectural authorship entailed. On the other, it reveals that the notion of architects as sovereign producers of architectural meaning could only be maintained by disregarding the independent agency of photographs and the collective nature of architecture as a discipline.

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[1] Benjamin, Walter. *On Photography: Walter Benjamin*, Esther Leslie (ed. and trans.), London: Reaktion Books, 2015, 88.

PS30 Architecture and Copyright
Amanda Lawrence, Northeastern University, USA, Session Chair

Defining (so as to defend) Architecture's Public Domain

Sarah Hirschman
UC Berkeley, Berkeley, USA

Abstract

The 1990 advent of architectural copyright in the United States changed the stakes of sharing in the discipline and created a new commodity to be bought and sold. The case of *Design Basics, LLC v. Lexington Homes,* decided on appeal June 6, 2017 in Wisconsin, illustrates how embedded architecture has become in the copyright industrial complex. Design Basics started out selling standard house plans to builders but was bought in 2009 as an investment opportunity because of the "potential copyright infringement cases" that could be brought with Design Basics' existing trove of designs.[1] The company's owners testified "that proceeds from the litigation have become a principal revenue stream for Design Basics."[2]

According to Jason Mazzone, Professor of Law at the University of Illinois at Urbana-Champaign, "Copyfraud is the most egregious form of overreaching because it involves a claim of intellectual property rights where none exist."[3] Not only are there no penalties for bringing a fraudulent claim of copyright infringement, the difficulty of determining where a solid claim of architectural copyright lies provides enough insecurity to produce a valuable incentive for those who do. This paper will examine the rise of trolling and consider the definition of a public domain for architecture as a possible solution.

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[1] No. 16-3817 Design Basics, LLC v. Lexington Homes Inc. Appeal from the United States District Court for the Eastern District of Wisconsin. Argued April 5, 2017, Decided June 6, 2017. Decision Page 2.

[2] No. 16-3817 Design Basics, LLC v. Lexington Homes Inc. Appeal from the United States District Court for the Eastern District of Wisconsin. Argued April 5, 2017, Decided June 6, 2017. Decision Page 2.

[3] Jason Mazzone, *Copyfraud and Other Abuses of Intellectual Property Law*. (Stanford, CA: Stanford Law Books, 2011), 168.

PS30 Architecture and Copyright
Amanda Lawrence, Northeastern University, USA, Session Chair

Iconic Building Designs as Three-Dimensional Marks

Ezgi Oğuz
Middle East Technical University, Ankara, Turkey

Abstract

According to the U.S. Copyright Law an original design of a building created in any tangible medium of expression, including a constructed building or architectural plans, models, or drawings, is eligible for copyright protection. Apart from copyright protection, three-dimensional configuration of a building can be subject to trademark protection and is registrable as a service mark in the U.S. if it is used in such a way that it is or could be perceived as a mark. Although it represents a growing area in trademark law and has significant economic and cultural implications, three-dimensional trademark protection for building designs is a relatively less explored area in the literature. This paper investigates intellectual property biographies of buildings whose configurations are registered as three-dimensional trademarks; the paper is based on an extensive literature review and a global search of IP databases, which reveals 22 cases, and discusses the following seven cases of iconic buildings protected as three-dimensional trademarks: The **Taj Mahal Palace Hotel** in Mumbai with its unique blend of European and Islamic-style architecture, the **Chrysler Building** in New York City with its readily recognizable terraced crown, the **Empire State Building** in New York City with its distinguishing Art Deco style, the **Transamerica Pyramid** in San Francisco with its unique shape, the **Sydney Opera House** with its organically shaped roofs, the **Rock and Roll Hall of Fame and Museum** in Cleveland with its juxtaposed geometric forms and surface qualities, and the **Glass Cube** entrance of Apple's Fifth Avenue store in New York City. Based on a detailed analysis of intellectual property biographies of these cases in conjunction with their design biographies, the paper develops key considerations for identifying and diversifying IP protection strategies for building designs.

Keywords: Three-dimensional trademarks, copyright, architectural icons, iconic buildings.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Interior Design: mediating financial, social and cultural capital in Israel's private domain [1948-1967]

Shanee Shiloh
Technion – Israel Institute of Technology, Haifa, Israel

Abstract

Over the years, many studies have focused on modern Israeli architecture as a spatial tool of the socialist hegemony that existed throughout the early decades of the state (1948-1968). This paper focuses on the interior designs of Israeli middle class private houses commissioned to the leading architects of the period. By doing so, asserts that the identification overlooked the newly created middle class dwelling

The study investigates these houses as architectural laboratories of social change, sites for negotiating issues pertaining to social class and cultural identity. The private houses and their interior design, that form the core of this study, shed light on the ways in which architectural knowledge participated in the socialization of middle class values into *Sabra* culture. This is a reciprocal process—the agency of architects prompted and shaped this transition, while simultaneously being shaped through its course. By understanding the multiple layers of this process, we can gain insight into the way architects of the period used their agency to participated in a social change.

The paper allows for a deeper understanding of the social and cultural changes that took place in Israeli society during this period. Due to the rapid development of Israel and the accelerating process of change, we can distinguish architecture as part of political, economic and social transition. This analysis challenges the ideological emphasis on functionality in housing research, that rarely considers how the house appears visually and aesthetically, and how its interior design reflect a cultural transition, from a centralized welfare state to one aligned with capitalist values.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Fostering Indoor-Outdoor Connections in Cold Climate Schools

Melanie Watchman
Université Laval, Quebec City, Canada

Abstract

Designing school settings that connect the indoor and outdoor environment could be advantageous for the well-being of children and teachers. In children's environments, sunlight availability, indoor temperatures and natural ventilation that draw on the natural environment have been reported among factors that can improve educational success. However, little is known about these potential benefits in cold climates or during the winter season. Prolonged periods of precipitation, restricted sunshine and low temperatures characterise winters in the province of Quebec, Canada; these represent non-ideal conditions for fostering a connection with the outdoor environment. In order to guide future constructions and renovations, a better understanding of the relationship between the indoor school environment and its outdoor environment is needed. This paper discusses the challenges and opportunities for a indoor-outdoor connection faced today by schools built in Quebec during the 20th century. Focusing on primary schools, an analysis of architectural drawings helps to understand the historical transformations of school buildings. Building and classroom types are defined to capture key differences in daylight availability, thermal conditions and the potential for natural ventilation. The proposed classification encourages design solutions that optimise indoor-outdoor relations within existing buildings. It also provides architects with a deeper understanding of the opportunities to seize in cold climate schools in order to enhance student and teacher well-being.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Rubble Home: Invisible Afterlife of German Hochbunker (1945-1961)

Julia Tischer
McGill University, Montréal, Canada

Abstract

Hochbunkers were designed and implemented by the Nazis, with the ambitious and unrealistic plan to protect the entire German civil population from air raids during World War 2. However, soon after Occupation this building typology became the undesirable vestige of collective war trauma, a shameful testimony of the horrors of Germany's recent National Socialist past. Institutions, politicians and citizens tried with great efforts to make these spaces invisible via demolition, amnesia and ultimately stigmatization. In a cityscape where bunkers often proved the only standing structures left, their past was temporarily forgiven in order to shelter refugees, known as "bunker families."

Minister Charles Joy reporting on CARE relief efforts in Germany, documented the situation of thousands of refugees who had fled as the exodus of Germans from the East took place during the post war years. Joy was particularly shocked by the deplorable situation of women and children, sheltered in above-ground bunkers. Aside from living in dark and humid bunker rooms, refugees had to endure the stigma of the buildings themselves, which were said still to be haunted by their evil past and purportedly transmitted equally wicked diseases. Refugees that inhabited bunkers were said to be attacked by illnesses such as bunker fever, which was said to provoke tantrums and rage, and Bunkerkoller, ostensibly causing weight loss and anaemia.

This paper focuses on the afterlife of above-ground bunker architecture as marginalized landscapes in post-war Germany from the perspective of its users, defined by the symbolism of the architecture they inhabited. It tells the story of Hochbunkers as ordinary spaces in the struggle to shape public memory.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Jeanneret/Le Corbusier's Experience of Italian Medieval Art and Architecture in 1907

J. Kirk Irwin
University of Edinburgh, Edinburgh, United Kingdom

Abstract

This paper examines Charles-Edouard Jeanneret's encounter with medieval art and architecture in his early years and what bearing this had on Modernist experimentation with new modes of spatial representation in the early twentieth-century. Jeanneret, known as Le Corbusier after about 1920, was known to have studied pre-Renaissance Italian frescoes along with medieval architecture during his first excursion to Italy in 1907.[1],[2]His visual reading of medieval art and architecture occurred within a cultural context that included new opportunities afforded by industrialization and individualized travel by automobile, but was later framed within the trauma of the First World War. This led to a significant reordering of critical frameworks in art and architecture.

One of the critical frameworks that Jeanneret/Le Corbusier reordered was John Ruskin's. It is known that Jeanneret had a French translation of Ruskin's *Mornings in Florence* with him during his 1907 excursion to Italy and that Ruskin along with Owen Jones figured prominently in his early academic training.[3]Observation of Nature exists at the center of Ruskin's essays and for Ruskin medieval art and architecture most ideally aligns with Nature. Jeanneret's experience of medieval art and architecture, mediated through Ruskin, therefore includes observation of pre-Renaissance proportion, medieval metrology, anthropomorphic measure, and spatial composition based in non-linear perspective methods. Each of these characteristics is evident in Jeanneret's 1907 sketches and watercolors and each of these emerge at various times throughout Jeanneret's career as artist and architect Le Corbusier.

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[1]H. Allen Brooks, *Le Corbusier: The Formative Years*(Chicago: University of Chicago Press, 1997)

[2]Giuliano Gresleri, Grazia Gobbi and Paolo Sica. *Le Corbusier, Il Viaggio in Tuscana 1907 (*Venice: Cataloghi Marsilio, 1987)

[3]Paul Venable Turner, *The Education of Le Corbusier* (New York: Garland Publishing, 1977)

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Coordinating Diversity: Architecture and Identity in Columbus, Indiana

Robert Gordon-Fogelson
University of Southern California, Los Angeles, USA

Abstract

This talk examines the impact of corporate image making on the direction of mid-twentieth-century architectural practice. I consider in particular a body of work by the architect Harry Weese, whose early career benefited from a series of linked commissions in the town of Columbus, Indiana. Well known now as an unlikely center of Modernist architecture, Columbus carried out its ambitious civic building program under the auspices of the Cummins Foundation, a charitable nonprofit established by J. Irwin Miller, president of the locally-headquartered Cummins Engine Company. Weese's early work for the Cummins Company involved the development of a comprehensive corporate identity program in the 1950s, including an unfinished manual for the coordination of architecture, uniforms, trucks, packaging, etc. I argue that his subsequent work for the Foundation was predicated on this integrative approach to design, contributing to the consolidation of civic, rather than corporate, identity.

Weese's work in Columbus raises important questions about the role of architecture within the larger scheme of integrated design, a particular mid-century approach to designing all aspects of an organization. How did mid-century designers position architecture in relation to other modes of design practice? What strategies did they use to integrate materially diverse forms of design? And how do we as scholars make sense of the resulting complex visual arrays? In this talk, I aim to show how the corporation and its image-making strategies provided a model for designers seeking to organize the modern built environment. I test a methodology based on Weese's own approach to corporate identity, analyzing his Cummins branding manual in conjunction with select civic building plans to discover how color, text, and form, applied at a variety of scales, could link together and serve as a means of visually coordinating diversity.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Preservation and the American Architecture Profession before 1926

Anna Nau
The University of Texas at Austin, Austin, USA

Abstract

At the AIA's annual convention in 1890, Richard M. Upjohn asserted: "if there is anyone whose province it is to take charge of the preservation of architectural buildings, especially of the national buildings, it is the American Institute of Architects." His concern went beyond the growing Colonial Revival interest in early American buildings as inspiration for contemporary design. Existing historiography defines the emergence of architectural preservation in the late-nineteenth century United States as an amateur, grass roots movement. Unlike their European counterparts, American architects have largely been understood as peripheral figures prior to the restoration of Colonial Williamsburg, beginning in 1926. Yet the rise of preservation occurred alongside the modern professionalization of architectural practice. This paper re-examines the early history of preservation in the U.S. by analyzing the work and writings of prominent architects like Charles F. McKim and Frank Miles Day. Between the 1890s and 1920s, they led notable preservation and restoration projects, and were part of a transatlantic intellectual network of architects concerned with safeguarding historic buildings. The Boston Society of Architects spearheaded the mid-1890s restoration of the Bulfinch Statehouse. McKim, Mead & White restored and expanded the White House for President Roosevelt in 1903. Frank Miles Day led the Philadelphia AIA in the restoration of Congress Hall (1912-13) and Independence Hall (1922). An analysis of these projects reveals the American architecture profession played a more significant role in the promotion and practice of preservation by the 1920s than has been previously acknowledged. Preservation of important historic buildings became one method of asserting professional knowledge. McKim and others saw themselves as best equipped to identify and protect the country's unique and significant architecture. They helped define and assert American architectural identity, while also attempting to place the country's architectural heritage on the same stage as that of Europe.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Plantations in Colonial Brazil: Disciplinary Spatial Organization

Doriane Meyer
University of Kansas, Lawrence, USA

Abstract

For more than three centuries slaves were the basis of the Brazilian economy and a symbol of Brazilian colonial society. Because of them, the agricultural commerce of products such as sugar and coffee was a success. However, how the productivity of hundreds of slaves was obtained and controlled by a small number of overseers in these plantations remains unknown.

Sugarcane plantations, called *engenhos* in Brazil, were huge architectural complexes. The current historiography, including, for instance, Esterzilda Azevedo's *Arquitetura do Açúcar* and Fernando Pedrão's *Novos Rumos, Novos Personagens* analyze, respectively, the typology of the buildings of the *engenhos* and their cultural contribution to the region. In contrast, this paper focuses on these plantations as a system of production, hypothesizing that their buildings were designed and arrayed in a way to control the behavior of their inhabitants to maximize productivity. By highlighting the ways in which the creation of oppressive organizational spaces led to economic profit in the Brazilian colonial plantations, this paper addresses an understudied aspect of Brazilian colonial architecture.

The study uses Foucault's concepts of panopticism and discipline to analyze and interpret the historical maps and archival documents of a plantation in the Bahian Recôncavo. It argues that the spatial organization of the plantations played a major role in the slaves' oppression. In here, the productivity of the slaves was obtained not by applying forces on individuals, but through near, continuous, and regular intimidation. As analysis of the spatial organization and the daily functioning of the *engenhos*, help explain how these plantations as a spatial technology managed to control and discipline the slaves, and to guarantee the permanence of the masters' desired power relations, one in which the questioning of—and the challenges to— their ruling would be minimized.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Oil, Architecture, and Urban Modernity in the Middle East

Leila Saboori
University of Wisconsin Milwaukee, Milwaukee, USA

Abstract

The large scale consumption of oil as a source of energy had profound consequences for urban development and globalization in the twentieth century. Oil, as the most precious natural resource, was the target of imperial powers and played a central role in the modern history of the Middle East. The socio-economic effects and politics of the Middle East oil have been critically addressed in many academic disciplines such as history, economics, geography, and political science. Less considered, however, has been the spatial expression of the complicated relationship between oil and colonialism or imperialism in architecture and urbanism. Furthermore, the comparative research on Middle Eastern oil architecture and urbanism has been visibly absent.

Adopting a multidisciplinary approach, my dissertation focuses on comparative histories of oil, architecture, and urban modernity in the Persian Gulf region. Located at the intersection of oil and space, this research highlights the role of oil as the key agent in transformations of the 20th-century landscapes. Using several major oil cities as case studies along with a combination of archival, digital, oral history, and GIS research methods, it examines the establishment and development of the oil industry during the first half of the twentieth century, the concomitant growth of oil company employment, and the impact of the British-owned oil company in reforming the traditional urban morphologies of the region. More specifically, this paper evaluates the grafting of Western urban planning models and architectural styles onto local models of development. Debates over space, politics and everyday life collided with the modernization of these oil cities. As commodities were extracted from below the ground, the landscape above ground reflected the spatial and social segregation of endemic to colonization.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Imagining Emperor Qianlong: His Architectural Activities in the Forbidden City

Jingni Zhang
Tianjin University, Tianjin, China

Abstract

Qianlong dynasty is an extremely prosperous one in Chinese history, Emperor Qianlong was a poet, a scholar and an artist who had a great passion for architecture construction. In his 63 years of ruling, massive constructions had been accomplished in the Forbidden City, by studying which we can acquire a better understanding at the history of this royal palace and Emperor Qianlong's philosophy of architecture construction activities. This paper focuses on how the inner thoughts of Emperor Qianlong determined the design of the architecture and how the constructions connected to the social background. To achieve this goal, four cases are chosen, Palace of Establishing Happiness(Jianfu Palace), Belvedere of Raining Flowers(Yuhua Belvedere), Belvedere of Literary Profundity(Wenyuan Belvedere) and Palace of Tranquil Longevity(Ningshou Palace). They represent the architecture works at the young, middle and old age of Emperor Qianlong. By studies of these cases, different aspects of the architectural philosophy of this great emperor and the way he used architectural constructions to promote his policies can be clearly seen. In this course, documents and drawings are major sources, and thanks to good preservation and restoration, field investigation is another necessary approach. Through these cases, we can see a young, talented emperor with strong ambitions to govern his country turns into a mature, wise one who use architecture constructions to reinforce his religion and culture policies and unify the nation. In his 60's, Emperor Qianlong built Palace of Tranquil Longevity to enjoy his old age, in which we can see an emperor satisfied with his achievements, a scholar enchanted in traditional culture, an ordinary person requiring occasional recreations and an old man longing for longevity. In this sense, Architecture constructions are no longer objects, they are silent storyteller who walks us through the lifetime of a great emperor.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

The Spatial Power and Social Politics of Park and Architecture Planning and Governance in the Former Colonies in China

Fei Chen
School of Architecture, CUHK, Hong Kong Sar., China

Abstract

From the mid-19th century to the mid-20th century, the UK colonized several port cities in China and carried out business activities. Different urban environment and lease form would have different ways of urban governance. As a public space for daily leisure and entertainment in the city, the park was also a tool for the colonial government to rule and "discipline" local residents, and also an important urban public space to show the governance imagination of the colonial government.

The spatial landscape of the park is not only dynamic social life scenery, but also the result of continuous adaptation to urban spatial management changes, and not completed at a time. The planning of the parks and architectures is not simply a direct copy of western styles, but a process of incorporating the spatial meaning into local urban system. The space governance of the parks and architectures is also the repeated collision of the governance means, national identities and modernity among different parties, as well as the social conflict and collusion of colonial government and local civil society. Through comprehensive analysis of relevant planning and design drawings, statistical data, oral history, historical newspapers and reports, this paper reflected the social politics at that time by concluding and comparing the dynamic space planning and governance of the typical parks in several former colonies in China from north to south, including Tiensin, Shanghai and Guang Dong area (including Hong Kong), and responded to the following questions: how did the modernity, imagination, publicity and identity of the parks dynamically change? How did the space generate under interactive conflict and collusion of colonial power and local civil society? Finally, this paper discussed the internal relation and difference of the changes in different colonial forms of three cities starting from the parks.

PS31 Graduate Student Lightning Talks

Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Bahay Kubo*: The Native Filipino Home as a Site of Health*

Kimberly Gultia
McGill University, Montreal, Canada

Abstract

To design a healthy home, architects today usually comply with building codes as they subscribe to an idea of health as something physical—something that depends on scientific knowledge. However, to the natives of the Philippines during the Spanish colonial period, this concept of health would probably have been too limited.   It appears that to native Filipinos, health was not only found in the realm of the seen physical, but also in the unseen spiritual, and their house design was not only governed by physical health concerns, but also by spiritual health matters.

This paper examines health and domestic architecture in the Philippines during the late Spanish colonial period, from 1851 to 1900. I argue that the design of the native house, the *bahay kubo*, involved material health considerations, such as climate and hygiene, as well as spiritual health issues, such as protection from higher beings.

This research relies on a historical approach wherein visual and textual evidence are presented to articulate the ways in which perceptions of health and well-being influenced the design of the *bahay kubo*. Textual evidence includes first-hand accounts and travelogues while visual evidence comes from photos and drawings.

The design of the *bahay kubo* in the late Spanish period appears to involve both material and spiritual health considerations. The native dwelling was designed for obvious physical reasons: to keep away from the heat and dampness of the ground; to have a supply of herbal medicines; to be near the water for the convenience of bathing; and to keep away mosquitos. The *bahay kubo* also featured a less obvious spiritual reason in keeping its inhabitants healthy: the altar—the house's amulet protecting itself and the native lowland Filipinos from all forms of disease and sickness.

PS31 Graduate Student Lightning Talks

Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

'Malign' Houses, 'Benign' Museums: Microhistories of Negotiating the Armenian Heritage in Modern Turkey

Aslihan Gunhan
Cornell University, Ithaca, USA

Abstract

The architectural heritage of the Armenian architects and commissioners has acquired a different meaning, either through preservation, transformation, redefinition, or destruction, in various periods of the late nineteenth century Ottoman Empire and early twentieth century modern Turkey. An official document from Prime Ministry Ottoman Archives brings an Armenian architect's scramble for commissioning to light. According to the document, a library in Istanbul required repairing, and a Turkish professional was commissioned after his offer. However, he did not sign the contract, and an Armenian architect named Andon Kalfa demanded the job, paying a deposit to get the commission. He even offered to waive the first instalment. The precarious Armenian architect, Andon Kalfa of the late nineteenth and early twentieth century, is also known for his construction of Azaryan Mansion in Buyukdere Istanbul, which is renamed as Sadberk Hanim Museum after its transformation into a museum in 1980.

This talk investigates the Azaryan Mansion as an object of microhistory. Given the lack of archival materials, and the tense history of non-Muslim minorities, especially that of the Armenian community in the late nineteenth and early twentieth century, the talk aims to offer microhistory as a methodology for a study of architectural negotiation of Turkish Modernity with its Armenian heritage. The restoration and the transformation of the Azaryan Mansion into Sadberk Hanim Museum were held by Sedad Hakki Eldem, one of the prominent architects of Turkey. His restoration drawings of the mansion, together with the oral histories of Armenian and Turkish citizens of Buyukdere, photographs, correspondences and maps will help not only to narrate the transformation of the house, but also to reveal the evidence of an anomalous modernization, asking questions about cosmopolitanism, minority identity and labour, nationalism and search for vernacular architecture in Turkey.

PS31 Graduate Student Lightning Talks
Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

Avant-Garde and Highly Decorative: The Role of Interior Decorators in Creating a Modern American Design Aesthetic

Lauren Drapala
Bard Graduate Center, New York, USA

Abstract

As Gilded Age Americans were crafting new visual languages to illustrate their newfound wealth and power, a growing class of artisans arose to meet the challenge. This self-described group of "interior decorators" developed highly unique and decorative interiors for their clients that reflected their desire to align with and distinguish themselves from their European aristocractic counterparts. At the same time that robber barons physically moved entire rooms and architectural elements from English manors, French castles and Italian villas, they also contracted contemporary American artists to create highly fantastical interiors. These spaces may or may not have imagined real landscapes or themes, and were intended to visually transport the viewer into a unique environment or scene wholly different from their actual geographic setting.

While these interiors were predominantly constructed for private residences, many of the artists that created them belonged to modern, avant garde artistic movements. These artists worked in a broad range of media, and exhibited extensively at newly created exhibition venues, like the Whitney Studio Club and the Wanamaker's Art Gallery in New York, NY.

The fantastical imaginings of these early modern decorative artists would eventually inspire more public architectural fantasties, as translated into amusement park design, world's fairs pavilions and the eventual creation of Disney World. This paper will discuss some of the interiors of NY-based decorative artists Robert Winthrop Chanler, Howard Gardiner Cushing, Louis Bouche and reference the work of later Chicago decorative artist Edgar Miller.

PS31 Graduate Student Lightning Talks

Vyta Baselice, George Washington University, USA, and Chelsea Wait, University of Wisconsin-Milwaukee, USA, Session Co-Chairs

The Historiography of Medieval Central Asian Architecture: Russian, Western, and Central Asian Views

Dilrabo Tosheva
The University of Queensland, Brisbane, Australia

Abstract

Russian Imperial orientalists started the historiography of medieval Central Asian architecture (10-14th cc CE) in the 1900s as a part of their colonization policy and later the study of architecture of the area became an independent field of historical inquiry. At the initial stage of the subject, scholarly concentration primarily were concerned about placing Central Asia's architecture somewhere in the stylistic panorama of the architecture of the central Islamic lands. Scholarly opinions varied based on different geo-political priorities. Starting from Mikhail Masson and Vasiliy Shishkin, a majority of Soviet scholars related the style of monumental Central Asian architecture to a local Sogdian style, in contrast to a few pro-Iranian orientalists who ascribed the buildings to the Arian culture. At the same time, scholars such as Alexandr Bernshtam and Boris Zasipkin connected it to the symbiotic influence of nomadic Turkic and Sogdian styles. Western scholars, influenced by the early Soviet narratives and being distantly located, classified Central Asian architecture under the category of Persian branch of Islamic architecture. Buddhist, Hellenist, Christian (Byzantine) and Islamic influences were also considered by scholars, including local scholars from Central Asia, to describe the style of Central Asian building traditions.

This paper proposes the term Sogdiancentrism to describe the Russian orientalist way of codification the material culture of Central Asia, and Persiancentrism in relation to Western academic works. While my research acknowledges the role of Persian, or more local Sogdian influence on the Central Asian architecture, it emphasizes the role of peripheral architecture in contrast to canonical centres. Highlighting the problems and eminences of common epistemological way of both Western and Russian narratives, this article contributes to the theoretical framework by suggesting the alternative ways of writing architectural narratives.

PS32 Open Session
Jeffrey Tilman, University of Cincinnati, USA, Session Chair

Gulliver Park (1986–89): A Merry Vision for Spain's Democracy

Manuel Lopez Segura
Harvard University, Graduate School of Design, Cambridge, MA, USA

Abstract

Most accounts of 1980s Spanish architecture mention in passing the increase in public works triggered by the country's restoration of democracy. However, they fail to cast light on the architectonic codification of the modernizing policies that newly set-up administrations launched. This paper will focus on the Valencian Community, where the autonomous social democratic government pushed to reconstruct civic space and a hitherto repressed regional culture. The *Gulliver Fun Park*, an exhilarating playground commissioned in 1986, epitomized that dual program.

The *Gulliver* gathered architects, comics artists, and *faller* craftsmen in a goliardic Gesamtkunstwerk. *Falles* are the region's prime festivities, during which hundreds of cardboard monuments are raised and burnt down. They yielded to reactionary folklore under Franco. Devised as if it were a lasting *falla*, the 70-meter-long laying Gulliver, with its cartoonish looks, had to induce the celebrations' aesthetic aggiornamento, while its permanency solidified the fraternal appropriation of public space that the ephemeral *falles* secure only briefly once a year.

Moreover, many since the 1970s had been calling for a defense of Valencian idiosyncrasies as embodied in youthful amusements. The social democrats intended to counter both Franco's cultivation of a monolithic Spanish identity and the worldwide commodification of entertainment. The *Gulliver* substantiated these ambitions; for instance, some areas functioned like didactic spaces where traditional games could pass from generation to generation. Crucially, it elaborated on Jonathan Swift's classic tale, still untouched by Disneyfication.

Finally, contemporary Italian contributions to urban education dazzled Valencian practitioners. For years, Francesco Tonucci (b.1941) had been advocating a pedagogy of public space: children should learn to share the city primarily through play. His ultimate purpose was to introduce them to an understanding of the social sphere in a key of tolerance. The *Gulliver* endeavored to render growing up civically minded synonymous with having fun.

PS32 Open Session
Jeffrey Tilman, University of Cincinnati, USA, Session Chair

The Development of Jesuit Architecture in Early Modern Japan

Bebio Vieira Amaro
Tianjin University, Tianjin, China

Abstract

As the first Western missionaries to enter Japan in 1549, the Jesuits faced many difficulties in spreading Christianism, and one crucial issue was how to build Christian churches in a faraway land, where the general population, and especially its carpenters, had difficulties in understanding Western concepts of sacred space and construction methods.

While often pushed by circumstances beyond their control, the missionaries tried out different forms of spatial appropriation and conversion of Japanese temples, shrines and private homes, but in favorable times they also had the chance to build impressive churches from the ground up, even if in reality such buildings had little in common with their European counterparts. This strong discrepancy was generally obscured or played down in letters and other reports sent to the Jesuits' companions in the West, and to make matters worse, no architectural plans whatsoever have survived from that period.

To overcome these constraints, an extensive survey was conducted through a large amount of Jesuit historical documents and Japanese sources such as early modern paintings and archaeological excavation reports, resulting in the collection of hundreds of textual fragments concerning the architectural features of 88 churches (out of a total of approx. 300-400 churches), which span the entire time period of Jesuit architecture in Japan (1550-1620).

This presentation will showcase the general results of this survey, from which four main phases of Jesuit architecture can be distinguished, as the Jesuits sought to gradually introduce Western architectural elements without alienating or discomforting the Japanese. Another point that will be discussed is how the collected textual data puts into question most of the visual depictions of churches found in Japanese folding screens of that period.

PS32 Open Session
Jeffrey Tilman, University of Cincinnati, USA, Session Chair

Building Christian Democratic Rome: The Società Generale Immobiliare *(SGI)*

Davide Spina
ETH Zurich, gta Institute, Zurich, Switzerland

Abstract

Urban histories of the 20th century generally focus on public housing and urban infrastructure programmes, while they rarely look into the agency of private actors in the building industry. This is striking, for the quantitatively most significant urban expansions during this period—those of the post-war years—were private-led. This conference paper aims to provide a corrective to this bias, by examining the contribution of private developers to the growth of post-war Rome. In particular, the paper zeroes in the activities of the largest of these developers, the Vatican-owned *Società Generale Immobiliare* (SGI), which, from 1945 to 1968, exercised an influence on Roman architecture and planning comparable to that of an early modern patron. Via an analysis of the legal framework regulating the expansion of the city, the class politics of the construction industry, and role of signature and in-house architects in the agenda of the company, the paper will afford an alternative account of this pivotal moment in the history of the Italian capital, and highlight the ongoing relevance of this multi-faceted phenomenon—not only in regards to the current organisation and image of the city, but also as a paradigm of private-led urban expansion more in general. In so doing, the talk will address new questions on the production of urban space during the welfare state era and on the architectural articulation of the Christian Democratic value system.

PS32 Open Session
Jeffrey Tilman, University of Cincinnati, USA, Session Chair

The Technology of Rustic Architecture in the West, 1904–1913

Edward Ford
Architect, Charlottesville, USA

Abstract

From the year of its opening in 1904 Robert Reamer's Old Faithful Inn at Yellowstone has been for many the paradigm of what National Park Architecture ought to bebuilt of indigenous materials used in their natural state, constructed by local craftsmen using local traditions. Samuel Bartlett's Glacier Park Lodge (1913), was seen in the same light. These buildings are, in this view, products of the forest, built with axe, saw and hammer. It is a perception that at best, is only a fragment of the truth. In 1913 there was no National Park Service. The Northern Pacific and the Great Northern railroads created these buildings. They provided the capital, the material and the technology. Hidden behind the rustic surface is the reality. Constructional analysis demonstrates that the actual construction of these two lodges was a hybrid of local and national materials and industrial and handcrafted methods. As much as they were rustic they made equal use of non-native materials, imported skilled craftsmen and used sophisticated technologies that came from a thousand miles away. They are as much the product of the sawmill as the axe, as much the product of the power crane as the hammer, as much the product of standard 2x4s as the logs from the site, and as much the product of timber from Oregon as timber from the forest nearby. The issues of this duality go beyond Modernist concepts of "Honesty." Contemporary historians such as Richard White have transformed our understanding of late nineteenth century transcontinental railroads, showing that they were destructive and largely unnecessary, exposing the gap between historical myth and reality. The product of those railroads, National Park Rustic architecture and its myths, have yet to be examined in the same light.

PS32 Open Session
Jeffrey Tilman, University of Cincinnati, USA, Session Chair

The Garden in the Machine: The TVA Landscape

Avigail Sachs
University of Tennessee, Knoxville, USA

Abstract

In 1941 the Museum of Modern Art in New York mounted an exhibit of the powerhouses and visitor centers designed and built by the Tennessee Valley Authority (TVA). These structures were part of the TVA's larger mission to transform the Tennessee River into a veritable machine – a series of carefully controlled dams and lakes – to provide commercial navigation and produce electricity. Writing in *The New Yorker,* Lewis Mumford praised the exhibit, but lamented that it could not show the buildings in context; in their "natural setting of hill and woodland and quarry and boat basin and river," he explained, they are "even more breathtaking." The "natural setting" Mumford described is actually a designed landscape in which the stark modernism of the dams and powerhouses is juxtaposed with a carefully maintained pastoral landscape, complete with rolling hills and rustic cabins. The TVA even restoreddynamited hillsides so as to achieve this effect. The architects and landscape architects working for the Authority also choreographed the visitors' experience, offering them the opportunity to view the inner workings of the "river machine" while enjoying outdoor recreation and relaxation. They thus created an ensemble that is a literal "machine in a garden" and at the same time a series of "gardens" within the larger "machine." As such, the TVA landscape is symbolic of the early 20th c. American ambition to reconcile technical power with the pastoral ideal. Drawing on archival material and on contemporary photographs, this paper will examine the historical and theoretical context of this project and illustrate its implementation in specific TVA designs, including the Pickwick Landing, Hiwassee and Fontana dams.
(Lewis Mumford, "The Architecture of Power," The New Yorker, June 07, 1941: 58)

PS33 Remembering Vincent Scully
Humberto Rodríguez-Camilloni, Virginia Tech, USA, Session Chair

Vincent Scully: Toward the Inception of a New Humanism after WWII

Raul Martinez Martinez
Universitat Politècnica de Catalunya, Barcelona, Spain

Abstract

In 1914, the year that the Great War began, the English scholar Geoffrey Scott published *The Architecture of Humanism: A Study in the History of Taste*. This foundational text contributed to a new understanding of architecture in terms of space and the introduction of an architectural approach based on the psychology of *Einfühlung*. These two novel concepts—space and empathy—originated within the German speaking erudite criticism and followed an autonomous path through the Anglo-American tradition, facilitated into the realm of architecture by Scott and his mentor, Bernard Berenson.

After the 1940s, Scott's ideas experienced a revival in tandem with the emerging humanist aims of the post-war period. Within this framework, Vincent Scully, convinced by Scott's theories, established a continuity between the ancient architecture of humanism and the modern age. In 1957, in "Modern Architecture: Toward a Redefinition of Style," Scully devised an evolution of modern architecture as a continuous and overlapping development of three phases: fragmentation, continuity, and a 'new humanism.' In this chronological analysis, Scully applied Scott's humanist values to the modern constructions of the new pioneers; Le Corbusier's latest buildings, which were conceived as unified sculptural bodies in relation to the environment around them, represented this mid-twentieth-century humanistic phase. Scully's analyses of spaces and solids, felt empathetically, are not an oddity and can be perceived in several of his texts, beginning with his dissertation in 1949.

This presentation aims to contribute to the understanding of the methodological approaches followed by Scully by revealing the influence of Scott's spatial and empathetic postulates. The longevity of Scott's impact on the foundation of Scully's architectural principles will be traced through a chronological evaluation of his texts. Scully, within this new humanist architectural framework, continued Scott's ideals by defending a new image of the human presence in the world.

PS33 Remembering Vincent Scully
Humberto Rodríguez-Camilloni, Virginia Tech, USA, Session Chair

An Architect's Personal Tribute to Vincent Scully

John Tittmann
Albert Righter & Tittman Architects, Boston, USA

Abstract

This paper will focus on how VS's teachings have affected this particular architect and influenced his practice. This story is not unique, and could be told by many practicing architects. This talk will be illustrated with photographs.

John Tittmann was in the Class of 1981 Yale College, and the 1986 Class of the Yale School of Architecture. While in Architecture School, between the fall of 1983 and through the spring of 1986, JT was a Teaching Assistant for VS's lecture classes, Introduction to Art History and American Architecture and Urbanism. For six consecutive academic semesters, John attended two of VS's lectures per week, and led a discussion group for undergraduates, including reading and grading.

Among VS's teachings that still affect this architect:
- Architecture is a noble profession
- Architects debate matters of meaning, shape,and form in a civil manner
- Architects shape space and create place for human activity at all scales, both public and private.
- The built world is plastic, malleable, and not inevitable. Cities are the result of a collective choice.
- It's as if Churchill was Scully's student when Churchill said, "we shape our buildings and thereafter they shape us."

What did VS say that changed me?
- Looking and seeing:
- He taught us to look and to trust our eyes,
- He gave us 'permission' to believe in what we see, and he taught us to describe it.
- He taught us to see as artists, to see weight and movement in the things people made: buildings, sculpture, and paintings.
- Buildings express meaning:
- He showed us how buildings can express vitality, can appear to be alive, that some are creatures with legs and faces.
- He showed us that buildings can convey humor, solemnity, or great sadness.
- Architects are the artists that shape buildings that matter!

PS33 Remembering Vincent Scully
Humberto Rodríguez-Camilloni, Virginia Tech, USA, Session Chair

The Impact of Literary and Art Historical Formalism Upon Vincent Scully

Kathleen James-Chakraborty
University College Dublin, Dublin, Ireland

Abstract

Vincent Scully studied and worked in the History of Art department at Yale University alongside many students of Henri Focillon but to fully appreciate his impact as a teacher and a scholar, one must also address his background in the English department. Scully majored in English as an undergraduate and originally enrolled in its doctoral program.

Scully's commitment to an emotive formalism, which was what made his lectures so compelling, what ensured that some of the drama of his forceful prose survived on the printed page, owed an enormous amount to his study of English literature. From Shakespeare and Milton through Joyce and Thomas, Scully admired –and in his lectures frequently quoted -- writers whose cadences could swell with feeling. Moreover, in his formative years as a student and a young academic Scully kept abreast of new trends in literary criticism. The Yale English department was transformed during the 1940s by the disruptive and controversial presence of the New Critics, while a somewhat later addition to its ranks, Harold Bloom, became a close friend and, although considerably younger, a strong influence, to use Bloom's own language, which Scully readily embraced. At a time when art history's engagement with literature was more often a product of Erwin Panofsky's commitment to iconography, Scully instead insisted on the importance of formalism, assigning Heinrich Wölfflin's *Principles of Art History* to the hundreds of students in his introductory survey course. While his receptiveness to this strand of German art history was far from unusual at the time, the way in which he returned it to its roots in empathy theory undoubtedly owed more than a little to his early exposure to the New Critics, even as he often reacted strongly against many of their de-emphasis, for instance, of the biography of the writer.

PS33 Remembering Vincent Scully
Humberto Rodríguez-Camilloni, Virginia Tech, USA, Session Chair

Influence and Other Perennial Themes

Eeva-Liisa Pelkonen
Yale University, New Haven CT, USA

Abstract

The paper will place Vincent Scully's intellectual formation within a wider conversation about modern architecture's relationship to time and history, which dominated the first two decades of the Yale Architecture Journal *Perspecta*. The other frequent participants included art historians Henry-Russell Hitchcock, George Kubler, Sibyl Moholy-Nagy, and philosopher Paul Weiss, among others. Their shared underlying concern was modern architecture's virulent dissemination, which was resulting in environments dominated economic imperative and the perceived lack of concern for deeper human needs and aesthetic qualities. History came to rescue in search of timeless values and perennial themes that would help overcome such shortsighted lack.

Scully's contribution was to emphasize architecture's symbolic function, which saw all great architecture as an outcome of perennial formal tropes and quasi-existential themes. This reading emerges in the 1957 article "Modern Architecture: Towards the Redefinition of Style" and develops into a theory of artistic influence in his 1974 book *Shingle Style Today: Or the Historian's Revenge*.

The paper will demonstrate how Scully himself was also a product of intellectual influence, as he tries to model how artistic forms and ideas travel through time and space, a problem he inherited originally from Focillon via Kubler and shares with Sibyl Moholy-Nagy, who tackles the topic in the poignantly entitled article "The Future of the Past" (1961). The paper will observe Scully's departure from their insistence of transcultural and trans-historical transfer to one that focuses on exclusively on western canon building – a model he adopts from Harold Bloom.

This paper is built on the "Coda" of my current book project "Untimely Moderns: An Inquiry into Polychromic Architecture." I hope to extend my extant research by digging further into the archives during my forthcoming leave.

PS34 Transatlantic Encounters: Africa and the Americas
Daniela Sandler, University of Minnesota, USA, Session Chair

Alternative Genealogies: The Exchange Mozambique-Brazil-Portugal

Elisa Dainese
Dalhousie University, School of Architecture, Halifax, Canada

Abstract

Mozambican, Portuguese and (later) Brazilian architectural culture did not simply meet in the process of creolization that followed the Portuguese arrival in the South-East African region, around 1498. In the African works of Portuguese architects, such as Amancio "Pancho" Guedes, the vernacular guided the discussion on new forms and alternative models, while European legacy and Brazilian knowledge informed more cosmopolitan perspectives.

This paper explores the post-World war II mobility of people and ideas among Mozambique, Brazil and Portugal. Focusing on the work of Amancio Guedes and other Portuguese architects in Mozambique the essay investigates their position of outsider émigré at the periphery of the movement and it examines their role of designers-interpreters among transcontinental cultures and traditions. Rejecting the reduction of postwar history to a philosophy of "primitivism" the paper analyzes how architects acted as a cultural bridge between continents and traditions emphasizing knowledge migration and hybridization of perspectives. The essay also examines the myth of Lusotropicalism as described by Gilberto Freyre and the geopolitical concept of pluricontinentalism as applied to Portuguese architecture overseas. Questioning the colonial/vernacular bipolarity of modern architecture in Mozambique, the paper illuminates previously unknown relations between architects, local artists and builders in the region. Results offer a new genealogy of history and thoughts, which disclose the fundamental role played by the transatlantic exchange in the historical and conceptual refashioning of postwar architecture in the region.

PS34 Transatlantic Encounters: Africa and the Americas
Daniela Sandler, University of Minnesota, USA, Session Chair

"Dear Master": Letters, Architecture and Slavery in the Americas and West Africa

Adedoyin Teriba
Pratt Institute, Brooklyn, USA

Abstract

Letters between former slaves of African descent, slave masters and traders of slaves chronicle the emergence of an architecture of the African Diaspora in Liberia, Dahomey and colonial Nigeria in the nineteenth century. The settlers landed in the three territories from the United States, Brazil and Cuba between the late 1700s and 1900. In most cases, the immigrants sought a new environment to rebuild their lives after the trauma of slavery, the American Revolutionary War, its Civil War, Reconstruction and abolition movements in Brazil.

Ironically, the arrivals from the African Diaspora appropriated architectural traditions from their former abodes: ecclesiastical and residential architecture of earlier centuries in Salvador and Rio de Janeiro as well as southern architecture from Virginia, Georgia and the Carolinas. The correspondence between slavers in Dahomey, such as Luiz Xavier de Jesus and Bahian master masons (for instance, Antonio Arves)as well as freed Americo-Liberians with their former American masters in Virgina supplement the houses, funerary architecture and mosques that remain to this day in West Africa. Furthermore, the dispatches illuminate how the institution of slavery, and the training of construction labor comingled with the African Diaspora's intent to create modern African societies in Colonial West Africa.

This paper will explore how those letters indicate that the Diaspora's modern architecture, which symbolized their quest to create free and "enlightened" societies in West Africa was bolstered by echoes of master-slave relationships, in other words, a spectre of slavery. Put differently, this presentation will analyze how the principal actors that created the new built environment in West Africa relied on certain lingering dynamics of the institution of slavery, while creating structures that asserted their freedom.

PS34 Transatlantic Encounters: Africa and the Americas
Daniela Sandler, University of Minnesota, USA, Session Chair

Black Markets: Entangled Informal Architectures in Cape Town, Nairobi, and Minneapolis

Huda Tayob
Graduate School of Architecture, University of Johannesburg, South Africa

Abstract

Post-Apartheid South Africa is host to a large number of refugees and asylum seekers. In Cape Town, this growing population has led to a burgeoning of pan-African markets and Somali malls: mixed-use shop arcades characterised by a multiplicity of small shops along with various services including educational, religious, social and communication spaces. While these markets are seemingly local, small-scale, and characterised by informality, through ethnographic research it emerged that they are part of a wider network of markets elsewhere. This paper will focus on three market buildings, one in Cape Town, a second in Nairobi, Kenya, and a third in Minneapolis, USA, all of which have been established since the 1980s onwards, to argue that these spaces could be understood as a transatlantic spatial typology of *Black Markets*. I draw on AbdouMaliq Simone's reference to black urbanisms, which he argues has the potential to draw out of the periphery the lives and spaces of displaced African populations, to argue for a recognition of the productive spatial entanglement of these sites. Understanding Somali Malls as transatlantic *Black markets*, both draws out local specificities of racialized urbanisms and locates these spaces within a broader landscape of forced migration and informal global trade. These buildings all host the circulation of particular spatial stories, spatial practices, people and goods, yet, their marginalisation has meant that their transnational character is largely overlooked. Through a close reading of their spatiality, mechanisms of accessing space, and the relationship between the market and respective cities, the paper reveals a spatial intimacy between these sites as spaces of support, possibility and displacement in contested realms. This paper is based on ethnographic, newspaper and legal archival research. The research offers a theoretical contribution to studies of informal architectures and to literature on the spaces of migrants and refugees.

PS34 Transatlantic Encounters: Africa and the Americas
Daniela Sandler, University of Minnesota, USA, Session Chair

Constructs of Hispano-Arabism and the Politics of "Mudejar" under Fascism

Maria Gonzalez Pendas
Columbia University, New York, USA

Abstract

In his 1934 book *Defensa de la Hispanidad* political theorist Ramiro de Maeztu y Whitney called to awaken the global project of the Spanish Empire, one that "far from it being ruins and dust, is an edifice half way up," and readily pointed to revive its most "glorious" times, namely, the colonization of Islamic Al-Andalus by Christian kingdoms in the medieval period, so-called Reconquista, and the colonial campaign that followed in Northern Africa and across the Americas. Maeztu thus mobilized a quintessential myth of the Spanish Right—Hispanidad—to claim the cultural, historical, and racial hegemony of Spain over former and current colonies in South America and North Africa on the basis of a presumed mission of Catholic evangelization. His proposal proved particularly appealing to many within the victorious dictatorship of Francisco Franco in 1939, a regime intent in construing a historical continuum between a bygone Catholic empire and a fascist messianic future. Architects, as I will here argue, were particularly invested in thinking through the spaces and the images of Hispanidad, looking to remap and re-imagine the nation as the historically privileged hinge and ideological link between North Africa and Latin America. More effective for this purpose, and the focus of this paper, was a renewed interest in the architecture of Al-Andalus, the "Mudejar," and the territorial redefinition of Northern Africa, specially of Morocco and as Franco was dealing with a decolonizing campaign at the time. Beginning with historical and theoretical studies on the architecture of Al-Andalus between 1944 and 1952, and concluding with the Franquista pavilions for the 1964 New York Fair, this paper chronicles how the "Mudejar"—a style coined in the mid-nineteenth century with unambiguous Hispanist ambitions—was revisited under Franquismo as a predicament to the regime's imperial imagination.

PS34 Transatlantic Encounters: Africa and the Americas
Daniela Sandler, University of Minnesota, USA, Session Chair

Moorish Tiles in Tunisia and Latin America: A Transatlantic Encounter

Fernando Luis Martinez Nespral
Universidad de Buenos Aires, Buenos Aires, Argentina

Abstract

During the first decades of XVIth century, after Christian conquest of Granada, last Islamic Kingdom of Spain, Spanish Muslims were forced to convert to Christianity. Less than a century after that, since 1609, these "new Christians", named Moorish, were finally expelled from Spain.

Many of these Moorish went to Islamic territories around the Mediterranean as Turkey and Morocco, but Tunisia was the most important region where they had established. Tens of thousands of them arrived there, generating a huge impact with visible consequences even nowadays in many fields of Tunisian culture.

Also, a lot of Moorish people went to American Spanish Colonies where their "Old Christian" origin and "purity of blood" was less controlled.

So, we can find Moorish people expelled from Spain, living in Africa and Latin America at the same time.

These Moorish were descendents of the Spanish Muslims named "Mudejares", who were specialists in construction arts during Middle Age and even in the first Renaissance.

The use of tiles is a remarkable characteristic of Mudejar Architecture and its typical patterns were in the origin geometrical and floral models from Hispanic Arabic art.

Then in the XVIth century, their Moorish descendants, just converted into Christianity, went on with the same technique adapting the original patterns to the Christian tastes that had been influenced from the Italian Renaissance.

The expelled Moorish carried to their exile these singular artistic shapes, a result of the confluence between Islamic and Western Renaissance art.

Their experience continued in the places where they finally established and so, this kind of art is present in buildings located in Africa and Latin America, constructing an unsuspected transatlantic encounter that we propose to develop in this paper.

PS35 State of Emergency: Architecture, Urbanism, and World War One

Sophie E. Hochhaeusl, University of Pennsylvania, USA, and Erin Sassin, Middlebury College, USA, Session Chairs

School Patients and Servants of War, Toronto, 1900–1918

Youki Cropas
McGill University, Montreal, Canada

Abstract

Schooling and public health were key tenets of Canadian nation-building leading up to World War I and the focus on these issues had longstanding consequences on Canadian educational landscapes. This paper examines how medical concerns were integrated in schooling in Toronto at the turn of the century and how medical and war-time activities overlapped in school environments.

The research focuses on initiatives taken to protect children's welfare such as the work of Canadian women's charitable organisation the Imperial Order Daughters of the Empire and the open-air school movement. Open-air schools for children ill with tuberculosis - an idea imported from Germany - first emerged in North America in Providence, Rhode Island but the model quickly spread across North America. Initially, they surfaced in existing buildings or as make-shift structures alongside clinics, on rooftops, or in parks. Using Toronto's Orde Street Open-Air School as a case study, the research investigates how in addition to their public functions, schools and hospitals operated in liaison to subjugate and control users of space. In standard schools for example, the control of children's health included routine medical and dental examinations, physical training, and strict, disciplined daily regimens - varying according to gender - shaping children's behavior, movement, and school environments.

The interdisciplinary study relies on school board, hospital, and city archives in Central Canada and uses formal architectural analysis of institutions, building typologies and space together with human geography to reveal new facets of schooling during the war and their larger implications for education and democracy.

PS35 State of Emergency: Architecture, Urbanism, and World War One

Sophie E. Hochhaeusl, University of Pennsylvania, USA, and Erin Sassin, Middlebury College, USA, Session Chairs

Masterly Confusion: Ported Protection in the American Interwar

Justin Fowler
Princeton University, Princeton, USA

Abstract

In an account of his time as a WWI camoufleur, architect Ralph Walker recalled how his encounter with "the remains of a dried up old moat" while billeted at the Château d'Alincourt near Verdun evolved into a carpet design for a model interior exhibited at the Met that would go on to be replicated in hotel rooms across the country since it masked and absorbed shocks and could not be spoiled by "wanton cocktail stains or cigarette burns." As with the operations of artillery and personnel camouflage where makeshift flat-tops of fabric and foliage provided spaces of relief within a brutal theater of reciprocal violence, in the "masterly confusion" of the moat's matted foliage confounding any attempt to match leaf to plant, Walker identified a model for a form of design that provided security in its woven equivocation and offered portability through its scalability and potential ubiquity—effects he would explore further in his use of incised relief on skyscraper facades and textile-like treatments of interior environments.

Drawing from similar experiences, fellow camoufleur Aymar Embury II worked through the logic of protective concealment in his projects for Robert Moses. Practicing in a "modernistic" or "stripped classical" mode often derided as middlebrow or less than fully modern, Embury, like Walker, sought forms of equivocation that could both migrate across surfaces and mutate into surfaces. Here, Embury's relentless use of fluting as a motif to be deployed on the margins of a municipal building or scaled up to form the face of a monumental bridge footing reads both as a strained attempt at adapting prewar pieties as well as an experiment in readymade portability recalling the standardized methods of wartime camouflage. This paper traces such tectonic practices as they were quietly woven into the domestic and infrastructural fabric of interwar America.

PS35 State of Emergency: Architecture, Urbanism, and World War One

Sophie E. Hochhaeusl, University of Pennsylvania, USA, and Erin Sassin, Middlebury College, USA, Session Chairs

Mărăști Battlefield in Romania: Post-War Reconstruction

Florentina Murea-Matache, Camelia-Raluca Bărbulescu
National Institute of Heritage, Bucharest, Romania

Abstract

The Battle of Mărăști was a crucial moment in the conduct of military operations on the Romanian front during the First World War, representing the symbol of the Romanian victory, with consequences not yet fully understood.

The case of the Battle and the Historical Field of Mărăști is remarkable, not only for the importance of the action itself in the course of the war, but also for the urban and architectural values, preserved over the entire site until today. Because almost the entire village of Mărăști was destroyed in the 1917 campaign, after the end of the war, in order to overcome the disastrous effects of the attacks, the officers and soldiers directly involved in the battle, led by their generals, decided to contribute to the reconstruction of the village. For this purpose and with the permanent help of Queen Mary of Romania, they founded the "Mărăști Society". With funds from contributions of each soldier, grants from ministries, donations from banking, financial and industrial institutions and from organization of conferences, celebrations, lotteries, the "Mărăști Society" designed a general plan aiming both the restoration of the destroyed buildings and the modernization of the village by introducing new facilities. Thus, between the years 1919-1938, were constructed all the private and public buildings of the village, the entire site remaining until today of great historical and cultural value.

By analyzing the urban and architectural transformations of the Mărăști Historical Field both during World War One and through the following decades, the paper will discuss how such a tragedy can be transformed, by the very ones that lived it, into a symbol of unity, solidarity and democracy, those values that contributed to defining the universal identity.

PS35 State of Emergency: Architecture, Urbanism, and World War One

Sophie E. Hochhaeusl, University of Pennsylvania, USA, and Erin Sassin, Middlebury College, USA, Session Chairs

"Housewives and Architects"—Rationalizing Architecture after WWI

Anna-Maria Meister
Princeton University, Princeton, USA

Abstract

In 1926, women's rights activist Marie-Elisabeth Lüders (1878-1966) gave a speech at the annual meeting of the German Institute for Norms (DIN) directly after architect Walter Gropius' (1883-1969) address on "norming and housing shortage." Claiming the improvement of household regimes as essential to conquer the pressing post-WWI housing shortage and impending economic catastrophe, Lüders saw the mission at hand to be one of an "urgent collaboration" between "producers, traders, housewives and architects, one just like the DIN strives toward." Her task list named the standardization of pots and pans alongside that of architectural elements such as doors, windows and stairs, rendering the improvement of the household (hence, of female labor) a decidedly architectural challenge—even necessity.

This paper aims to extend the techno-scientific histories of the DIN, reframing "architectural elements" from the viewpoint of the household. The DIN Institute, founded in 1917 to further the production and exchangeability of military equipment, had soon expanded its norm-efforts toward architecture. In the aftermath of the "first mass global war of the industrial age" (Leah Dickerman, 2005), the DIN started by regulating the very architectural elements Lüders mentioned. Moving beyond the *built* environment, household items such as marmelade jars or cookware were standardized next. Rather than two different spheres, household and architecture became homologous sites of a desperate design endeavor to fend off economic desaster. Asking what constituted the built environment for this paper's actors—from walls or door handles to streamlining of women's domestic labor in kitchens—I aim to investigate the intersections that offered sites for "housewives and architects" to collaborate with the DIN engineers.

PS36 Agora to WaterFire: Landscape Histories of the Public Realm
Thaisa Way, University of Washington, USA, Session Chair

Casablanca's Modern Public Spaces: Embracing Grandeur?

Diana Wylie
Boston University, Boston, USA

Abstract

At the heart of Morocco's economic powerhouse lie three plazas – Place Ahmed el Bidaoui, Place des Nations Unies, and Place Mohammed V – whose use has changed radically and revealingly over the course of the twentieth century. The first welcomed early commercial travelers to modest hotels in this most modern of Morocco's medinas. The second, lying just outside the medina's walls, served and serves as a buffer zone between old and new forms of commerce. The third grew from a French military campground into a planned space advertising the official values of this North African monarchy; from 1912 the French began constructing administrative buildings there in exquisite neo-Moroccan as well as classical style, marking it with a fountain and an equestrian statue of a French governor. The place looked like, and was, the official epicenter of Moroccan modernity. After independence in 1956 the statue was moved behind a discreet fence, and the fountain became a gathering place where families, often of humble origins, paid to be photographed. Recently these visitors protested against the fountain being moved, albeit nearby, to make way for a grand and gargantuan modern theatre. They lost. Now a new, grander fountain across the street attracts the same visitors, but the protesters nevertheless scored an important political point: their views as urban citizens had to be taken into account. This essay tells the story of how the design of these three particular public places has shaped and been shaped by both the official and popular activities that take place there. Together the three case studies demonstrate deep popular and official pride in Casablanca's modernity and capacity for modern grandeur, but they also raise questions: who exactly has been embracing modern grandeur, of what kind, and why?

PS36 Agora to WaterFire: Landscape Histories of the Public Realm
Thaisa Way, University of Washington, USA, Session Chair

Theaters of Race in Downtown Pedestrian Malls

Nicholas Serrano
Louisiana State University, Baton Rouge, USA

Abstract

The mall as a public promenade is a quintessentially American urban space. The most famous example at the National Mall is where Americans gather to inaugurate their presidents, march to protest public policies, and build monuments to commemorate their past. Malls both predate Washington, D.C., and were replicated in communities across the nation, often assuming the symbolic stage for American public identity.

In the 20[th]century, pedestrian malls served as a framework for reconfiguring community marketplaces in post-war consumer culture. At a 1963 conference on the "Theater and Main Street," landscape architect Lewis Clarke used malls as a metaphor for the contemporary theater of public life. His firm was in the midst of developing plans for two landscaped malls that were increasingly common in American cities: one for a suburban shopping center, and the other for a downtown pedestrian street. This paper will extend Clarke's metaphor to argue that landscaped pedestrian malls were a stage where spatial signifiers of belonging and difference constructed racial identity in the post-war public realm.

Recent scholarship has considered the importance of pedestrianization to modern retail architecture and urban design, but there is little attention to the homogenization of these environments through the suburban garden aesthetic prominent at this time. Focusing on projects in North Carolina, this paper will connect the rise of pedestrian malls with the fall of Jim Crow to argue that the garden aesthetic naturalized white citizens as the proper consuming public, contrasting with black subjectivity in the 1950s. While designers envisioned landscaped malls as theatrical settings for post-war suburban social life, downtown pedestrian malls regulated the presence of black bodies in semi-public space, resulting in the *de facto* re-segregation of Main Street as a theater of racial difference.

PS36 Agora to WaterFire: Landscape Histories of the Public Realm
Thaisa Way, University of Washington, USA, Session Chair

The Spaces of Otherness: Contestations of Sacrality and Cultural Boundaries in the Formations of Spaces along the Ghats of Benaras

Sanjit Roy
University of Maine, Augusta, USA

Abstract

The public realm, when perceived beyond its spatial existence, presents a constitutive role of culture in the mind of its users by incorporating the community's shared artifacts accumulated over generations. In this spatial accumulation, the understanding of the cultural emerges at the significatory boundaries of cultures, where meanings and values are (mis)read or signs are appropriated. These boundaries in the public realm of common ground and lost territoriality accumulate in the spaces of otherness where all the actors of the space emerge. Such accumulations are plentiful in Benaras, the holiest of the Hindu cities situated on the banks of the Ganges and amongst the oldest continuously inhabited cities in the world. The city is spatially defined by its vernacular landscape of ghats (stepped-terraces) along the littoral-urban edge of the city containing situated events, environmental- flooding and changing flow of the river, cultural- ritual activities and performances that sustain public life and contestations- turf wars between commercial activities and community spaces andthe larger historical temporal-spatial conflicts between Hindu temples and later Islamic additions.

The landscape of the Ghats comprise a series of spatial practices and specific events that overlap in their domains of influence creating spaces of otherness as the practices exist in contestation. This contestation manifested in the way places are created and appropriated for worship, play, commerce, and community, making the landscape not just a view but continuing spatial event. This dynamic landscape is structured by natural and cultural events and crafted by traditional practices presents a liminal space between the holy river and sacred land, anurban space that is defined by pilgrims engaged in rites of passage, the residents finding recreational outlets in a dense city, and tourists in stepping outside their cultural frame of reference creating a Bhaba's 'third space', or a space of otherness.

PS36 Agora to WaterFire: Landscape Histories of the Public Realm
Thaisa Way, University of Washington, USA, Session Chair

The Green Ideal: The Origins of Santiago's Civic Landscape

Romy Hecht
School of Architecture, Pontificia Universidad Católica de Chile, Santiago, Chile

Abstract

This paper discusses the transformation of tree-lined avenues in Chile's capital Santiago from colonial infrastructural devices used as a protective barrier against floods, to public assets that swiftly incorporated aesthetical elements refurbishing social and urban structures in the newly created Republic of Chile.

As part of a precarious hydraulic plan to protect the city from unexpected yet persistent deluges, from the eighteenth century onwards rows of *Salix chilensis* were persistently planted along the Mapocho river, Santiago's main watercourse. Chilean willows not only helped to control water levels, they also provided a green ensemble in a semi-arid setting that did not offer a natural scenario for tree variety. Aligned with post-independence efforts to erase any vestiges of the Spanish monarchy, in 1817 a second major tree-planting initiative emerged as a replacement of the colonial promenade along the Mapocho. As its name indicated, Campo de la Libertad Civil was an open field that provided a civic identity to those eager to look at each other as equals. But the new *paseo* was also a breeding ground for the *Populus nigra* (*Italica*) outlining its borders. As the first exotic trees successfully naturalized in the country, those poplars structured a walk providing shade and solace to the people, the same *populus* to that the species' Latin name is so strongly associated with.

By the 1830s the construction and maintenance of *alamedas* would be at the heart of Santiago's expansion efforts: they guided the annexation of the city's northern and western areas with its center, continuing a visible dialectic between utility and beauty. As a result, tree-lined avenues not only defined Santiago's character through botanical practices: they also forged visible boundaries for specific neighborhoods, aligning, to this day, with Chile's capital city arboreal and socio-spatial segregation.

PS36 Agora to WaterFire: Landscape Histories of the Public Realm
Thaisa Way, University of Washington, USA, Session Chair

Parades, Conventions, Rallies: Public Space and the Politics of Suffrage in New York State

Julia Walker
Binghamton University, Binghamton, USA

Abstract

In the United States, the turn of the twentieth century witnessed significant changes in the status of women in public space. Specific concern in this paper is the way in which women active in the suffrage movement in New York State made canny use of public space, using their new visibility in innovative ways specific both to their cause and to their time. By appearing en masse outside the private sphere, and by harnessing the power of new visual technologies like photography and film, these women inverted traditional regimes of surveillance and spatial control. Suffragists thus enacted what Jacques Rancière defines as "politics"—when "the natural order of domination is interrupted by the institution of a part of those who have no part." For Rancière, politics is opposed to governance or rule, which he describes as "policing." Instead, politics creates a state of indeterminacy that productively destabilizes authority. With its public squares, its streets and street walls, and its emphasis on community meeting places, I argue that the American city itself enabled this indeterminacy.

Drawing on work by scholars of gender and urbanism, this paper examines this new politics of public space. It also makes use of primary sources that have been discovered in conjunction with celebrations of the New York State suffrage centennial. Together with local and state organizations, architectural historians have been working to reveal this important history. Recent events include the city of Binghamton's reenactment of its own significant suffrage parade and the landmarking of new sites on the "Suffrage Trail," including the Centenary Methodist Church in Binghamton, where the state held its annual suffrage convention in 1913, and the Old Village Hall in the township of Lisle, where Florence Chauncey cast the first vote by a woman in New York State on January 5, 1918.

PS37 Who Did What? New Thoughts on Gilded Age Collaborators
Paul Miller, Preservation Society of Newport County, USA, Session Chair

The Designer in American Beaux-Arts Practice, 1880-1917

Alexander Wood
Columbia University, New York, USA

Abstract

The portrayal of the architect as a singular creative genius has obscured the extent to which they depended upon the associates, specialists, and draftsmen in their offices. It has created the impression that principal architects acted as the sole designers within their firms, but that was rarely the case in firms that featured an advanced division of labor. The most pivotal member in many large offices was the chief designer, an associate who concentrated on design without worrying about other aspects of practice. They played a key role in creating preliminary schemes, overseeing the development of projects, and mentoring the staff of draftsmen.

This paper explores the relationship of architects and their designers in some of the more prominent firms of the late nineteenth and early twentieth century. It traces the changing character of the creative process in a period in which design authority began to be delegated to senior associates who were recognized for their design talent. It focuses in particular on work of Joseph M. Wells at McKim, Mead & White, Charles B. Atwood at D.H. Burnham & Company, and Thomas R. Johnson at Cass Gilbert's office. While never well-known by the general public, they were revered by their colleagues for their contributions to iconic building projects.

This paper offers a framework for analyzing authorship that emphasizes the interplay of individual creation, collaboration, and teamwork within the firm. I argue that we should discard the older notion of a single individual directing a staff of anonymous, and interchangeable workers, in favor of a more nuanced understanding of the inner workings of architectural practice.

PS37 Who Did What? New Thoughts on Gilded Age Collaborators
Paul Miller, Preservation Society of Newport County, USA, Session Chair

Who Built Lick Observatory?

S. N. Johnson-Roehr
Sky & Telescope, Cambridge, MA, USA

Abstract

The years following the U.S. Civil War — the Gilded Age — witnessed the dramatic growth of American science, particularly in the fields of agriculture, engineering, medicine, and astronomy. This precipitous rise, characterized by federally-sponsored science research, the founding of scientific organizations and institutions, and the broadening of science education, shaped/reflected Americans' perceptions of themselves and their place in the world. Astronomy in particular spoke to the national psyche. In the late 19th century, a series of observatories claimed territory in the American West — the exploration of the universe was thoroughly entangled with the discourse of westward expansion.

Lick Observatory (c. 1875–1888) was one of the first scientific institutions built in the western U.S. That it was paid for by James Lick, a private citizen made wealthy by real estate speculation following the California gold rush, only made it more emblematic of American aspirations. But the observatory has other tales to tell; they draw us away from the individual and toward architecture as collaboration. When the observatory was transferred to the University of California in 1888, the Lick Trustees thanked a long list of people responsible for the construction. Intriguingly, no architect is included in these statements of gratitude. We know from letters, drawings, and contract documents that Wright & Sanders, a firm that led the charge to found the Pacific Coast Association of Architects (now AIA-SF), was involved in the observatory's design. Yet, the architects received little recognition and are scarcely mentioned in secondary literature. Using Lick Observatory as a case study, I examine the role of the architect in the building of American observatories. What did Wright & Sanders contribute, and what does their work tell us about the status of architects during the Gilded Age, when they were working toward the professionalization of their field?

PS37 Who Did What? New Thoughts on Gilded Age Collaborators
Paul Miller, Preservation Society of Newport County, USA, Session Chair

George Elmslie: In the Shadow of Louis Sullivan

Richard Kronick
self-employed, Minneapolis, USA

Abstract

In "Louis Sullivan and George Elmslie," [*JSAH*, Vol. 19, No. 2, (May, 1960), 62-68], David Gebhard substantiated that several buildings commonly attributed to Sullivan and built from 1894 to 1909 — the Prudential Building, the Gage Building, the Henry Babson house, the Harold Bradley house, the Schlesinger & Mayer Store, and the National Farmers Bank — were partly or mostly designed by Sullivan's chief draftsman, George Grant Elmslie. Gebhard hinted that Sullivan's declining participation in the work of his own office was due to "continual mental depression." (ibid, 68)

In *The Curve of the Arch: The Story of Louis Sullivan's Owatonna Bank* (St. Paul: Minnesota Historical Society Press, 1985), Larry Millett reveals that Sullivan's "mental depression" was in fact alcoholism and that Elmslie became Sullivan's enabler: "When Sullivan was too drunk or too ornery to deal with clients, Elmslie would step in to smooth things over.... And when work needed to be done, it was usually Elmslie who ended up doing it...." (68)

Elmslie was conflicted in his feelings about Sullivan. In an undated letter to William Purcell, his partner from 1909 to 1921, Elmslie described Sullivan in his prime "as one sitting on Olympus." But in a June 26, 1917 letter to Purcell, Elmslie said "I have never gotten over those L.H.S. years of giving all and getting nothing. It was too long an experience of master and man. You can't *dream* of how queer a situation it was...."

Little has been published about how these experiences affected Elmslie. Based on my research, I will show that Elmslie suffered from what today's psychologists call clinical depression. I will furthermore show how this tendency was expressed in Elmslie's architectural designs, his dealings with clients, and his writings — and which, in the end, led to a mental breakdown and financial dependence on Purcell.

PS38 Open Session
Robert Dermody, Roger Williams University, USA, Session Chair

Crossing from the Past: The Slatersville Bridge Rehabilitation

Michaela Jergensen
The Rhode Island Historical Preservation and Heritage Commission, Providence, USA

Abstract

Industrialist Samuel Slater established the eponymous mill village of Slatersville in 1807. The mill, which produced textiles, and surrounding village prospered until disaster struck in 1827 when the mill burned. The Almy, Brown and Slater Company rebuilt, and out of the ashes rose a new, fireproof stone mill and a handsome stone bridge. The Slatersville Stone Arch Bridge (1856) has provided much needed access for the village of Slatersville to the city of Providence ever since.

In the early 1980s, the Rhode Island Department of Transportation planned to replace the bridge, due to its age and lack of capacity. Through the Section 106 process, the Rhode Island State Historic Preservation Office advocated for the retention of the bridge. The path to rehabilitation proved challenging, and the project was placed on hold as the bridge continued to deteriorate.

Then in 2013, the newly proposed Blackstone River Valley National Historical Park revived interest in Slatersville, and new rehabilitation strategies were devised under the Section 106 process. Mechanical stitching, a rehabilitation process which had been used in Europe since the 1960's but did not make its way to the United States until the late 1990's, was proposed as a means of strengthening the bridge.

As America's historic infrastructure continues to age, the plight of the Slatersville Stone Arch Bridge is not unique; the need for creative solutions to save rapidly vanishing industrial structures is universal. The task is often largely shouldered by preservationists who look to past successes. Projects like the rehabilitation of Slatersville Stone Arch Bridge provide lessons and strategies to inform future projects and stand as important testaments to our rich industrial past.

PS38 Open Session
Robert Dermody, Roger Williams University, USA, Session Chair

Boston's Merchants Exchange and Savannah's Custom House

Dennis De Witt
Metropolitan Waterworks Museum, Boston, Massachusetts, USA

Abstract

Due in part to minimal, and in once key instance mis-identified, visual evidence, Isaiah Rogers' multi-functional and monumental Boston Merchants Exchange (1840-43, demolished) has never been properly considered. Neither has John S. Norris's extant Savannah Custom House (1846-52). These buildings shared a unique, accordion-pleated, folded-plate, self-spanning wrought iron roof structure — a continuous, stitch-riveted, structural membrane that functioned differently than any conventional corrugated iron roof. The existence and significance of each has only recently been recognized. I will explore and compare the roof design shared by these buildings, together with other "fireproof" (non-combustible) features, including iron staircases, iron floor beams supporting brick vaulting — and, in the Custom House, iron beams supporting self-spanning granite floor slabs, one aspect of trabeated granite construction techniques then common in Boston. Quincy granite façade and exposed interior granite components, such as post and lintel door frames, all were shipped to Savannah from Boston, pre-dressed, in crates, ready for erection, including its 30-foot long, fifteen ton, monolithic columns. Both buildings also employed unusual roof trusses, with one shared signature feature; a flat iron strap, serving as the upper chord, lies atop the roof membrane's ridges and is bolted through them to the truss web members below — although their primary trusses are entirely different. Rogers' tapered trusses had webs of overlapping graduated-sized rings, difficult to fabricate but reflecting his enthusiasm for circular structural members. (He patented and built a tubular bridge structure of spiraling components.) The Custom House's trusses are lattice designs whose often relatively shallow depths suggest primarily a stiffening role, rather than load transfer. Both (probably) share brick jack-vaulted floor construction on cast iron beams with only three identified pre-1850 U.S. buildings.

PS38 Open Session
Robert Dermody, Roger Williams University, USA, Session Chair

The Creative Work of Theodate Pope Riddle Architect

Daniel Davis
University of Hartford, West Hartford, USA

Abstract

Theodate Pope Riddle is one of America's most accomplished and creative women architects.

A practicing architect for over thirty years, she maintained licenses in NY and CT. Elected a member of the AIA in 1918, and made a Fellow in 1926. She undertook projects ranging from workers' housing to an entire educational complex. Her projects won awards and were published in architectural journals.

Marion Mahony Griffin and Julia Morgan are typically the two women from this era mentioned in architectural history books. Why is Theodate left out? Recorded history is overly influenced by architectural philosophy, mentoring associations with other architects and formal training. To point, Griffin had an association with Wright and MIT and Morgan with Maybeck and the Ecole des Beaux-Arts.

Theodate clearly has a place amongst the great women architects of her day. Her portfolio includes the Hill-Stead House, Westover School, Avon Old Farms School, and the Theodore Roosevelt Birthplace National Historic Site. Many would be fascinated by her life and architecture. Born into a wealthy Cleveland family, she attended Miss Porter's School, survived passage on the ill-fated 'Lusitania', married a diplomat, and financed, designed and founded an all-male preparatory school.

Theodate was inspired by the simple strength of English vernacular architecture. She shared an admiration of England's Gothic architecture and its 'medieval' qualities with Arts and Crafts designers. She was attracted to the Cotswold style. Theodate was not interested in archaeological reconstruction but rather in the role historical style could play in her work. She used traditional planning concepts, including porches, courtyards and quadrangles to create a sense of community. She was sensitive to the nature of the materials, the uniqueness of each site, and the expression of individual needs.

The creative work of Theodate Pope Riddle has not been given the credit it deserves.

PS38 Open Session
Robert Dermody, Roger Williams University, USA, Session Chair

The Other Herter Brothers: German Architects and New York Housing

Zachary Violette
Independent Scholar, Brooklyn, NY, USA

Abstract

This paper explores the relationship between German architectural education and working architects in late nineteenth century New York. In particular, it focuses on the work of three once-prominent but now largely forgotten architect brothers: Henry, Peter, and Frank Herter. The latter two operated under the name Herter Brothers, often confused with the famous cabinet makers and decorators. Born and raised in Bonn, Germany, Peter Herter was educated at the Berlin *Bauakademie* in the late 1860s under Karl Bötticher. While Herter was later a prominent builder and architect in Berlin, the political upheavals of the Franco-Prussian war and German unification impelled the brothers' immigration to New York in the early 1880s. They are best known for their 1886 Eldridge Street Synagogue. Indeed, that building, now a National Historic Landmark, was pivotal in the brothers' career. It established their prominence among a group of Russian Jewish businessmen on the Lower East Side who were then engaged in remaking that neighborhood's deplorable housing conditions. As both architects and later developers, the Herter brothers established and promoted a type of radically improved tenement that was directly influenced by their German education and experience. Indeed, the iconic appearance of the late nineteenth century New York tenement was largely their creation. A consummate showman, Peter Herter's flamboyant style — both in rhetoric and design — as well as his sometimes shady business dealings, set him in conflict with the progressive housing reform movement. This culminated, at the turn of the twentieth century, in a public feud with architect and reformer Ernest Flagg that was deeply revelatory of two vastly different conceptions of the appropriate design of affordable housing. While Flagg's approach is well known, Herter's was more evocative: a hybridity of German architectural thought with the realities and contingencies of the American industrial city.

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