Index of Abstracts by Session

PS7 Beyond Slab and Subdivision: Housing Alternatives after 1945
Kenny Cupers, University of Illinois at Urbana-Champaign, and Alison Fisher, Art Institute of Chicago, Co-*Chairs*

PS8 Can We Call It Medieval Urban Planning?
Mickey Abel, University of North Texas, *Chair*

PS9 New Reflections on Colonialism and Globalization
Zeynep Çelik, New Jersey Institute of Technology, and Rosemary Wakeman, Fordham University, *Co-Chairs*

PS10 New Research: Classical through Baroque
Sandra L. Tatman, Athenaeum of Philadelphia, *Chair*

PS11 Sacred Power: Religion, Politics, and Architecture in the Twentieth Century
María González Pendás, Columbia University, and Antonio Petrov, University of Texas San Antonio, *Co-Chairs*

PS12 Westward Inhalation: Health and Architecture of the Southwest
Anne Toxey, University of Texas at San Antonio, *Chair*

PS13 Architectural Histories of Maritime Asia
Jiat-Hwee Chang, National University of Singapore, *Chair*

PS14 The Elusive Gothic in the Long Eighteenth Century
Sylvia Shorto, American University of Beirut, and Zirwat Chowdhury, Reed College, *Co-Chairs*

PS15 Healing Spaces, Modern Architecture, and the Body
Sarah Schrank, California State University, Long Beach, and Didem Ekici, University of Nottingham, *Co-Chairs*

PS16 Frontier Architectures in Late Medieval Anatolia, 1100-1450
Patricia Blessing, Stanford University, *Chair*

PS17 Other Postmodernisms: Alternative Genealogies of the Recent Past
Vladimir Kulić, Florida Atlantic University, *Chair*

PS18 The "Well-Tempered Environment": A Fresh Airing
Alistair Fair, University of Edinburgh, UK, *Chair*

PS19 Bet Huxtable Won't Like It: Ada Louise Huxtable and Her Legacy
Meredith L. Clausen, University of Washington, *Chair*

PS20 City, Region, or Nation? Rewriting Canada's Modern Architectures
Annmarie Adams, McGill University, and Michelangelo Sabatino, University of Houston, *Co-Chairs*

PS21 Gardens and Visual Representation: West-East, 1400-1800
Miroslava Beneš, University of Texas at Austin, and Anatole Tchikine, Dumbarton Oaks, *Co-Chairs*

PS22 New Perspectives on American Architecture
Kenneth Hafertepe, Baylor University, *Chair*

PS23 Past and Future: Modern Architecture of the Middle East
Mohammad Gharipour, Morgan State University, *Chair*

PS24 Spatial Violence
Andrew Herscher, University of Michigan, and Anooradha Iyer Siddiqi, New York University, *Co-Chairs*

PS25 Architecture and Art: Latin America and Plastic Integration
Luis E. Carranza, Roger Williams University, *Chair*

PS26 Architecture and the Unconscious
John Hendrix, University of Lincoln, and Lorens Holm, University of Dundee, UK, *Co-Chairs*

PS28 Landscape of Scale
Sonja Duempelmann, Harvard University, *Chair*

PS29 Placing the Profession: Early Contexts for Interior Design Practice in the US
Paula Lupkin, University of North Texas, *Chair*

PS30 The World Comes to Texas: The Architectural World, That Is
Gerald Moorhead, Houston, Texas, *Chair*

PS31 The Architecture Legacy of Oscar Niemeyer
Humberto Rodríguez-Camilloni, Virginia Polytechnic Institute and State University, *Chair*

PS32 The Changing Face of Urban Cartography
Linda Hart, Los Angeles, California, *Chair*

PS33 Deep History: Physiology, Cognitive Science, and Architecture
Matthew Allen, University of Toronto, Canada, *Co-Chair*

PS34 Visionary Entrepreneurs: The Strong Wills That Built Texas
Mario L. Sanchez, Texas Department of Transportation, *Chair*

PS35 Shaping Postmodern Architecture: The Medium is the Message
Véronique Patteeuw, Ecole Nationale Supérieure d'Architecture de Paysage de Lille, France, and Léa-Catherine Szacka, Oslo School of Architecture and Design, Norway, *Co-Chairs*

PS36 Techniques of Landscape Representation
Therese O'Malley, CASVA National Gallery of Art, *Chair*

Index of Abstracts by Author

PS1 After Representation: Architecture Displays Itself
Martino Stierli, University of Zurich, Switzerland, and Reto Geiser, Rice University, *Co-Chairs*

Babel's Present

Kyle Dugdale,
Yale School of Architecture, New Haven, CT, USA

This paper studies the recent history of one of architecture's foundational archetypes: a building that has served since antiquity as a landmark of architecture's proudest ambitions, but which survived for centuries not as a physical object but through representations in text and image - representations that relied for their didactic force precisely on the absence of the building itself. That building is the Tower of Babel; and this paper argues that the last century has witnessed a remarkable resurgence of the tower's presence, manifested in an enigmatic and extraordinary array of situations where what is at stake is the direct experience of the architecture itself. It will tie this resurgence to a complex series of related narratives: architects' excavations into the archaeological sites of Mesopotamia, full-scale reassemblies in Berlin, built reinterpretations in Moscow and New York, surrogate reconstructions by Saddam Hussein of the ziggurat at Ur, and mock ruins built by the U. S. Department of Defense on a military base in upstate New York. These are narratives which have culminated, most recently, in a remarkable sequence of reappropriations related both to representations of the conflict in Iraq and to the politics of architecture's material presence.

The paper examines the types of knowledge that are communicated by the renewed presence of this formerly most absent of buildings. It attempts to build a case that argues from the fluidity of movement between states; and it questions the boundaries between presentation and self-representation in order to propose tentative conclusions pertaining directly to the discipline of architecture, its presentness, and its presence.

PS1 After Representation: Architecture Displays Itself
Martino Stierli, University of Zurich, Switzerland, and Reto Geiser, Rice University, *Co-Chairs*

After Representation, Specification

Michael Osman
UCLA, Los Angeles, CA, USA

Specification is an instrument used for realizing architectural designs according to the vicissitudes of industry. It translates drawings into material, tangible objects, while also marking a gap between representation and reality. The modern architectural object gains its objecthood as it exceeds the limits of signification and becomes an assembly of industrialized parts. This paper focuses on the history of specification as defined by two key terms, standard and tolerance, the former an ideal of industry and the latter the recognition of unavoidable uncertainty.

Beginning in the nineteenth century, mass production forced architects to interface their designs with ensembles of standardized materials and connections. My first case study will be the specifications associated with balloon frame construction. George Woodward's *Country Homes* (1869) was an early illustration of techniques that had been in use since the 1830s. Rather than represent the system as a whole, Woodward specified standards. For example, 16-inch spacing of studs resulted from the mass production of 48-inch lengths of lath.

Despite the myth that standardized mass production would tend toward the production of identical architectural objects, industrial engineers understood that the application of universal standards would never be possible at any scale. In the fabrication of machines, where the value of precision is critical, a theory of deviation developed around the concept of tolerance. My second case study will focus on the specification of tolerances of conveyor systems, built by the Link-Belt Manufacturing Company, for machine factories during the 1910s. The acknowledgement that no machined part was the same as any other required defining tolerable differences through statistical methods.

By defining the terms of "standard" and "tolerance" in the translation of a concept into an object, specification identified a form of modern architectural abstraction that neither claimed the autonomy of representation nor the phenomenology of presence.

PS1 After Representation: Architecture Displays Itself
Martino Stierli, University of Zurich, Switzerland, and Reto Geiser, Rice University, *Co-Chairs*

Soft Machines*; Cellular Synthetic Environments*

Lydia Kallipoliti
Syracuse University, Syracuse, New York, USA

This paper will focus on the work of marginal environmental architects Wolf Hilbertz and Charles Harker, who worked at the University of Texas at Austin in the early 1970s and experimented with molding processes, which could be numerically calculated without drawings.

At the time, Harker founded the Tao Design Group and juxtaposed Le Corbusier's "machine for living" with a concept for habitation that he called the "soft machine:" an alternative definition of form as the articulation of a set of interacting forces and of matter as patterns of energy that come to be solidified in time. Hibertz, an architect and marine scientist from Germany who transferred to Austin from the Southern University in Baton Rouge, looked into processes of electro-accretion as a means of growing shelters from sea minerals (coral reef) and developed the substance now called biorock. Both authors were dismissive of architectural representations, as to them, they signified a deterministic type of authorship which would unavoidably reproduce the hard separation between subject and environment. The objective of these early pioneers was to gestate environments as new types of natures, which trigger environmental cognition and require dialectical reassessment of subject and milieu.

Hilbertz's and Harker's experiments have cast a new role to the notion of environment. Instead of being the inactive, static and historicized context of an architectural object, the environment quite literally became the object of design itself. This stage of environmental experimentation illustrates a shift from the imposed Cartesian object, which negotiates its presence through its geometrical boundaries, to a discipline where form is only an instance of the environment. Mediated through material accretion, substance phase changes, chemical and molecular reconstructions, "soft machines" entailed the composition and fabrication of artificial, synthetic environments, where designed properties (matter, energy and information) locally participated in a perpetual exchange.

PS1 After Representation: Architecture Displays Itself
Martino Stierli, University of Zurich, Switzerland, and Reto Geiser, Rice University, *Co-Chairs*

Gordon Matta-Clark's Legacy of "Presentness" at Cornell

Mary N. Woods
Cornell University, Ithaca, NY, USA

Speaking of Peter Eisenman and John Hejduk, Matta-Clark once said, "Those guys were my teachers at Cornell and I hated what they stood for." "Presentness" was Matta-Clark's rebuttal to the abstraction and immateriality of the "white" Cornell architects. Here I explore his legacy of "presentness" by tracing how his works and methods have resonated with a younger generation of Cornell architects: Dennis Maher; Andrew Hart; Darius Woo; and Dakota Stranik.

Matta-Clark intervened into the built environments of New York City's imploding industrial landscapes of the 1960s and 1970s. Immersed in materiality and the sheer physicality of making and unmaking, he was about being there in the "presentness" of architecture. But his sense of "presentness" extended beyond process and materiality. Conjoining the spatial, physical, and social, Matta-Clark exposed a building's past and present lives through his cuts. But addition as well as subtraction could reveal "presentness." While he cut away at the built fabric in "Bronx Threshole" and "Splitting," Matta-Clark inserted and repurposed materials for "Fire Child," and the pneumatic invasion of the Benson house.

In his Buffalo house Maher cuts, removes, assembles, and accumulates to create spaces about display and living as well as work and community. Through oral histories with Matta-Clark's circle still living in Ithaca, Hart recently "reconstructed" the undocumented Benson house installation. Using found and repurposed materials, Woo and Stranik engage Matta-Clark's sociality of "presentness" through intimate architectures of pinhole cameras and recycled clothing respectively. To conclude, I speculate on the fate of Matta-Clark's legacy of "presentness" in the now pervasive and ubiquitous spaces of the virtual.

PS1 After Representation: Architecture Displays Itself
Martino Stierli, University of Zurich, Switzerland, and Reto Geiser, Rice University, *Co-Chairs*

Conceiving an Architectural Manual: the 1947 VIII Milan Triennale

Federica Vannucchi
Princeton University, Princeton, NJ, USA

In May 1945 just few days after the end of WW2, the Italian provisory government CLN (National Liberation Committee) named the architect and communist activist Piero Bottoni Director of the forthcoming VIII Milan Triennale (1947). Bottoni's immediate answer was to address the reconstruction urgency by dedicating the venue to "L'abitazione" (Habitation). For the first time in its history, the Triennale exceeded the boundaries of the Palazzo dell'Arte and Parco Sempione and realized a residential quarter in Milan, the so called Experimental Quarter of the VIII Milan Triennale, QT8 in short (designed 1945-1947 and completed late 1950s). While the exceptionality of Bottoni's program implied the redefinition of the Triennale's presence and scope within the city, it also imposed the rethinking of the exhibition model as historically adopted by the Palazzo dell'Arte.

This paper wants to explore the consequences of this redefinition, both within the Palazzo dell'Arte exhibition and the QT8 construction. Eluding the Triennale role as a ‘representational' space where to expose architectural products, the Palazzo became the locus to record Bottoni and his collaborators' design process for the QT8. Conversely, far from being a simple residential quarter, the QT8 embodied the theoretical discussions within the Triennale to the point to become a ‘living architectural manual' - a guide for rethinking the architectural discipline on the verge of the new historical and political events.

PS2 “And On Your Left”: Taking the Architectural Tour Seriously
J. Philip Gruen, Washington State University, *Chair*

Introducing The Thames Valley Country House Partnership

Oliver Cox
University of Oxford, Oxford, UK

This paper will introduce American audiences to the Thames Valley Country House Partnership (TVCHP). This partnership has received £50,000 from the UK Higher Education Innovation Fund via the Humanities Division at the University of Oxford to bring together academic and curatorial expertise from across the Thames Valley to formulate a programme of structured research into the social, economic, political and cultural lives of these houses and the people who lived and worked in them.

As the founder of the TVCHP, this paper will showcase my personal experience of engaging with the disjunction between architectural tourism, academic scholarship and the ways in which we teach undergraduate and graduate students about the built environment. I will highlight how the funding climate in the UK is pushing both heritage professionals and academics towards the nebulous concept of ‘impact’. I will offer examples of how a network designed to establish connections between academics and heritage professionals can create a partnership that uses alternative methods from contemporary academic research to contribute to the commercial and heritage demands of the houses as visitor attractions.

By April 2014 the TVCHP will have been in operation for seven months. This paper will highlight the achievements, but also not shy away from discussing the difficulties in attempting to construct a network from scratch. I will conclude by critically assessing the difficulties inherent in infusing architectural tourism with the methodological rigour and complicated narratives of architectural scholarship. I strongly believe that country houses can embrace user-generated content and universities can excel at knowledge exchange and public engagement. But for this to be successful, we need to reconceptualise the architectural tour as less the authorised narrative, and more as a way of facilitating audience engagement with a variety of different narratives.

PS2 "And On Your Left": Taking the Architectural Tour Seriously
J. Philip Gruen, Washington State University, *Chair*

The World in a Picture: Albert Kahn and the Archives of the Planet

Shelley Hornstein
York University, Toronto, Canada

On the heels of the Dreyfus affair and an intense period of nation building, the French banker, Albert Kahn, established the Archives of the Planet, an ambitious project funding photographers to tour and photograph the world between 1908-1931. The collection (72,000 color photographs) demonstrates Kahn's desire to capture the memory of places and disappearing sites in architectural photography and promote universal tolerance of other cultures -- primarily to his fellow compatriots. This transnational touristic project – avant la lettre – made its way to French students and communities through slide-lectures by geographers, architects and photographers that he financed, thereby promoting human rights and cosmopolitanism through identity politics. Key in raising awareness was the aesthetic quality of the images. He spearheaded the use of the Lumière Brothers' color "autochrome" photography on glass plates, the first industrially-produced color process in the world, yet only suitable as projections. His lifelong mission was to mobilize shifts in thinking about the "planet" through tourism by way of transporting memorable images about architecture and indigenous cultures. Kahn was deeply influenced by his friend, Henri Bergson, whose ideas about memory and "spatialized" time shaped first, his travel scholarships, Autour du Monde (Around the World), 1898, then, the Archives project.

This paper argues that Kahn's vision of humanitarian ideals of people and places, internationalization and national identities across borders in a time of cultural modernity – well before the internet – was made known because of the architectural tourism he fostered during what might today be called a transnational turn. The ideas of this little-known revolutionary traveller, who also established a pioneering research institute (Centre de Documentation Sociale), 1920 at the Ecole Normale Superieure, Paris, demonstrates his unwavering commitment to higher education and the evolution of mutual respect across cultures, races and religions through a grand touristic project.

PS2 “And On Your Left”: Taking the Architectural Tour Seriously
J. Philip Gruen, Washington State University, *Chair*

“Breaking the Box”: Touring Frank Lloyd Wright’s Oak Park Studio

Lisa Schrenk
University of Arizona, Tucson, AZ, USA

In 1974 the Frank Lloyd Wright Home and Studio Foundation was founded to acquire, restore, and open Wright’s Oak Park residence and workplace for tours. A scholar’s conference led to the decision to restore the property to 1909, the last year Wright lived at the site. Because the architect used the building as a design laboratory, making continuous changes to the structure, the restored complex reflects only a brief sliver of the building’s architectural history.

In parallel to the restoration was the development of a tour program that now reaches almost 100,000 visitors annually. Although some leeway is given in how guides present the building’s story, the details they share primarily focus on the major characteristics of Wright’s early architecture, the main construction phases of the building, specific design elements present, and, briefly, the architect’s family life and office conditions. Is this rather traditional form of interpretation most appropriate for such a significant site in the development of American architecture? Or should guides be offering deeper readings of the complex multi-faceted story? If so, what is this best way to carry this out? For example, how can one concisely discuss the evolution of the site when the evidence of change is not often readily apparent? Is it better instead to offer a greater variety of tours and other programs that allow for the building to be more profoundly interpreted, giving voice to other narratives and events beyond the basic story of the hero architect? Might the museum gift shop and new technologies play enhanced roles?

This paper presents Wright’s Oak Park studio as a case study to assess critically ways house museums might take better advantage of recent scholarly research and methods in order to offer greater understandings of architectural history and the built environment to the general public.

PS2 “And On Your Left”: Taking the Architectural Tour Seriously
J. Philip Gruen, Washington State University, *Chair*

Multivocality in Tours of Texas Modernism and Urban Renewal

Jennifer Minner
Cornell University, Ithaca, New York, USA

Many modern architectural tours are focused on mid-twentieth century residential houses popularized by Dwell magazine and other popular culture sources. Residential architecture is integral to the expression and interpretation of modernism and these tours are valuable; however, the emphasis on the architecture of high style domesticity can too easily relegate modernism to pleasing real estate for a highly specialized market segment. Derived of experiments and experiences in organizing tours in Austin and San Antonio, this paper emphasizes the important of architectural history tours that focus on complex, multi-layered histories of urban renewal, public housing, and redevelopment associated with modernism.

This paper brings together observations from organizing tours at the site of HemisFair, the site of the 1968 World's Fair in San Antonio, and public housing and urban renewal sites in historically African American and Hispanic neighborhoods of East Austin. This paper focuses on three areas of intention and creative possibility in organizing architectural tours: 1. *multivocality* and the layering of multiple, conflicting, and equally compelling interpretations; 2. *complexity* that challenges simplistic assumptions about the past and the future of sites; and 3. opportunities for *community building and advocacy* to incorporate cultural resources into present-day planning and redevelopment initiatives. This presentation is also intended to reveal complications, nagging questions, and ethical considerations in tours of modern architecture. These include questions of representation, inclusion, and ethics in interpreting sites that may be mired in controversy over redevelopment or are undergoing processes of gentrification.

PS2 “And On Your Left”: Taking the Architectural Tour Seriously
J. Philip Gruen, Washington State University, *Chair*

Palimpsest and Memory: Rethinking the Architectural Tour

Elihu Rubin
Yale University, New Haven, Connecticut, USA

Architectural historians interested in the role that ordinary buildings play in the shifting cultural landscapes of the city may rightly criticize the conventional walking tour for its narrow representation of individual landmarks from a singular viewpoint. An ambitious and nuanced guide might challenge participants to see the monuments on the tour's itinerary as part of a rich nexus of urban processes—social, political, and economic—and not just as exceptional examples of architectural style or structural innovation. Nonetheless, the problem of a tour's singular authorship (it is a problem in academic writing, too) remains: how to draw out the contested meanings of buildings and urban spaces and not to reproduce a totalizing narrative?

Imagine, then, a tour whose content is derived from the collected experiences of local people who use the buildings and streets in question. In this paper, I draw from an ongoing public humanities project in New Haven, Connecticut, called "Interactive Crown Street." The project's critical aspect was the occupation of an unused storefront in which we installed a very large map of Crown Street that was treated as an open template. Visitors were invited to pick up a Sharpie and write-in the location of places, institutions, memories, and anecdotes into the space of the map. The results have lead to a user-generated tour of Crown Street that combines physical place with individual perceptions and experiences. Interactive Crown Street suggests to visitors and residents alike that the built environment represents a palimpsest of activities, from broad economic trends to the most personal and idiosyncratic memories. It is a model for the architectural tour as civic engagement and a way for professional historians to advocate for the built environment as an integral part of storytelling about the pasts and futures of places.

PS3 Architecture Re-Performed: The Politics of Reconstruction
Tino Mager, Berlin Institute of Technology, *Chair*

Barcelona's Gothic Quarter: Architecture, Ideology and Politics

Josep-Maria Garcia-Fuentes
School of Architecture of Barcelona, Universitat Politècnica de Catalunya-BarcelonaTECH, Barcelona, Spain

The city of Barcelona not only suffered a big expansion during the nineteenth and twentieth centuries, its famous Eixample, but its downtown was completely transformed. The process of invention, idealization and construction of its popular Gothic quarter (Barri Gòtic) was one of the most important interventions within this transformation; and it is also one of the most unknown. Its construction was forged mainly between 1927 and the 1960s as a space that never existed before with the aim to shape a national and citizen identity, and thus the quarter became an element of struggle between the different competing ideologies in the Catalan and Spanish contemporary society.

However, Barcelona's Gothic quarter was created through the reconstruction of a few real Gothic buildings, as well as through the reuse of other real Gothic stonework. They all were saved from their destruction, relocated and reconfigured -almost like an urban avant-garde collage- around seven real Gothic buildings and the newly completed Gothic Cathedral. Thus, its construction was not the preservation of an inherited architecture, neither the restoration of a historic Gothic quarter. It was, and still is, the outcome of a complex and effective process of architectural, cultural, political, social and touristic construction in which the quarter is built according to its idealization in a circular process that merges authenticity, history, fiction and imagination.

Through the analysis of the several reconstruction works of Gothic buildings in Barcelona's quarter and its associated architectural debates related to the contemporary context -from the nineteenth century up to the recent works by Rafael Moneo in the quarter- this paper interrogates the western and modern understanding of authenticity and heritage; focusing on the way the past -that "foreign country"- has been constantly reinterpreted in a creative way to build the present authenticity of the quarter.

PS3 Architecture Re-Performed: The Politics of Reconstruction
Tino Mager, Berlin Institute of Technology, *Chair*

Refracted Copies of the Imperial Audience Hall in East Asia

Alice Tseng
Boston University, Boston, USA

The year 2010 witnessed the culmination of two separate but ideologically similar cultural-historical enterprises in China and Japan. In Xian, the Daming Palace Heritage Park opened on the excavated site of the imperial city Chang'an from the Tang dynasty (618-907). That same year, Nara celebrated its 1300th foundation anniversary on the excavated site of the Heijō Palace from the Nara period (710-794). Decades of archaeological excavations were expended for the recovery of the earthen foundations of the palace buildings. To accompany the 2010 unveilings, the Daming Palace Heritage Park and Heijō Palace Site both opened on-site museums that display unearthed relics and discovery centers that provide interactive activities. Furthermore, an additional step in the reclamation of antiquity was taken at Nara—the reconstruction of the long-lost super structure of the palace complex's principal building, the Great Audience Hall. The re-creation physically and visually encapsulated the extended process of archaeological retrieval, even if much of the architectural details necessary for reconstruction could not be positively determined.

This paper examines the espousal of ancient palace (re)construction as national heritage in contemporary East Asia. The Great Audience Hall, a monumental building type originated in China and adopted by Japan, was erected during historical periods of imperial authority at its zenith; political shifts thereafter had reduced the architecture to rubble and the host cities to the backwoods. While the present-day governments of China and Japan strongly repudiate the political legacy of absolute monarchy, they have simultaneously embraced the monumental construction absolutism made possible as symbols of high cultural achievement. By opening the recovered and reconstructed palace sites to the public, each nation further complicates the articulation of antiquity as source of cultural conceit and themed leisure. The paper pays particular attention to the mediation of preservation, education, and entertainment at the palace sites.

PS3 Architecture Re-Performed: The Politics of Reconstruction
Tino Mager, Berlin Institute of Technology, *Chair*

Architectural Cloning and Alternate History in France

Julien Bastoen
Ecole nationale superieure d'architecture de Paris-La Villette, Paris, France

In the mid-2000s, two reconstruction projects have stirred controversy on a national scale in France: the re-creation and relocation of the "golden gate" of Versailles and the reconstruction project of the Tuileries Palace, another French former royal and imperial residence. While only the former has been completed in 2008, both projects question the traditional codes of authenticity. Indeed, the principle on which both projects are based is quite similar to a kind of "Jurassic Park syndrome". The aim is not to "build the unbuilt" (N. Levine), but to re-create buildings with the cloning technique or, more precisely, the reconstruction of the functional DNA of their extinct ancestor.
Indeed, the "golden gate" in Versailles was built ca. 1680 under the reign of Louis XIV and removed by his great-grandson in 1771; the Tuileries Palace in Paris, originally built for Catherine de' Medici, not far from the Louvre, was destroyed by fire during the Paris Commune in 1871 and its ruins were finally removed in 1883. Therefore, why rebuild those disappeared buildings for? How might these reconstruction plans rewrite history?
Based on a quantitative and qualitative analysis of print and online material along with primary sources, our investigation uses a multifaceted approach that incorporates architectural history, political and cultural studies, as well as controversy mapping methods to highlight themes, relationships and arguments of each of the collective and individual, human and non-human actors of both controversies.
We will show evidence that architectural cloning and alternate history, in these cases, are mainly used to the benefit of tourism and heritage industries, branding and even crime prevention.

PS3 Architecture Re-Performed: The Politics of Reconstruction
Tino Mager, Berlin Institute of Technology, *Chair*

Architecture Makes History. Reconstruction in East Central Europe

Arnold Bartetzky[1], Robert Born[2]
[1]University of Leipzig - GWZO, Leipzig, Germany, [2]University of Leipzig - GWZO, Leipzig, Germany

In the recent decades, we have been observing the emergence of a new commitment to reconstructing destroyed buildings and ruined urban structures in various parts of Europe. The history of architectural reconstruction, however, is much longer. From the time of Romanticism onwards, the 19th and 20th centuries have seen several waves of reconstruction projects, more or less true to the original. In many cases, these activities were closely linked to the political mission of staging a glorious past of the country for the purposes of the present.

Particularly in the Eastern part of Europe, the reconstruction of monuments haevily loaded with symbolism has played a significant role in the processes of nation-building, reawakening and redefining national identities. This specific notion of reconstruction was triggered by the historical experiences of the countries between Germany and Russia in the 19th and 20th centuries, such as late national emancipation after long periods of foreign rule, several changes of regime, the vast extent of destruction in the two world wars, the emergence of new and the rebirth of old states, frequent shift of borders and displacement of population. The ethnic tensions and political ruptures were often accompanied by symbolically motivated acts of destruction of significant monuments, which were perceived by the communities affected as attacks against their national identity.

Accordingly, the national self-assertion through reviving the destroyed architectural heritage has been and still is one of the central tasks of reconstruction projects in this part of Europe. In our paper, we would like to discuss this aspect of reconstruction politics by reference to selected examples, ranging from the Prussian revival of the Teutonic Knigths' castle Marienburg (Malbork) in the 19th century to Polish and Romanian projects before and after 1945 and present-day reconstruction campaigns in post-Soviet states.

PS3 Architecture Re-Performed: The Politics of Reconstruction
Tino Mager, Berlin Institute of Technology, *Chair*

What is Reconstructed: A Pagoda or the Memory of a City?

Zhuge Jing
School of Architecture, South East University, Nanjing, China

Driven by capital, politics and urban identity, historic buildings are being re-built all over China today. This paper reveals that how this phenomenon helps to construct collective memory and history of a city, by investigating writing and design drawings in the case of reconstruction project, the Great BAO'EN Pagoda project in Nanjing.

This pagoda was built by an emperor in the 17th century and destroyed in the 19th. In 2001 its reconstruction was initiated by the municipal government as a local project. However, through 10 years of debates, the project is not only deemed as a world-class Buddhism holy land, but also involves a re-writing of history. This paper is to document and to present the relevant materials and to interpret them in terms of construction of collective memory in China.

First, this paper reveals how the public imagination of the pagoda was shaped by mass media. The meaning of Great BAO'EN Pagoda was transformed from a royal monument to a public symbol of the city's prosperity. It roused the collective memory of the honor of the city in a past era.

Secondly, the paper shows reconstruction process of the city's history by comparing plans made in design process. Also, by displaying debates between relevant parties, including government and archaeologists who helped to build the imagination of the pagoda by restoring the site to authenticity. .

After tracing back historically, the paper claims that reconstruction of historic architecture is, in the mean time, re-building a collective memory of a city which embodied its images and history by integrating the truth and imagination. It endowed the citizen who living in anxiety and uncertainty with a Utopia of homeland.

Further, through this case study, the paper helps to understand the general meaning of construction of history knowledge behind historic architecture reconstruction projects in China.

PS4 Conceptions of Public Space in the Early Modern World
Janna Israel, Virginia Commonwealth University, *Chair*

Public Assemblages: The Sensual Dimensions of the Market Place

Katie Jakobiec
University of Toronto, Toronto, Ontario, Canada

Material confrontations shape city spaces. The most potent public space in the city - the market square - is not just an arena for economic exchanges and a stage for the performance of public rituals. Because the marketplace engages all the bodily senses, this space, while seemingly a substanceless void, is tangible and mutable. Exploring the significance of this space, I borrow Jane Bennett's evocative idea of "assemblages", which she defines as "ad hoc groupings of diverse elements of vibrant materials of all sorts". Within an assemblage, all factors have a consequence, and contribute (not necessarily equally and at all times) to the notion of agency, and should be seen constantly in motion rather than fixed. To understand the spaces of a city, I propose to supplement the social life of objects, especially architecture, with the notion of an object's life itself - a vibratory effluescence, a "peculiar motility of an intensity".

My work examines the extraordinary city of Kazimierz Dolny in Poland around the year 1600, when the city evolved into a considerable entrepôt of mercantile activity and a fervent pilgrimage site. The market square was rendered material by movement and the dense layering of sensual stimuli. Sumptuous merchant palace facades pulsated with ornament; their radical exteriority impacted the physical experience of the city. Architecture and other commodities were traversing the environment: changing hands, meaning, and sometimes their physical state. All material objects were performative, while architecture and spaces were leading actors in defining the potency of the "public forum". Using archival evidence, I investigate the ways in which the citizens of Kazimierz Dolny conceived themselves (their bodies), the sacred, architectural monuments, grain, silver spoons or other objects, as sharing a common material life. Within this exploration, I consider city spaces embodying similar sensual dimensions as other objects.

PS4 Conceptions of Public Space in the Early Modern World
Janna Israel, Virginia Commonwealth University, *Chair*

Ghibellines, Guelphs and the Piazza Tolomei of Siena

Max Grossman
University of Texas at El Paso, El Paso, TX, USA

The thirteenth century in Tuscany was a time of continuous warfare, not only among rival city-states and feudal clans, but also among factions *within* cities. With the death of Emperor Frederick II in 1250 and the subsequent power vacuum on the Italian peninsula, the two great political alliances, the pro-papal Guelphs and the pro-imperial Ghibellines, engaged in a violent struggle for political dominance. Siena had been a Ghibelline city for decades, and for most of the century its leaders convened in the church of San Cristoforo, which borders the eastern edge of one of the city's oldest squares. The rectangular piazza had long served as a public forum for civic gatherings, and the earliest ritual submissions of rural castles to the commune occurred there.

After the defeat of the Sienese army in 1269, however, the Ghibelline regime was deposed and most of its leaders were killed or expelled from the city. Siena's most powerful Guelph family, the Tolomei, returned from exile and proceeded to build an immense palazzo opposite San Cristoforo. Its vast *salone* became the headquarters of the new Guelph commune and the adjacent square that it now dominated was transformed into the epicenter of its authority; meanwhile, the nearby residence of the Salvani, Siena's most famous and influential Ghibelline family, was razed to the ground. Thus, at the very moment that the city underwent a change of regime and switched allegiance from the German empire to the pope and his Angevin protectors, the relationship between the Sienese and the civic square was suddenly and radically transformed. The Tolomei family and the Guelph commune that was housed within its new palazzo manipulated the public's perception of the new government by dominating the public square architecturally and by deploying within it a propagandistic sculptural program.

PS4 Conceptions of Public Space in the Early Modern World
Janna Israel, Virginia Commonwealth University, *Chair*

Spatializing an Early Modern Public: Renaissance Parade Streets

Kim Sexton
University of Arkansas, Fayetteville, AR, USA

The nature of the public sphere has had a paradoxical relationship with the private ever since Jürgen Habermas observed that the public arose from "the intimate sphere of the conjugal family" where individuals met like-minded folk - often virtually through texts - before gathering together physically in an actual space. Post-Habermasian critiques have expanded the notion in a post-modern fashion to include a multiplicity of publics in social spaces where collective identity is produced and affirmed. But the paradoxical relationship between the private and the public persists: the transition from a virtual public to a real public sphere is never truly complete.

Nowhere was this state of flux more evident than in early modern publics whose members themselves were far from the autonomous Renaissance individuals of Burckhardtian extraction. As John Jeffries Martin has argued, early modern identity was not about individuality at all but was instead a continual process of negotiation between internal (emotion, beliefs, thoughts) and external selves, which could easily change depending on the public in which one found oneself. This paper argues that the Renaissance creation of the palazzo façade - a permeable screen between internal experience and external representation - brought this relational self, and the incipient early modern public of which it was a part, into view. It was, after all, a material thing that defined space between people, that is, the "inter homines esse" of Hannah Arendt's first sense of the public. The physical borders of an early modern public may thus be found in the spaces of palazzo-lined parade streets, such as the Strada Nuova in Genoa, which were not based on clan relationships (as medieval enclaves had been) but which constituted a public by definition, that is, hypothetically always open to individuals not yet included.

PS4 Conceptions of Public Space in the Early Modern World
Janna Israel, Virginia Commonwealth University, *Chair*

Public Production: Piazza della Signoria in Florence

Lauren Jacobi
Massachusetts Institute of Technology, Cambridge, MA, USA

With an eye toward to Henri Lefebvre, this paper offers an analysis of the production of pre-industrial space and the negotiation of the public in one of Florence's most significant piazzas: Piazza della Signoria. Previous scholarship has rightfully emphasized the importance of Palazzo della Signoria in the facture of Florentine civic identity. However, the palazzo was only one of several buildings on the piazza where architecture crafted the public. This paper calls attention to two structures on the piazza's edge, Florence's mint and the seat of the Arte del Cambio, the guildhall of the bankers. Both the zecca and the guildhall robustly participated in the production of the Florentine corporate body in many different senses, not the least of which was though generating a common economic material—coins—that bound the public together. These buildings were used for the regulation and distribution of metal and its conversion into specie. Yet, as this paper argues, in their urban location the zecca and the guildhall reflect deep-running concerns that underlay the incipient commodity theory of money. The paper seeks to explore how medieval urban spatial systems were impacted by monetary theory and an attendant interest in fostering a vibrant economy as a good that crafted the public.

PS4 Conceptions of Public Space in the Early Modern World
Janna Israel, Virginia Commonwealth University, *Chair*

Urban Recreation and Public Space in Early Modern Spain

Luis Gordo Pelaez
Southern Methodist University, Dallas, Texas, USA

In the early modern era, Spanish municipal governments were engaged in reshaping the cities by creating order in and embellishing the urban space. In addition to the planning of uniform squares and the opening of new streets, the city councils also promoted the design of *alamedas* or tree-lined walks located in the periphery of the urban centers. These promenades not only contributed to plan a regular urban expansion, but they also proportioned an open and large public space for the recreation of the town inhabitants. Moreover the design of *alamedas* and similar green urban spaces was frequently associated with the construction of other public works such as fountains, commemorative monuments, and the so-called “Casas de Chirimías” or Houses of Shawms; an early modern form of oboe played by musicians seated in the balconies of these buildings. This paper seeks to explore the planning and building of these public spaces, and their contribution to the urban reform and embellishment of the early modern Spanish cities.

PS5 Display Architecture: Department Stores and Modern Retail
Anca I Lasc, Pratt Institute, *Chair*

"Drawing Power": Show Window Display Design in the USA, 1920s-30s

Margaret Maile Petty
Victoria University of Wellington, Wellington, New Zealand

At the turn of the twentieth-century in the United States the retail show window quickly transformed from a means of displaying merchandise to a site of theatrical invention and carefully orchestrated consumer spectacle. The shift from standard catalogue-like window displays to the design of show windows as dramatic modern vignettes was driven by several forces, including the emergence of illuminating engineering, theater reform efforts associated with the New Stagecraft movement, and the development of an independent profession of window display designers. Across all, electric lighting held a central position and was heralded as a powerful and flexible tool for articulating space, crafting narrative atmospheres, and focusing viewer attention.

As a primary means of communicating consumer messages to the public and enticing customers into the retail environment, show window design received increasing attention in the 1920s and 30s. An ephemeral space characterized by serial change, the show window was well suited to the use of new, easily adjustable, and dramatic lighting applications. According to both illuminating engineers and retail design experts, electric lighting when properly utilized had a powerful effect on passers-by, turning them from pedestrians into customers. Featuring "strange forms," new materials, and dramatic visual effects, modern window displays provided retailers with more than just shock value to stop pedestrians in their tracks. Such installations, as the *New York Times* reported, had a way of "suggesting to the passer-by that the goods shown are up to date." The modern backgrounds, props, materials and lighting encapsulated and conveyed a message of unwavering modernity. This paper examines the popular and professional discourse on window display design in the United States in the first third of the twentieth century, arguing for the examination and consideration of retail window displays as a central medium in the communication of modern design to the American public.

PS5 Display Architecture: Department Stores and Modern Retail
Anca I Lasc, Pratt Institute, *Chair*

Displaying Dreams: Model Interiors in the London Store, 1890-1914

Patricia Lara-Betancourt
Kingston University, London, UK

Display architecture was a crucial marketing strategy for London department stores of the Victorian and Edwardian period. There developed an essential link between the growth of department stores and the complexity in display strategies. For the period 1890 to 1914, the ‘Belle Époque' of department stores, the level of sophistication in display architecture reached new heights. London department stores such as Whiteleys, Maples, Shoolbred, Heals, Waring & Gillow and Harrods expanded, added new departments and invented enticing ways of making their products more appealing to consumers. A prominent example was the construction of tantalising and impressive modern domestic interiors in an array of styles and budgets, complete with ceilings, panelled walls, plants and lighting offering viewers a dazzling visual and sensory experience of the real thing.

Through the detailed examination of drawings and photographs this paper will consider department stores' constructed interiors as displayed in trade catalogues, shop windows and at national and international exhibitions. These interiors were a very successful display strategy acting as an extension of the shop and a seductive invitation to potential customers to visit the premises. The paper will discuss how new technologies and materials fuelled and made possible the creation and construction of this type of temporary structures, tricking the eye by blurring the distinction between ‘bricks and mortar' and temporary architecture. Given the connections between department stores and markets, showrooms and bazaars of earlier periods, this paper will also discuss the nature of display and how it drew from the market stall, domestic interiors and theatre as sites of show, staging and performance.

PS5 Display Architecture: Department Stores and Modern Retail
Anca I Lasc, Pratt Institute, *Chair*

Robots and Space Houses: Frederick Kiesler's Science of Retailing

Laura McGuire[1]
[1]*The University of Texas at Austin, Austin, TX, USA,* [2]*University of Applied Arts, Vienna, Austria*

Frederick Kiesler is widely known for the Endless House projects of his later career. His contributions to commercial design, however, have received little attention, even though his only published book, *Contemporary Art Applied to the Store and Its Display* (1930), was a vivid compendium of suggestions for retail managers, from the practical to the far-fetched. Through a calculated use of materials and merchandise arrangements, he proposed a scientific system for display design that engaged human cognitive processes—a retailing Gestalt with predictable psychological effects on potential buyers. His ideas, he wrote, would provide "insight into the flexibility of the modern medium, of the manner in which it fuses the skill of the scientist, the engineer and the artist" and "increased sales through display methods which exercise calculated psychological effects on customers," harnessing "the principles of psychology to the wheels of industry." Robotic salespeople, display windows that doubled as automatic merchandise dispensers, subliminal lighting systems, and building-sized television screens to replace exterior store architecture were just a few of Kiesler's futuristic proposals. He was able to realize some of these ideas in an interactive model home, the *Space House*, installed at the Modernage Furniture Company in New York in 1933. With exterior and interior walls, floors, and ceilings built directly into the showroom, the display was a complete architectural enclosure with calculated sensory effects. Although it is tempting to view Kiesler's ideas as those of an isolated visionary, his work was symptomatic of an American cultural context which viewed retail display and technology as fundamental aspects of modern life and which, when intertwined, would play a critical role in propelling the country out of the Depression. Several of his unpublished essays on window design and recently discovered materials on the *Space House* give us new insights into Kiesler's interwar oeuvre.

PS5 Display Architecture: Department Stores and Modern Retail
Anca I Lasc, Pratt Institute, *Chair*

The Staging of Department Store Window Displays, 1880-1920

Emily Orr
Royal College of Art/Victoria and Albert Museum, London, UK

From the late nineteenth century, the staging of objects in the department store show window became increasingly sophisticated due to the window dresser's dexterity as well as a host of new technical fixtures and mechanisms. This paper will explore the production value of window display in leading department stores in London, New York, and Chicago by examining advice literature, correspondence school textbooks, patent records, period reviews, and surviving photographs. The window dresser's arrangements have often been interpreted as fanciful and chaotic due to dramatic effects of light and color or a playful theme. However, this paper will reveal the technical framework, manual labor, and precise engineering that calculated artistic and financially successful show window presentations.

An evaluation of the on-site construction of display will offer an interpretation of the show window as a celebration of both mechanical innovation and careful handcraftsmanship. In America and Britain, visible technology in the form of lighting effects, revolving stands, and the use of automatons were instant attractions. For instance, both the windows of the Schlesinger and Mayer in Chicago and Swan and Edgar in London featured moving wax figures and patented machinery. At the same time, the retail trade press on both sides of the Atlantic praised window dressers for ambitious arrangements of handkerchiefs completed entirely by hand. Accounts of women shopping in the West End of London reveal that consumers too were appreciative of the employee's manual draping techniques. The window dresser therefore conveyed the department store's up-to-date reputation by employing his artistic expertise and engaging the aid of technology in order to choreograph continual transformation of the show window's contents.

PS5 Display Architecture: Department Stores and Modern Retail
Anca I Lasc, Pratt Institute, *Chair*

Warehouse of Wonders: Design, Display, and Desire at Costco

Elaine Stiles
University of California, Berkeley, Berkeley, CA, USA

Since 1983, the no-frills interiors of Costco warehouse stores have proven irresistible to the American consumer. Costco's formula of stocking pallets, dollies, and ceiling-high metal shelves with everything from fine wine and car tires to baked goods and designer hand bags has made the warehouse club the second largest retailer in the world. Adding to this success, Costco enjoys a popular affection and cultural capital rare in big box retail. In online reviews and surveys, shoppers consistently express excitement, anticipation, and giddy pleasure about their visits to Costco's windowless warehouses of open stock.

High-quality merchandise and competitive pricing are fundamental to Costco's success, but the structure and character of the Costco interior is a critical and under-recognized factor in the retailer's popularity. This paper investigates how hypermarkets like Costco creatively fashion interior space and choreograph display to affect habitual and deeply satisfying consumption experiences. Contrary to the functional aesthetic of Costco stores, the retailer's warehouse spaces are highly scripted and carefully engineered retail environments, redeploying traditional display tactics in ways that belie their very existence. Drawing on business analysis of Costco's operations and consumer relations, I examine the Costco interior as a space of staged authenticity designed to entertain the consumer, signal privileged access to "back room" space, and create vistas of limitless abundance. I also consider how the deliberate transformation of the merchandise stock room into the sales room creates a carnivalesque atmosphere of jarring juxtapositions, permissive excess, and equal access to goods that fosters liberal consumption behavior. Finally, I argue that as an ascendant successor to the traditional department store, Costco's "warehouse of wonders" retail model demonstrates a shift in the kind of space and aesthetics capable of creating landscapes of spectacle, desire, and delight.

PS6 Left Critique and Modern Architecture
Claire Zimmerman, University of Michigan, *Chair*

Un-whitewashed World: Brutalism, Humanism and Ethical Modernism

Ben Highmore
University of Sussex, Brighton, UK

In Banham's 1955 essay on the New Brutalism he writes "most modern buildings *appear* to be made of whitewash or patent glazing, even when they are made of concrete or steel. Hunstanton *appears* to be made of glass, brick, steel and concrete". On the one hand this extends and intensifies the modernist ethos of truth-to-materials; on the other hand it connects to a social ethic associated with the emergence of the welfare state and British post-war reconstruction. In the context of post-war Britain even the conservative *Daily Express* columnist Osbert Lancaster could complain about 1930s design as dishonest when "gramophones masquerade as cocktail cabinets; cocktail cabinets as book-cases; radios lurk in tea-caddies" and suggests that "it is not perhaps surprising that disaster should have overtaken a generation which refused so consistently to look even the most ordinary facts in the face." If the anti-modernist aesthetic of 1930s English design could be equated with an inability to recognise the threat of Fascism (an inability to 'face the facts'), then a post-war design ethos that promoted "honesty" was equated with a social rationalism that would inoculate the social body against the seductive atavism of Fascism. In this context New Brutalism offers an awkward cultural politics dedicated to providing a left humanism that would respond to real human needs in a way that CIAM modernism hadn't, but would also be a form of critical realism antagonistic to the sleek world of Madison Avenue spectacle through the production of "rough poetry". Or as John Voelcker put it, New Brutalism would be "a kind of resonator that builds in response to a complicated poly-incidence of conditions". This paper will explore the cultural politics of New Brutalism and its attempt to build a social, humanist world.

PS6 Left Critique and Modern Architecture
Claire Zimmerman, University of Michigan, *Chair*

"Le Corbusier and the Anarcho-Syndicalist City"

Simone Brott
Queensland University of Technology, Brisbane, Queensland, Australia

On 9 January 1927, Le Corbusier materialised on the front cover of the Faisceau journal edited by Georges Valois, Le Nouveau Siècle, which printed the single-point perspective of Le Corbusier's Plan Voisin and an extract from Urbanisme. In May, Le Corbusier presented slides of his urban designs at a fascist rally. These facts have been known since 1985 when studies emerged that situated Le Corbusier's philosophy in relation to the anarcho-syndicalist movement in France—an elision in the dominant reading of Le Corbusier's philosophy, as a project of social utopianism, whose received genealogy is Saint-Simon and Charles Fourier. Le Corbusier participated with the first group in France to call itself fascist, Valois's militant Faisceau des Combattants et Producteurs, the "Blue Shirts," inspired by the Italian "Fasci" of Mussolini. Urbanisme was considered the "prodigious" model for the fascist state Valois called La Cité Française – after his mentor the anarcho-syndicalist Georges Sorel. Valois stated that Le Corbusier's architectural concepts were "an expression of our profoundest thoughts," the Faisceau, who "saw their thought materialized" on the pages of Le Corbusier's plans.

For Valois, the syndicalist city "represents the collective will of La Cité" invoking Enlightenment philosophy, namely Rousseau, for whom the notion of "collective will" is linked to the idea of political representation: to 'stand in' for a subject or group of subjects i.e. the majority vote. The figures in Voisin are not empty abstractions but the result of "the will" of the "combatant-producers" who build the town. Yet, the paradox in anarcho-syndicalist thought – and one that became a problem for Le Corbusier – is precisely that of authority and representation. La Cité pushed to the limits of formal abstraction by Le Corbusier thereby reverts to the Enlightenment myth it first opposed, what Theodor Adorno would call the dialectic of enlightenment.

PS6 Left Critique and Modern Architecture
Claire Zimmerman, University of Michigan, *Chair*

Ideological Shifts, Atlantic Crossings: W. Gropius and S. Moholy-Nagy

Hilde Heynen
University of Leuven, Leuven, Belgium

In 1930 Alexander Schwab, a communist critic, diagnosed the ‘Janus face' (Doppelgesicht) of modern architecture: according to him, the ‘New Building' was both bourgeois and proletarian, high capitalist and socialist. The same formal language, he argued, was used as well for programs that were serving commerce and industry as for emancipatory projects of social housing or educational institutions. Given this Janus face, the different trajectories of Germany's modern architects, some of whom ended up ‘East' and others ‘West', should come as no surprise.

This paper focuses on the ideological adventures of two personalities who were part of the ‘Western' cohort: Walter Gropius and Sibyl Moholy-Nagy. Gropius, who had been a member of quite radical left-wing avant-garde groups such as the Arbeitsrat für Kunst, was capable of re-articulating his ideas in such a way that they were acceptable to an American audience - supported, no doubt, by Hitchcock's and Johnson's framing of modern architecture as The International Style. Sibyl Moholy-Nagy, also an emigrant and well-informed about the Weimar avant-garde, was to become a fierce critic of Gropius's move. Whereas she was close to Walter and Ise Gropius in the early postwar years - exchanging letters and visiting on a regular basis - she later became quite vocal about her misgivings concerning the impact of Gropius's functionalism on America's built environment. This paper will trace both Gropius's and Moholy-Nagy's (changing) socio-political views and how these were related to their ideas about architecture. It aims to explain how, for both of them, left-wing sensibilities brought over from Weimar Germany could transform into acceptance of American values and policies - in the case of Gropius pursuing a liberal outlook stressing the importance of collaborations and openness, in the case of Sibyl Moholy-Nagy turning into a criticism of the anti-urban aspects of modern architecture.

PS6 Left Critique and Modern Architecture
Claire Zimmerman, University of Michigan, *Chair*

Back to the Party—the Negative Project of the Contropiano Circle

Britt Eversole
Princeton University, Princeton, NJ, USA

The critique of modern architecture and culture launched by the historians, political theorists and philosophers in the Italian political review *Contropiano* [1968-1971] is still cited as the paradigm of the Marxist analysis of architecture. The story goes that they radicalized *Ideologiekritik* into a negativity that refused any hope of projective political action, in contrast to neo-avant-garde attempts to recuperate the socialist aspirations of the historical avant-garde. While this is true, their method was just as conditioned by their engagement with *operaismo* [workerism]. *Operaismo* attempted to reframe leftist methods of criticism by analyzing capitalism from the "working class's point of view"—from the real effects of capitalist society on the spaces and practices of factory workers—instead of an institutional or structural point of view.

This paper raises questions regarding the devastating analysis of architecture and capitalism found in the pages of *Contropiano* as well as the contemporary myth surrounding the nature of its theoretical origins. It examines how the authors' rarified, collective method of criticism was complicated by the events of the time-the Warsaw Pact invasion of Czechoslovakia, impending union confrontations, student rebellions and the latest failures of the *Partito Comunista Italiano* [PCI]. Yet when faced with the "problem of the party"—whether effective social change could be realized outside of existing political parties and institutions—they decided to re-inscribe their left critique within the entrenched institution of the PCI. Against radicalism and the myth of spontaneous revolt, they concluded that activism without real power is deluded. Revisiting their counter-project in the context of their (re)turn to the PCI probes a problem that often accompanies the left critique of architecture: the need for everyone "in the movement" to work with a singular, refined critical method.

PS6 Left Critique and Modern Architecture
Claire Zimmerman, University of Michigan, *Chair*

Karel Teige, Ernö Kállai, and Hannes Meyer's Educational Project

Daniel Talesnik
Columbia University, New York, USA

Despite being the author of many thought-provoking statements, Hannes Meyer was not the originator of a novel leftist critique of Modern Architecture. His writings are not characterized by completely developed arguments: many are manifestos that connect divergent threads, synthesizing ideas through formulas or lists. Meyer was more of a doer than a theorist, at least until he left the Bauhaus. During the 1920s, the ideas he advocated evolved from cooperatives, to ideas of radical collectivization, hyper-functionalism, and a scientistic approach to architecture. This proposal focuses on the writings of Meyer that articulate his leftist critique, along with aspects of his educational project at the Bauhaus.

Notwithstanding some innovative ideas, Meyer mostly improvised on positions that were part of the zeitgeist. Scrutinizing the connections of Karel Teige and Ernö Kállai with Meyer's ideas will illuminate this conundrum. Teige had been a detractor of Walter Gropius' Bauhaus: for him craftsmanship versus industry created the Modern divide, an issue at play in Meyer's "Die Neue Welt" and "Bauen." Meyer invited Teige to teach at his Bauhaus. Kállai, on the other hand, was perhaps Meyer's closest aide there. While in charge of the Bauhaus publication Kállai became an ideological editor of sorts. His critical stances can be traced in Meyer's ideas on the role of architecture in society.

Reading both Teige and Kállai and their correspondence with Meyer is central to this analysis and will begin to elucidate the sparks of critique in Meyer's writings and educational program. Ultimately, if Teige and Kállai are an essential part of Meyer's references, a follow-up question is: Did the evolution within their ideas influence Meyer's shift from a critical towards a dogmatic position in the Soviet Union when he began promoting a militant approach as the only option for socialist architects?

PS7 Beyond Slab and Subdivision: Housing Alternatives after 1945
Kenny Cupers, University of Illinois at Urbana-Champaign, and Alison Fisher, Art Institute of Chicago, Co-*Chairs*

Asceticism as Progress: Scharoun's Berlin* Kollektivplan*, 1946-1949

Greg Castillo
University of California, Berkeley, Berkeley, CA, USA

A vanguard of theory and experimentation in modernist housing could be found amid East Berlin's ruins in the late-1940s. Under the leadership of Hans Scharoun, a state-licensed design collective devised plans to arrogate housing from the 'invisible hand' of market forces and reinvent domestic space as a public utility. Novel housing types were to forge an egalitarian society in which demography, rather than wealth or status, would be the singular determinant of housing need and provision.

In attempting to invent the built environments of "a democracy of a new type" blazing a path between liberal capitalism and a dictatorship of the proletariat, Scharoun championed an ideology that resisted easy categorization. He regarded Germany's marginal geopolitical situation as an opportunity: "We have the time and perhaps the right place, and a relationship between western activity and eastern spirituality [...] to function as mediators," he explained to his friend Walter Gropius. Postwar reconstruction, he insisted, would be less indebted to purely "scientific-technical" knowledge than to "a cognitive theory of the heart" (Erkentniss-Theorie des Herzens) that repudiated the functionalism of Weimar-era modernism and its neue Sachlichkeit.

Ludmilla Herzenstein, a Planungskollektiv associate and Berlin city council chief statistician, produced Scharoun's demographic life-portrait of a postwar household. It would progress from the single's one-room unit to a family's house and garden, and finally to empty-nest status in a small apartment. Corresponding building types included gallery-access apartments, rowhouses, courtyard homes, and maisonette towers. Social equity in a world of postwar austerity would forge lifetime bonds to a neighborhood but not a home, as residency in any unit would be transient, by design. Sharoun's unrealized Wohnzelle Friedrichshain for East Berlin not only advanced modernist housing design but also tossed out as so much bourgeois baggage the cultural celebration of hearth and home as icons of rootedness.

PS7 Beyond Slab and Subdivision: Housing Alternatives after 1945
Kenny Cupers, University of Illinois at Urbana-Champaign, and Alison Fisher, Art Institute of Chicago, Co-*Chairs*

Social Responsibility in a Postmodern Era: Charles W. Moore and Affordable Housing

Richard Hayes
Clare Hall, University of Cambridge, Cambridge, UK

Charles W. Moore was one of the twentieth century's finest designers of residential architecture. Early in his career, Moore completed a number of individual houses in the San Francisco Bay area that garnered attention. He followed these successes with the groundbreaking Sea Ranch Condominium of 1965-66, a design that embodied a compelling vision of individual agency and collective living, cultural memory and environmental sensitivity. Throughout his later years, Moore continued to make important contributions to domestic architecture, such as his own house in Austin, Texas, now the home of the Charles Moore Foundation.

A little-known but important aspect of Moore's career is his work on housing for low and moderate-income residents. When interviewed for the 1973 book Conversations with Architects, Moore stated, "Our biggest interest, right now, is housing." Moore completed seven affordable housing projects, all of which, with the exception of his 1967 scheme for senior citizens in Seaside, California, are in the northeast region of the country. My paper evaluates each of these projects, with particular emphasis on the 1968 Church Street South Housing in New Haven; the Maplewood Terrace Housing in Middletown, Connecticut; FHA-funded housing for the town of Orono, Maine of 1970-71; and the Whitman Village Housing in Huntington, New York of 1975. Among the unbuilt schemes was a 1969 proposal for the Eastern Kentucky Housing Development Corporation, which received a Progressive Architecture design award. In these works, Moore sought to bring elements of Postmodernism, such as decoration, historical allusion, and aspects of the vernacular to create memorable places for residents of modest means.

My essay places Moore's designs for affordable housing in the context of his era and calibrates his commitment to social responsibility. What emerges is a socially engaged architect that complicates the ironic and playful figure he has often been seen as.

PS7 Beyond Slab and Subdivision: Housing Alternatives after 1945
Kenny Cupers, University of Illinois at Urbana-Champaign, and Alison Fisher, Art Institute of Chicago, Co-*Chairs*

Conflicted Modernities: Antonio Bonet's* Barrio Sur*, 1956

Ana María León
Massachusetts Institute of Technology, Cambridge, MA, USA

Barrio Sur, an unbuilt, state-sponsored urban project for 1956 Buenos Aires, embodies the contradictions of Argentinian modernity. Having violently deposed populist president Juan Perón, the conservative regime of Pedro Aramburu sought to discredit him by depicting him as outdated and morally corrupt, and eventually outlawing the mention of his name. In this context, the proposal to replace an overcrowded old neighborhood with architect Antonio Bonet's impressive modern project seems to follow the regime's script. But while the state was eager to embrace the new and do away with the old, Bonet was reconsidering more nuanced interventions into the city. After working with Le Corbusier in the late 1930s, the Catalan architect found success in Argentina during the war and now viewed his old master with critical distance. In 1949, Bonet attended CIAM VII in Bergamo and participated in a polemical critique of the group. His project for *Barrio Sur* continued this critique by incorporating the old city grid into an overlapping array of circulation patterns, distinct neighborhood centers, and three building types including a reconfigured Corbusian high-rise. The project is further inflected by the discussions that had taken place in Buenos Aires during the war. Ideas on violence and myth brought forth by Renegade Surrealist Roger Caillois were combined with an archaic sense of the sublime depicted in the infinite grids of writer Jorge Luis Borges. These grids, echoing Buenos Aires' blocks and plazas, can be found in Barrio Sur—a reversal of Bonet's earlier Corbusian postures. This yearning for an unreachable past—rather than a glorious future—inverted modernity's forward thrust. This friction between the state's aspirations for a modern blank slate and the architect's reinterpretation of older spatial and urban patterns echoes the country's struggle between the violence of Perón's removal, and its yearning for a modernity sited in the past.

PS7 Beyond Slab and Subdivision: Housing Alternatives after 1945
Kenny Cupers, University of Illinois at Urbana-Champaign, and Alison Fisher, Art Institute of Chicago, Co-*Chairs*

Visionary Alternatives to the Slab in Communist Europe

Kimberly Zarecor[1], Vladimir Kulic[2]
[1]Iowa State University, Ames, IA, USA, [2]Florida Atlantic University, Ft. Lauderdale, FL, USA

Postwar mass housing in Communist Europe is often seen as a quintessential example of state-sponsored tower in the park urbanism achieved with prefabricated slab construction. The sprawling grey housing estates in cities like Moscow, Berlin, Prague, and Belgrade have come to represent a singular image of industrialized housing production that is dismissed by many as a failure, just like the political system itself. While such large-scale *tabula rasa* construction dominated in the Soviet Union and in pockets of the Eastern Bloc, this paper argues that such a reductive narrative obscures the variety of housing typologies and urban strategies employed in Communist Europe and creates a false dichotomy between mass housing in the Cold War East and West.

Using examples from Czechoslovakia and Yugoslavia, this paper will look at the experimental and visionary urbanism promoted by communist architects as part of post-CIAM international discourse about cities of the future. In contact with Team X, the Japanese Metabolists, American urbanists of the 1960s, and theorists such as Michel Ragon, architects and planners, including the Czechs Gorazd Čelechovský and Karel Prager and Yugoslavs Vjenceslav Richter and Vladimir Mušič, promoted expansive visions of new cities that offered alternatives to traditional zeilenbau and tower in the park models. These new designs still worked within the constraints of the communist planned economy and offered only modestly scaled and minimally equipped units, but these projects envisioned cityscapes that emphasized pedestrian movement, celebrated infrastructure, and imagined novel transportation methods for people and goods. Some of these visionary projects were built, others became touchstones for debate and influenced less ambitious later projects where unexpected moments of creativity punctuated otherwise monotonous designs. Examples presented will include the book *Sinturbanizam* (Richter, 1964), the proposed city of Etarea (Čelechovský, 1967), and the partly realized estate Split 3 (Mušič et al., 1968).

PS7 Beyond Slab and Subdivision: Housing Alternatives after 1945
Kenny Cupers, University of Illinois at Urbana-Champaign, and Alison Fisher, Art Institute of Chicago, Co-*Chairs*

Designed and Ad-Hoc Variation: Ground Plans for IBA, 1984-1987

Esra Akcan
University of Illinois at Chicago, Chicago, IL, USA

The International Building Exhibition in Berlin, IBA' 1984/87, was one of the most important architectural events of the 1980s, where ideas of established and up-and-coming international architects materialized as public housing in the historical city. Its major area was Kreuzberg with a population composed of almost fifty percent "foreigners"/"guest workers," predominantly from Turkey, and its public housing theories were complicated by the Berlin Senate's immigration policies. IBA'1984/87 differentiated itself from the public housing projects of the previous decade, accusing them of top-down planning, destruction of the historical city and over-standardization of dwellings, proposing instead an urban renewal theory that called architects to a more attentive response to the historical typology and morphology of the city as it had been transmitted through collective memory. Variation was another core value to be reflected not only in the diversity of buildings within the perceived "gene structure of the city", but also the design of individual units. This paper will specifically concentrate on the variety of ground plans that came out of IBA'1984/87 by differentiating the design processes in its New and Old Building sections (Neubau and Altbau). It will argue that while Neubau architects such as Rob Krier, Rem Koolhaas, John Hejduk and Oswald Matthias Ungers elaborated on an unprecedented number of variations in opposition to standardization in public housing, the Altbau team practiced a unit-by-unit restoration process in which current immigrant users were identified as decision makers and hence indirect designers. Accordingly, the Neubau buildings demonstrated calculated and planned variations resulting from the individual designs of the autonomous architects, while the Altbau team's insistence on participation brought about bottom-up and ad-hoc variations resulting from the individual requests of current occupants.

PS8 Can We Call It Medieval Urban Planning?
Mickey Abel, University of North Texas, *Chair*

Planner Monks at Samos Abbey

Estefanía López Salas
University of A Coruña, A Coruña, Galicia, Spain

From the eighth to the nineteenth century, besides the architectonical complex of Samos Abbey, its monks owned a collection of properties which made possible their self-sufficient life. The majority of those possessions were pieces of land surrounding the Abbey, in a round area of one mile and a half. This space was called "jurisdictional reserve". The monks were the only spiritual, material and judicial authorities within the boundaries of this enclosed land. Neither the Bishop of Lugo nor the King of Spain had any kind of power over the properties or the people that formed or lived within the monastic jurisdiction. Samos Abbot only had the Pope as a superior authority, therefore the Abbey was called "nullius dioeceses" in the course of the time.

Based on archival documents and on-site investigation, this paper seeks to understand how the monks played an important role in the way of living and planning the large jurisdictional space, focusing our attention on the area next to the monastic buildings, where the meeting between the sacred and secular space always required a higher planning control.

Through the analysis of historical documents as "tenancy agreements", "books of demarcation" and "old land registers", we get information about the buildings, the farming plots, the inhabitants, the road network and the public spaces, but also we can identify the legal codes that the monks established in order to achieve a suitable planning in accordance with the community interest. In this sense, archival documents further demonstrate how monks of Samos Abbey, during a long period of time, were the real planners of their "jurisdictional reserve" structure, made up mainly of towns or small villages, churches or other little monasteries and farmland. The monks designed the genuine form of the inhabited countryside that we have inherited and where we currently live.

PS8 Can We Call It Medieval Urban Planning?
Mickey Abel, University of North Texas, *Chair*

Medieval Zoning Codes and the Proto-bastides of Languedoc

Catherine Barrett
University of Oklahoma, Norman, Oklahoma, USA

In 1144 Alphonse-Jourdain Count of Toulouse founded the new town of Montauban on the Garonne River to compete with St. Théodard, a town on the opposite bank controlled by an abbey of the same name. It seems that the abbot was disliked by his vassals, or perhaps the publicity for the new town was extremely attractive, because many of the residents of St. Théodard moved quickly to take up residence in Montauban. This event was notable for several reasons. It triggered commercial development along the Garonne, consular governance of towns, and it was marked by a charter emphasizing commerce and which also determined form. Town lot sizes were set at 6 stadia wide by 12 deep and the central location and square shape of the market place and its surrounding grid became a model for many of the later bastide towns.

At Montauban the extent of the formal determination was limited to lot dimensions, but later town charters address other formal aspects and suggest that concerns related to health and safety, social equality**,** and vehicular and pedestrian access were important in towns established or chartered by the lords of thirteenth century Languedoc. After the troubles of the Albigensian Crusade, and beginning with the foundation of the castrum of Cordes in 1222, Count Raymond VII and his lieutenant Sicard Alaman founded and re-chartered many towns in this region.

This paper proposes that medieval charters and town forms were related to experiments in revenue generation conceived by these secular lords, that both they and their vassals were concerned with social and practical zoning. Examples will include Montauban and other towns the author considers the "proto-bastides" of Raymond VII: Cordes, Castelnau-de-Levis, Lisle-sur-Tarn, and Buzet.

PS8 Can We Call It Medieval Urban Planning?
Mickey Abel, University of North Texas, *Chair*

Surpassing the Urban Past at Bourges, Le Mans, and Amiens

Jeffrey Miller
Columbia University

The so-called High Gothic cathedrals of medieval France have long been viewed as urban monuments situated at the heart of their cities. In the decades preceding the dramatically rising ambitions of Gothic construction in the second half of the twelfth century, many of these population centers started to prosper and expand beyond their Late Roman footprints. Scholars since André Chédeville have shown that monuments like Chartres drew upon this new urban wealth to build on an unprecedented scale and have recognized that this sometimes pitted clergy against counts and burgers for space and influence. However, they have said little about how builders adapted their projects to the changing geography of French cities.

This paper examines the topography, patrons, and sculptural programs of three cathedrals that responded similarly to these urban developments. Between 1170 and 1220 Bourges, Le Mans, and Amiens all extended their choirs and radiating chapels east past the lines of late third-century Gallo-Roman ramparts. Bishops like Maurice of Le Mans and Évrard de Fouilly of Amiens portrayed themselves in their actus as successors to Solomon in both judgment and architectural prowess. In a like manner, the modern Gothic mode they preferred often appeared in contemporary manuscripts and ivory carvings as visual shorthand for the New Testament that replaced the staid Roman forms of the Old. By using the latest architecture to break through ancient walls, they demonstrated that their cathedrals, the earthly image of the promised heavenly city, would not be confined by obsolete boundaries. All these monuments feature portals that prominently display images of this New Jerusalem, and a chronological examination of lintels sculpted with the apostles in architectural frames shows a parallel willingness to leave behind older features of the city in order to embrace the emerging social and architectural fabric of medieval France.

PS8 Can We Call It Medieval Urban Planning?
Mickey Abel, University of North Texas, *Chair*

Mendicants in the Landscape of Medieval Tuscany

Erik Gustafson
New York University, New York, NY, USA

The mendicant orders are often characterized as being central to the urban revolution of the thirteenth century, rising alongside the merchant class and the universities as the new driving forces of medieval society. But how did the mendicants fit into the urban landscape? How planned were these settlements, and conversely were they in fact urban? Italian architectural historians have sought to identify rational, geometric mechanisms relating mendicant houses to town plans for some Italian cities, but such studies took no account of the religious, social or phenomenological aspects of the architecture as an experienced site. In Tuscany, most of the thirteenth-century convents survive in their original locations, providing an excellent test case for a comparative examination of how different orders planned their architectural statements of identity throughout the region.

In contrast to the cliché of the mendicants as the product of urban density, this talk will examine how these new orders deployed varied, planned strategies of settlement and architectural self-presentation to proclaim their identity across the landscape of medieval Tuscany. The mendicant orders engaged the landscape in different ways, each following the unique spirituality and praxis of their founding principles. The mendicant planning process did not conceive of the city as a rational construct to be manipulated, but instead focused on people, encouraging the laity to engage with the apostolic life. For the Dominicans, this meant building fewer houses only in larger cities. For the Franciscans, this meant building more convents across the spectrum of inhabited space, from remote hermitages to houses in hamlets, villages, small towns as well as cities. How the individual mendicant orders located, designed, decorated and used their houses not in one city but across an entire region reveals that these orders adopted planned programs that revolutionized the cultural landscape of medieval Tuscany.

PS8 Can We Call It Medieval Urban Planning?
Mickey Abel, University of North Texas, *Chair*

Incremental Urbanism in Medieval Italy: The Example of Todi

Samuel D. Gruber[1]
[1]*Gruber Heritage Global, Syracuse, NY, USA,* [2]*Syracuse University, Syracuse, NY, USA*

There are many trends in later medieval city planning that still resonate: the founding of new towns, the expansion of growing towns, and the incremental re-planning of more densely built and populated older centers. This paper looks at one of the the most distinctive aspects of medieval Italian towns, the slow but steady unification and integration of physical, social and economic components from the twelfth through the fourteenth centuries; when population and economies expanded, and political authority was consolidated into communal states. By carefully examining public and private buildings and spaces in the Umbrian hilltown of Todi with comparative materials from across Central Italy, this paper demonstrates the remarkable consistency of both vision and process that governments and architects took to adapt, create, adapt and maintain cities and towns that succeeded functionally and aesthetically. Some changes took place quickly; others over several decades, but all were part of a carefully regulated and planned approach that including not only buildings, but also served circulation, water distribution and other public needs.

For much of the 20th century there was a tendency to categorize the medieval urban development process as "organic", if it was recognized at all, as piecemeal and even haphazard. Historians, architects, planners and critics of the post-World War II (and modernist) period were inspired by grand Renaissance and Baroque designs, and often themselves participated in the massive “urban renewal” projects of the post World War II period. Fortunately, more recently studies have demonstrated that those who cared for medieval cities were not only competent and creative, but shared common social, political and aesthetic goals in their works. They were planners of the first order. Their approach to city improvement, in fact, was very like that employed by municipal governments today.

PS9 New Reflections on Colonialism and Globalization

Zeynep Çelik, New Jersey Institute of Technology, and Rosemary Wakeman, Fordham University, *Co-Chairs*

The French Colonial Period* cité ouvrière *in Casablanca, Morocco

Said Ennahid
Al Akhawayn University, Ifrane, Morocco

In his "rapport général" on North Africa for L'Urbanisme aux colonies (1932), Guillaume de Tarde (former secretary general of French Protectorate in Morocco) considered Morocco as the spearhead of the colonial urban experience (mouvement urbaniste) not only in North Africa but possibly in all the colonies. This paper will explore the colonial urban experience in Morocco during the French Protectorate period through the design and construction of company towns (cités ouvrières) for Muslim workers. The separation of the European population from the Muslim "indigenous" masses of new rural immigrants in French colonial industrial cities is a recurrent theme in L'Urbanisme aux colonies (1932). With a new port and railways station, Casablanca, a sleepy town in 1906, became the largest industrial city in the country; the city's industrialists built 19 company towns.
More specifically, this paper will focus on the work of French architect Edmond Brion (1885-1973), who designed three of the best preserved company towns in Casablanca: the Cité Lafarge (1932), the Cité de la Cosuma (1932-1937), and the Cité de la Socica (1940-1942, 1952). Drawing data from L'Urbanisme aux colonies (1932), research in various libraries and archives, as well as field visits, I will examine the French colonial urban experience in Morocco in terms of: 1) earlier approaches in designing housing deemed to meet the needs of Muslims (e.g., Derb el-Habous, 1918-1939), 2) the political, ideological, and socio-economic facets of the colonial framework for separating the ville nouvelle from the cités ouvrières, and 3) the adoption, modification, or rejection of pre-existing "indigenous" urban styles, modes of construction, building materials, aesthetics, and craftsmanship. To conclude, the paper will revisit the French colonial-period cité ouvrière in Casablanca in light of present-day economic and demographic pressures resulting at times in severe if not total disfiguration of their architecture and design.

PS9 New Reflections on Colonialism and Globalization

Zeynep Çelik, New Jersey Institute of Technology, and Rosemary Wakeman, Fordham University, *Co-Chairs*

Aerial Views and Virtual Sites in French Colonial Urbanism

Min Kyung Lee
College of the Holy Cross, Worcester, MA, USA

Cartography and photography have long been part and parcel of military and urban planning practices and techniques. During the 20th century, World War I saw pioneering uses of these media in aerial reconnaissance and bombing strategies, in which the production, use and distribution of images were as critical to military success as ammunition. Images from manned observation balloons, blimps, and airplanes provided the means to see and know the terrain in order to identify targets; they also functioned to confirm the results of the attacks, extending through their reproduction and dissemination the collateral visual effects of warfare.

While the Treaty of Versailles may have halted the artillery fire, the interwar period in France was no less militarized. France maintained the largest armed forces in Europe and deployed them to consolidate and expand into new territories, including the former Ottoman provinces of Syria and Lebanon for which photography and cartography continued to function as effective media in French colonial urban projects. The 1932 publication of *L'Urbanisme aux colonies et dans les pays tropicaux*, published in conjunction with the 1931 Colonial Exposition, served as one means to promote and secure territorial claims overseas for the eyes of the French reading public.

This paper examines the variety of the aerial images found in Jean Royer's two volumes within a longer historical context of French aerial surveying and how the convergence of these visual technologies and methods enabled and conditioned colonial objectives and urban planning practices during the French interwar period. Drawing from Paul Virilio's theories on war and media, the paper argues that the use of both cartography and aerial photography emptied the terrain for colonization by rendering a virtual site in which the distinctions between context and detail were cleared for the linked actions of destroying and building cities.

PS9 New Reflections on Colonialism and Globalization

Zeynep Çelik, New Jersey Institute of Technology, and Rosemary Wakeman, Fordham University, *Co-Chairs*

Damascus during the French Mandate

Jean-Luc Arnaud
Aix-Marseille University, Marseille, France

This presentation will deal with the transformations to the urban development of Damascus during the French Mandate (1918-1943). In contrast to cities of the Maghreb, Damascus had been modernized to some degree by the Ottoman administration before the French interference. In this context of no urgency, the mandatory power organized its operations in two stages. The first (to the late 1920s) was devoted to the production of knowledge, which included property surveys and mapping, census of the population, and inventory of the heritage. The ottoman legislation was maintained in its main aspects. The second phase began with the drafting of a master plan by French administrators in the late twenties and addressed the accelerated growth in the urban development. It was based on the knowledge gathered during the first period and proposed two kinds of interventions: the opening of several new streets in the existing urban fabric and the planning of a new network of roads in the surroundings, in addition to zoning.

Therefore, from the first period to the second one, the French interventions passed from passive legislation provisions to active control of town planning. During the later period, the increase of land prices led to the development of a new building type: the collective tenement. Its pattern, in rupture with the traditional courtyard houses, was widely influenced by the Turkish and Lebanese models, which had begun to emerge in Damascus from the very beginning of the 20th century.

My paper will examine the French interventions through three agencies, namely the organization of the administration and control (the first period), the relations between the master plan and the specific conditions of Damascus in terms of population structure and heritage, and the new patterns of domestic architecture (the second period).

PS9 New Reflections on Colonialism and Globalization

Zeynep Çelik, New Jersey Institute of Technology, and Rosemary Wakeman, Fordham University, *Co-Chairs*

Planning the Divided Suburbs in Shanghai, 1927-1937

Yingchun Li, Weijen Wang
The University of Hong Kong, Hong Kong

Between 1927 and 1937 Shanghai witnessed radical changes to its urban landscape, resulting from the large-scale public works proposed and implemented by Western and Chinese municipalities. On the one side, the Western mercantile community, which had established its business and residential settlements in Shanghai since the mid nineteenth century, had become increasingly wealthy and self-conscious. It began to favor an architecture that not only brought more profits but also expressed the community's cultural identity. On the other side, a young generation of Chinese city planners, under the leadership of the newly-established Chinese Nationalist Party, was eager to create a new Shanghai through bold urban renewal schemes.

This paper investigates two road schemes carried out in the former Western District of Shanghai. Each scheme was a part of an overall plan to regularize the unsanitary, chaotic industrial suburbs at that time. The first is the "Grand extra-Settlement Road Scheme" advocated by the Municipal Council of the Shanghai International Settlement which intended to create a garden suburb for the Western upper middle class families. The second is the Zhongshan Road Project advocated by the Chinese Nationalist Government which intended to demarcate a ring road to constrain the further expansion of the foreign settlements and open land to accommodate the poor Chinese urban majority.

The parallel reading of the two road schemes provides an opportunity to reflect on the features and problems of modern city planning in China which was generated by the Chinese urbanists' ambition to create a "Chinese modern city" at the height of colonial expansion. The struggles of Chinese city planners in solving the urban problems caused by colonial city planning and the ambiguous attitudes of these planners towards the past and the West are particularly worth re-examining in the context of globalization.

PS10 New Research: Classical through Baroque
Sandra L. Tatman, Athenaeum of Philadelphia, *Chair*

The Evolution of Christian Structures in Nagasaki: 1569-1620

Bébio Amaro
The University of Tokyo, Tokyo, Japan

By resorting to a basic three-dimensional reconstruction of Nagasaki's topography during the mid-16th century, and combining numerous fragments collected from Japanese and Western manuscripts, as well as data from archeological excavations, this paper intends to delve deeper into the network of religious structures implanted in Nagasaki during the so-called "Christian Century". While it is impossible to reliably recreate the internal layout of the buildings (only very partial descriptions of its interiors have been found in manuscripts), we can estimate in most cases the approximate location of building volumes, and the relations between churches, churchyards and the surrounding urban tissue. One particular focus of this study will be the Jesuit College and House, located at the tip of the port.
Other aspects include: the ways in which the Jesuits gradually replaced the pre-existing Buddhist structures in the port; how their buildings imitated local construction customs in almost every aspect, and the gap between this reality and the Euro-centric reality which they depicted in their letters sent to Rome. This network, which comprises chapels, cemeteries, crosses on public paths, churches, churchyards, hospitals and educational institutions, grew concurrently with the port city and played an important role in the life of its inhabitants, becoming a stage for processions, theatrical representations, auto-flagellations and festivals.
Finally, we will deal with the gradual destruction of these structures between 1614 and 1620 (after the Christian Expulsion Edict issued by Tokugawa Ieyasu), and how the authorities attempted to permanently "eradicate" their urban footprints.

PS10 New Research: Classical through Baroque
Sandra L. Tatman, Athenaeum of Philadelphia, *Chair*

The Theater at Lyon of 1548: Reconstruction and Attribution

Eugene J. Johnson
Williams College, Williamstown, MA, USA

Erected in 1548 in the palace of Cardinal Ippolito II d'Este, Archbishop of Lyon, the temporary theater for the entry of Henry II and Catherine de' Medici was the first Italianate theater in France as well as the site of the first production of a modern Italian comedy in that country. By 1548 there was an established tradition of elaborate temporary theaters built at Italian courts for dynastic or other celebrations. Ippolito d'Este was heir to the oldest of these traditions, that of Ferrara. His grandfather, Duke Ercole d'Este, had produced the first securely dated performance of a Roman comedy since antiquity in 1486 in the courtyard of his Ferrarese palace. Thanks to a detailed description of the Lyon theater, with measurements in Florentine braccia, published in 1549 by an Italian identified only as F.M., it has been possible to produce a visual reconstruction that allows an attribution of its design to a major figure in sixteenth-century architecture, Sebastiano Serlio, who was the architect of the cardinal's house at Fontainbleau, in which Serlio and his family were living in 1548. The architecture of the theater is closely related to that of Serlio's courtyard at Ancy-le-Franc, a château whose exterior was completed at approximately the same time the theater was designed. Through his publications, Serlio is a major figure in the history of theater architecture of the sixteenth century; this is the first of his theater designs for which we can create a reconstruction of the surrounding walls.

PS10 New Research: Classical through Baroque
Sandra L. Tatman, Athenaeum of Philadelphia, *Chair*

Residences as Rebuttal: Political Meaning in Maxentius' Roman Domus

Elisha Dumser
University of Akron, Akron, OH, USA

Maxentius, Roman emperor from 306-312 CE, commissioned a sprawling villa on Rome's Via Appia which included grand reception spaces, a circus for chariot racing, and a mausoleum emulating the Pantheon's form. Maxentius' other residential commissions in and around Rome include the Via Labicana villa where he resided before his acclamation in 306, and extensive additions to imperial domus on the Palatine. These included not only a prominent bath suite overlooking the Circus Maximus, but also the extension of the palace's massive main platform towards the southeast corner of the hill.

In Maxentius' hands these residences served as a highly visible, public form of political commentary. Through them, Maxentius expressed his deliberate rebuttal of the political policies of the preceding Tetrarchy. Those rulers – Diocletian, Maximian, Constantius Chlorus, and Galerius – each established a new capital city elsewhere in the empire, dispersing the imperial court, and leaving Rome bereft of real power. Maxentius sought Rome's support by restoring the power the tetrarchs had stripped from the Urbs, and his noteworthy residential buildings served as a tangible reminder of this commitment. His coinage explicitly reiterates this ideological stance, declaring Maxentius conservator Urbis suae, 'preserver of his city'.

Individual residential structures were able to carry additional, targeted rebuttals of different tetrarchal practices. Three examples prove Maxentius adept at harnessing the ideological power of architecture to express his political views. At the Palatine domus, Maxentius' prominent additions boldly declared his legitimacy as emperor, despite the Tetrarchy's unwillingness to recognize him as an Augustus. The dynastic mausoleum on the Via Appia demonstrated Maxentius' preference for hereditary succession over the tetrarchal practice of handing power to political allies. Further, Maxentius' active extramural building campaign on the Via Appia effectively scoffed at the short-lived tetrarchal efforts to recover Rome by siege in 307.

PS10 New Research: Classical through Baroque
Sandra L. Tatman, Athenaeum of Philadelphia, *Chair*

Contested Space and Democratic Revolution on the Athenian Akropolis

Jessica Paga
Washington University in St. Louis, St. Louis, MO, USA

The late sixth century B.C.E. in Athens was a time of turmoil and chaos, when the ruling tyranny was overthrown and replaced by democracy. These regime shifts were marked by a series of uprisings and sieges, all occurring on the Akropolis, and all concerning the Athenians and their long-standing rivals, the Spartans. This series of sieges blurs the lines between the besiegers and besieged, the occupiers and the occupied. The sacred citadel played host to these power struggles, both symbolically and physically. More precisely, the events occurred at the entrance to the Akropolis, in the space known as the propylon (gateway). The entrance, a liminal space, functioned as one of the most important gateways for the polis. Access to the sacred citadel was controlled and monitored, encompassing clear restrictions to ensure that only those permitted could enter. The propylon was the checkpoint for those seeking to gain entrance and its state of permeability had the ability both to create and resolve tensions.

In the decades after the sieges, the Athenians gave monumental form to this gateway. A structure called the Old Propylon was built and several dedications and victory monuments were placed in the area. The siting of these dedications, combined with the urge to give the gateway monumental form, signifies an interest in defining and delineating this public space. The choice to locate subsequent victory dedications here, the posting of rules concerning the use of the Akropolis, and the overall attention to creating a visually impressive propylon underscores the crucial role that this area played in the historical events that made Athens a democracy. As a site of frequent and repeated contestation, the gateway to the Akropolis concretized the political tensions in the polis and was ultimately shaped into a venue for triumphal democratic self-promotion.

PS10 New Research: Classical through Baroque
Sandra L. Tatman, Athenaeum of Philadelphia, *Chair*

A World beneath Our Feet: Images of Cities in Byzantine Churches

Michelle Berenfeld
Pitzer College, Claremont, CA, USA

In the sixth to eighth centuries CE, mosaic floors featuring images of cities were installed in several Byzantine churches in the eastern Mediterranean. These compact representations of urban landscapes were often labeled and most are identifiable as cities in Egypt and the Levant. Scholars have discussed their style and iconography, their relationships with architectural realities of the cities they represent and their connections with pilgrimage. This paper builds on this work, but focuses instead on how these mosaics functioned within the church spaces where they were installed and how clergy and congregants would have interacted with them.

Early Byzantine writers described the churches of their era—the spectacular achievements of Constantine and Justinian especially—as both representations and containers of the divine. Some assigned symbolic meaning to individual building elements, such as the dome as untouchable firmament. Scholars of Byzantine architecture have argued that decoration of church walls and ceilings mapped heavenly hierarchies onto the interiors of these buildings.

Focusing on selected churches in Jordan, this paper argues that mosaic floors featuring images of cities contributed to this symbolic mapping, to the meaning of the surrounding architecture, and to the transformative journey through it via the liturgy. As Christians walked from city to city as they moved towards the altar, they strode across the world of man, both firmly grounded in and transcending terrestrial boundaries. While physically connected to the earth, they also viewed their world from a divine perspective, in which entire cities could be covered in a single step. The importance of bodily experience in these spaces is an essential factor in understanding them; walking across and past small images of whole cities, the moving worshipper would be rendered both gigantic and even slightly disoriented as he moved across the earth and beneath heaven, toward salvation.

PS11 Sacred Power: Religion, Politics, and Architecture in the Twentieth Century

María González Pendás, Columbia University, and Antonio Petrov, University of Texas San Antonio, *Co-Chairs*

Architectural Networks: Missionary Schools in the Eastern Mediterranean

Ipek Tureli
McGill University, Montreal, QC, Canada

North American protestant missionaries in the Ottoman Empire created a vast network of home schools, high schools, seminaries, and colleges that extended across the Empire, from its large port cities to small towns and villages of eastern Anatolia. The missionaries were largely forbidden from proselytizing among Muslims, and thus directed their efforts to local Christian communities, among whom they found their religious teachings had limited transformative power on adults. As an institution of learning, the school in general, and the boarding school in an isolated campus setting in particular, presented an opportunity for extensive contact with young people; yet only through secular education could they attract students. Despite the abundance of missionary archives, and the involvement of prominent American architects, historians have paid scant attention to these schools' architecture.

What role did architecture play in the context of missionary encounters? This paper focuses on Robert College of Istanbul (1863), and its sister school, Constantinople College for Girls (1871): While the all-male Robert College campus took shape in Hisar without a master plan, with new additions arranged around a main green from 1871 to 1961, the campus of Woman's College, on a nearby, similarly hilly site overlooking the Bosporus in Arnavutkoy, was built between 1910-1914 to a unified linear design by the Boston architectural firm of Shepley, Rutan and Coolidge. The siting and the design of the buildings in the two campuses will be read in relationship to the role of religion and gender politics as discussed by founders, teachers, and students.

By addressing the role of religion-based schools in global extensions of power and locally implanted manifestations of coloniality, this paper seeks to contribute to the current interest in institutions of knowledge and their role in the global circulation of knowledges.

PS11 Sacred Power: Religion, Politics, and Architecture in the Twentieth Century

María González Pendás, Columbia University, and Antonio Petrov, University of Texas San Antonio, *Co-Chairs*

Representing Russia in the City of Angels

Alexander Ortenberg
California State University, Pomona, USA

The paper examines the role of religious symbolism in the life of a diaspora in the aftermath of a social cataclysm. The improbable tale of the Church of Holy Virgin Mary on Silver Lake-which, at the same time, is a poignantly Angeleno story-is its main focus. The church was originally designed as a prop for a liberal film adaptation of Leo Tolstoy's "Cossacks," produced in Hollywood in 1928. A loose interpretation of the 13th century Pskovite architecture, it was less than historically accurate representation of Terek Cossack Commonwealth's built environment, where the action of the eponymous novel took place. Once rebuilt as a permanent structure, it became-to borrow Jean Baudrillard's famous phrase-the simulacrum of an earlier simulacrum. Then, in the course of the next 30 years, rival branches built two more Russian Orthodox churches - both located within less than a mile of the first one-making the architectural references of each of them even more politically loaded.

Charmingly naive in the beginning, the church of Holy Virgin Mary went through the series of building additions. None of them demonstrated any deep understanding of Russian building tradition-let alone any innovation in the approach towards architecture of religious buildings. And yet, it remained a beloved place of worship for post-Russian Civil War émigrés in Hollywood-many of them people of great talent, who, paradoxically, thought of their own artistic work as a struggle against banality. This fact poses a number of questions such as authenticity versus simulacrum, permanence versus temporality, structural honesty versus pastiche. The paper's thesis acknowledges the proposition that representational architecture is prone to succumb to ideological manipulations. However, it also argues that symbolic quality-and especially religious symbolism-is particularly valued at the times of a social group's profoound existential crisis.

PS11 Sacred Power: Religion, Politics, and Architecture in the Twentieth Century

María González Pendás, Columbia University, and Antonio Petrov, University of Texas San Antonio, *Co-Chairs*

Kulturkampf *and Formalism's Subject*

Zeynep Çelik Alexander
University of Toronto, Toronto, Canada

"Modernism is the attempt to permeate religion with middle-class reason, and in this… it is a form of Protestantism."
Robert Musil, 1912

Modernism in the arts, it is frequently claimed, emerged in response to the rise of mass politics, mass culture, and mass media. Yet the question is rarely posed: who, exactly, were the masses? This paper turns to turn-of-the-twentieth-century Germany where liberal and primarily Protestant educated classes imagined the masses in the image of the Catholic. In the aftermath of Kulturkampf, the post-Unification campaign undertaken by the German state against Catholic populations in order to assimilate them into industrial capitalism, the "raw instincts" of the masses were frequently compared to those of Catholics. Like the Catholic, the modern subject was presumed to be more inclined towards passionate feeling than deliberate thought. While Protestant liberals were disdainful of the Catholic subjectivity that they diagnosed in the masses, a new aesthetic discourse was formulated at the turn of the twentieth century to accommodate this subject and to reform it. Borrowing from a late-nineteenth-century art historical discourse on the Baroque—including terms such as space (Raum) and painterly (malerisch)—and armed with the findings of experimental psychology, Jugendstil artists, architects, and critics concerned themselves with the effects of forms, lines, and colors and the affects that these produced in an inherently impressionable modern subject. In architectural discourses, this amounted to a shift in focus from orders and proportions to the formalist language of space and experience. This paper surveys Jugendstil discourses in Germany with the contention that some of the most central concepts of twentieth-century formalism were forged by a Protestant worldview that sought to reform the presumed Catholic qualities of a modern subject.

PS11 Sacred Power: Religion, Politics, and Architecture in the Twentieth Century

María González Pendás, Columbia University, and Antonio Petrov, University of Texas San Antonio, *Co-Chairs*

Religious Form as Cultural Hegemony: The Colonial Mideast

Karla Britton
Yale School of Architecture, New Haven, CT, USA

The role of religion, once assumed to be waning in the wake of progressive secularization, has more recently reasserted itself in the shaping of social, political and intellectual life. Following from what Jürgen Habermas has described as this “post-secular” age, this paper considers the problematic cultural condition brought about by the world-wide impact of modernization by broaching two inter-related forces that have affected the traditional fabric of cities in the Islamic World. The first factor is the way in which during the interwar decades of the twentieth century, colonial territories offered fertile ground for European architects as part of the extension of colonialist control—specifically including religious structures—before giving way to the emancipated cultures of independent states. Then secondly, the paper considers how religious structures continue to assert statist and secular agendas in the cities of the Middle East, though now more assertively Islamic.

In the first instance, the paper takes as a case study the religious architecture of the French architect Auguste Perret (1874-1954), who built in Algiers, Casablanca and Oran, and later Cairo and Ankara. As part of the hegemonic extension of French culture, Perret’s architectural language was transformed through a dialogical interplay with the cultural and topographical realities of the Middle East, often as he sought to reinterpret the vernacular in terms of modern technology. In the second instance, more recent examples of urban redevelopment will address the reconstruction of the city of Beirut by Solidere, the architecture of Rasem Badran in Riyadh, and the state mosque in Casablanca. The underlying continuity between the colonial and post-colonial interventions suggests a more cautious reading of the recent projects: they are read not only as a product of a more politically active Islam, but also as part of a longer horizontality of shared identity making across cultural boundaries.

PS11 Sacred Power: Religion, Politics, and Architecture in the Twentieth Century

María González Pendás, Columbia University, and Antonio Petrov, University of Texas San Antonio, *Co-Chairs*

Rockefeller Chapel, the University of Chicago, and the Voice

Reinhold Martin
Columbia University, New York, USA

Between the summer of 1926 and the autumn of 1928 a small, technical controversy ensued regarding the acoustic treatment of the interior surfaces of the neo-Gothic Rockefeller Chapel, then under construction at the University of Chicago. The chapel's design was being completed by the firm of Mayers, Murray and Phillip, the successor firm to Bertram Grosvenor Goodhue Associates after Goodhue's death in 1924. Archival correspondence between the Goodhue/Mayers office, campus officials, engineering faculty, manufacturers, and external acoustical consultants discloses the many factors involved in the construction of a speaking "voice." Such a "voice," heard by an audience sitting on wooden pews cushioned for added acoustical effect, was both sacral and secular in character. As such, it reflected the mixed genealogy of the American research university. Founded in 1890 as a secular research and teaching institution with Baptist ties, the University of Chicago, like many other such institutions, was heir to the oral tradition of the charismatic speaker that was cast into the Guastavino tile and Sabinite plaster lining the walls of its chapel. Rather than a residual holdover from the American university's religious origins, or the last trace of the university's disappearing "soul" at the edge of an urban campus, the sacral "voice" constructed in its chapel and reproduced in its lecture halls was constitutive of a new and thoroughly modern mixture of knowledge and belief. This talk will reconstruct the history of the chapel, and the technical controversy at its heart, in order to describe more concretely the early twentieth century research university as a media system, the architecture of which forms the equipment through which voices can be heard.

PS12 Westward Inhalation: Health and Architecture of the Southwest
Anne Toxey, University of Texas at San Antonio, *Chair*

Bathing with the Ancients: The Mythic Landscape of Ojo Caliente

Sarah Rovang
Brown University, Providence, RI, USA

In the decades preceding World War I, health-seekers flocked to Southwestern mineral springs hoping to cure diverse ailments by imbibing and bathing in the waters. After wartime medical advances rendered the supposed therapeutic benefits of balneotherapy obsolete, the popularity of many Southwestern springs declined precipitously. However, the springs at Ojo Caliente in northern New Mexico have endured and today remain popular with both locals and tourists. Offering access to the same four distinct mineral hot springs frequented in the pre-WWI era, current day Ojo Caliente Resort & Spa's continuing relevance is intimately tied to its efforts in historical interpretation.

This paper explores how recent architectural restorations, structural additions, and landscape interventions at Ojo orchestrate movement through an "interpretive landscape" that engages visitors bodily with an idealized history of northern New Mexico. Ojo's architecture capitalizes on two mythologies in particular: the springs' role in the rites of a shadowy, pre-Columbian past and their use by Anglo-Americans during the territorial period and early statehood. Spa-goers re-enact an imagined trip to the sacred waters by hiking Ojo's trails to Posi, a Pueblo settlement of the ancestral Tewa people. Similarly, visitors are invited to envision soaking alongside folk heroes like Kit Carson in the surviving 1868 bathhouse, which has been largely restored to its original function. This restoration employs visual cues including style, materiality, and signage to emphasize the bathhouse's "authenticity," implying an unbroken ritual of bathing dating back to the "Wild West." In contrast to its emphasis on indigenous peoples and American territorial narratives, Ojo's landscape is notably mute regarding the springs' use-life during the Spanish colonial period. Effectively shifting the focus from the curative properties of the waters to the evocation of a highly selective past, Ojo has replaced "taking the waters" with "soaking in history."

PS12 Westward Inhalation: Health and Architecture of the Southwest
Anne Toxey, University of Texas at San Antonio, *Chair*

Architecture for Health in a Southern California Fresh Air Spa

Ann Scheid
The Gamble House, University of Southern California, Pasadena, California, USA

This paper will explore the architecture associated with the outdoor life movement (1880 – 1940) with particular emphasis on residential, institutional, resort and camp architecture, using examples found in Southern California, especially Pasadena and environs, where an impressive architectural legacy evidences how health brought wealth to a Southern California "Fresh-Air Spa."

With a death rate of one in three infected adults, pulmonary tuberculosis or "consumption," was particularly resistant to medical treatment. In 1913, over half of Pasadena residents stated that either they or a close relative had come to the city in search of a cure for consumption. While discovery of the tuberculin bacillus in 1882 improved scientific understanding, the theory of germ transmission did not take hold immediately. Alternative theories, especially the fresh air treatment, drew many to the dry pure air of the West until the 1940s, when streptomycin finally conquered TB.

The practice of sleeping out of doors year round to cure TB had been developed by German physicians in the mid-19th century, but it was not until 1884, with the establishment of the Adirondack Cottage Sanatorium and its "cure porches" in upstate New York, that the practice began in the US. Sanatoriums sprang up across the country in cold climates as well as in California and the Southwest. Architects and builders responded by designing sleeping porches and backyard tent houses for residences.

Eventually the outdoor life was touted as preventive: a strong constitution developed by a vigorous outdoor life was the best way to avoid infection. Major sources documenting the movement and its architectural expression include The National Tuberculosis Association's *Journal of the Outdoor Life*, popular magazines such as *Country Life in America*, *House Beautiful*, and *House and Garden* as well as architectural journals such as *American Architect*.

PS12 Westward Inhalation: Health and Architecture of the Southwest
Anne Toxey, University of Texas at San Antonio, *Chair*

Fresh Air Cures: Institutional and Residential Sleeping Porches

Margaret Culbertson
Museum of Fine Arts, Houston, Houston, USA

Sleeping porches emerged in late nineteenth-century American hospitals and sanatoriums in response to the widespread acceptance of fresh air as a cure for tuberculosis. In this era before antibiotics, Dr. Edward Livingston Trudeau pioneered a cure based on rest and fresh air, day and night, for patients at his Saranac Lake Sanitorium. Since protection from rain and snow remained desirable for both caretakers and patients, “cure porches” became a standard feature in tuberculosis facilities. Although Trudeau recommended cool mountain air, doctors in Texas and other southwestern states promoted the warm air and expansive natural spaces of their own areas, and patients filled the new facilities. This paper will examine the evolution of institutional and residential sleeping porches in Texas, considering both the incorporation of national trends and distinctive aspects related to their geographic contexts.

PS12 Westward Inhalation: Health and Architecture of the Southwest
Anne Toxey, University of Texas at San Antonio, *Chair*

The Architecture of Tuberculosis

Jennifer Levstik
City of Tucson Historic Preservation Office, Tucson, USA

Tuberculosis, the "White Plague" of the 19th and 20th centuries, spawned a variety of treatment protocols. The American Southwest and especially Tucson, Arizona, capitalized on the reported curative powers of hygiene, fresh air and sunlight as well as traditional indigenous healing practices to entice health seekers to relocate to the city. In doing so, Tucsonans developed an "Architecture of Tuberculosis" that promoted expansion of the city, prompted the introduction of zoning regulations and solidified the popularity of revival style architecture.

In Tucson, the greatest changes to sanatoria development and associated urban planning occurred between 1920 and 1930. During this period Americans forgot the harsh realities of westward settlement and Indian Wars, seeing the Southwest instead as a cure for the poverty, congestion and disease associated with Eastern urban centers. Clean air and open space could cure whateve ailed you, and in an ironic reversal, American Indians served as the living proof of a clean and simple life. These views took root in Tucson's sanatoria architecture. Regional expressionism and romanticism in the form of Spanish Colonial Revival, Mission Revival, Pueblo Revival, and local Sonoran adaptations were the favored architectural forms. They were not only a response to local climatic conditons, but promoted Tucson as a romantic and exotic place, poplulated with "happy and healthy" Mexicans and American Indians. To the extent that it differed from the European and colonial buildings of the eastern seaboard, local architecture served to promote Tucson as a place for tourists and tuberculars alike.

Although no single architectural style defines Tucson sanatoria, local sanatoria architecture is identifiable for specific design features including attention to ventilation, isolation of the sick, and the inclusion of outdoor space. The varying types of sanatoria available to Tucson health seekers between 1880 and 1945 reflected national and local medical knowledge about the best ways to treat repiratory diseases. By the mid-20th century, revival-style architecture reflected the growing belief that hygiene, fresh air and sunlight were paramount in the modern treatment of tuberculosis.

PS12 Westward Inhalation: Health and Architecture of the Southwest
Anne Toxey, University of Texas at San Antonio, *Chair*

Architecture of Reinvention: Civic and Personal Responses to Illness

Michele Zack
Huntington-USC Institute on California and the West, San Marino, USA

I'm exploring civic responses at the turn of the century to the influx of health seekers in one small place at the edge of Los Angeles's growing conurbation. Sierra Madre typifies and exposes major, but often hidden, currents with defining influence on Southern California culture. My thesis is that the impact of health seekers on the west (particularly within Southern California's creative classes) has been seriously underestimated. Sierra Madre provides an excellent case study because it was founded and marketed in 1881 as a place to heal due to its ideal climate and elevation, but did not gain self-governance until 1907 when it incorporated during the Progressive Era of growing government influence.

While the Craftsman Movement is always described in part as a reaction to the Industrial Revolution, the importance of illness —especially tuberculosis, the number one killer of adults in urban centers growing in tandem with industrialization — as a driver of immigration, personal reinvention, art and culture in the West, has not been fully accounted for. Its role beyond architecture in the larger Craftsman ethos, from popularization of health food and camping to a range of artistic and cultural expression, has remained under the radar because it interfered and conflicted with making a living in Western boosterism. Public health records were not kept until after 1900 in California, and illness was considered a personal matter confined to family and obituary columns.

PS13 Architectural Histories of Maritime Asia
Jiat-Hwee Chang, National University of Singapore, *Chair*

The Structural Imprint of Coastal Exchange: Kuwait 1650-1950

Sandra Al-Saleh
Equilibrium, Kuwait, Kuwait

Kuwait's historic position as a valuable trading port has expressed itself physically in the layers of architectural influence evident in its structures and urban form. Trade between Kuwait and the rest of the Gulf and Indian Ocean have deposited traces of those regions in Kuwait as well as helped give mobility to cultural expression between those areas. This paper will use Kuwait as an anchor point to explore the influence of its trading partners upon it as well as Kuwait's contribution to their landscapes.

Kuwait is often overlooked in the cultural and architectural histories of contact and commerce in the region. Its modern post-oil story has eclipsed that of its rich pre-oil past and the greater empire builders have dominated narratives of the region. Kuwait has, however, maintained an interesting position as an area valuable to trade routes, open to cultural exchange and ever active in supplanting its rivals in attracting traffic to its ports. Therefore, shining a spotlight onto Kuwait's role in the larger story of Indian Ocean exchange and the contributions it has made as well as the physical imprint left upon it by this contact will provide a perspective usually neglected by scholarship on the Indian Ocean.

The paper will begin by situating Kuwait within the larger map of Indian Ocean trade including a brief look at its pre-17th century history to lay the foundation for the traffic going through Kuwait. The rise of Kuwait's political and social identity which would later become the modern state begins in the 17th century. The paper will thus focus on the time between 1650 and 1950, after which a very deliberate and unified development style is imposed upon the landscape. The paper will rely upon theories of cultural hybridity and the production of space though consumption.

PS13 Architectural Histories of Maritime Asia
Jiat-Hwee Chang, National University of Singapore, *Chair*

Chinatown Urbanism: Architecture, Migrancy, and Modernity in Asia

Sujin Eom
University of California, Berkeley, Berkeley, USA

This paper examines the form of diasporic architecture within Chinatowns as the oldest ethnic enclaves found in port cities of Japan and South Korea, where colonialism dislocated people and postcolonial urbanism has complicated the relationship between people and place. Since they were established in the late 19th century after the opening of ports such as Yokohama in Japan and Incheon in Korea, these Chinatowns have served as homes for overseas Chinese communities migrating between their native and adopted homelands. Specifically, my paper is looking at everyday architectural landscapes of the Chinatowns that have reflected their migratory life between Taiwan, China, South Korea, Japan, and elsewhere such as the United States. While this migrancy of the overseas Chinese instills in them a sense of uncertainty about their physical "place," which has been affected by various institutional forms such as confiscation, urban development, and demolition by the host societies, their migratory life has also enabled them to develop identities in multiple locations. Their attachment to place has thus been on imaginary spaces of social practices and relationships, such as hui, education, weddings, or funerals, rather than on physical places they actually inhabit. By focusing on churches, schools, restaurants, and cemeteries as the loci of these social practices, my paper argues that migrancy through maritime connections of Asia has shaped architectural forms and practices of the overseas Chinese communities in Japan and South Korea. Pointing to the limitations of the nation-state as a unit of analysis for architectural understandings, this paper also rethinks "regions," not as a provincialized form of knowledge and modernity, but as a locus of historically situated and culturally grounded imaginations that transcend the boundaries of the nation-state while being deeply informed by them.

PS13 Architectural Histories of Maritime Asia
Jiat-Hwee Chang, National University of Singapore, *Chair*

The World Through a Roof: The Observational Hut in Nineteenth-Century Japan

Matthew Mullane
Princeton University, Princeton, New Jersey, USA

Included as an etching in his 1876 report, Viaje de la Comision Astronómica Mexicana al Japon para Observar el Tránsito del Plaeta Vénus por el Disco del Sol el 8 de Diciembre de 1874, is Francisco Díaz Covarrubias' hut. Sitting on a bluff overlooking the port city of Yokohama, it is the modest working space of a modern astronomer. A small wooden structure with a roof aperture flanked by a pole hoisting the Mexican flag and a thin telegraph wire linking him and his findings to a small scientific community in his home of Mexico City. Díaz Covarrubias was in Yokohama on occasion of the 1874 transit of Venus, a bicentennial celestial event that mobilized astronomers from Europe and elsewhere to fan out across the globe.

The temporary hut was the de facto typology for the traveling astronomer. Using local materials, building techniques and labor, the resulting shelters dotted the globe. In December of 1874, as Venus passed in front of the Sun's disc, structures similar to Díaz Covarrubias' were to be found across the Pacific region, including India, China, Australia, Hawaii, southeastern Russia and Japan.

The hut was both rudimentary and high-tech, isolated and highly connected, nationally funded and internationally conscious. These dualities characterize not only the temporary maritime architecture of the hut, but more broadly, the changing state of Japan in the aftermath of the 1868 Meiji Restoration. This paper positions the ad hoc observational hut as a zone of both scientific and diplomatic interfacing in late 19th century Japan. Though designed for private use and single occupancy, these modest huts were international outposts. The work Díaz Covarrubias carried out in his hut would lead to both scientific renown and, upon publication of his travelogues, renewed diplomatic relations between Japan and Mexico in 1888.

PS13 Architectural Histories of Maritime Asia
Jiat-Hwee Chang, National University of Singapore, *Chair*

Southeast Asian Bungalows beyond 'Indische' or 'Black and White'

Imran bin Tajudeen
National University of Singapore, Singapore, Singapore

The relationship between vernacular and academic building traditions in the United States in the seventeenth to eighteenth centuries has been studied in the works of James Deetz and Henry H. Glassie. In maritime Southeast Asia, however, similar studies have barely been undertaken. The study of houses at the intersection of vernacular and academic practices of architectural production in the region is complicated by two factors. First, stereotypical assumptions are attached to the vernacular traditions associated with "natives" and the architecture of European colonial society, including the perceived separation between the two. Token mention is routinely made of the ‘influence' of native house traditions on the local(-ised) colonial bungalow forms of former British and Dutch territories in the maritime Southeast Asian regions, respectively referred to in the literature as ‘Black and White' or Plantation Bungalows and the ‘Indische' or country house. However, the treatment of the subject by architectural historians dealing with colonial bungalows and by anthropologists dealing with vernacular architecture remains superficial. The historiography of house architecture in the region is separated between vernacular traditional houses of indigenes as the area of detailed study by anthropologists, and the colonial bungalow houses of the region as the domain of architectural historians. Second, despite fluid maritime connections across the Straits of Malacca and Java Sea regions, architectural surveys of maritime Southeast Asia are divided along lines first drawn in the late colonial period of the nineteenth century between British Malaya (including Singapore) and Dutch East Indies (Sumatra, Java, Borneo, Sulawesi or Celebes and the Lesser Sunda Islands to the east).

As a result of the separation of the region into distinct disciplinary-categorical and colonial-geographical domains, houses that typologically (rather than just stylistically) lie along a continuum between European academic/classical traditions and vernacular Malay, Javanese and other local regional traditions escape the attention of existing studies. In addition, the role of non-European agency and building cultures in the development and spread of forms receives no proper investigation. This paper explores the role of "native" actors in house design traditions at the intersection of local and European typology through numerous clues found in the terminology and geographic distribution of forms. Tantalising glimpses of this world is provided fleetingly in the literature, and these references will be discussed in connection with the evidence from extant houses, building drawings, and a variety of unconnected studies of house types. The paper concludes by reviewing the limits of the historiographical and categorical frameworks offered in traditions of scholarship on both "vernacular" and "colonial" architecture that persist despite their recent mutual advances.

PS14 The Elusive Gothic in the Long Eighteenth Century
Sylvia Shorto, American University of Beirut, and Zirwat Chowdhury, Reed College, *Co-Chairs*

Hubert Robert, the Gothic and the Art of Self-Representation

Gabriel Wick[1]
[1]*University of London - Queen Mary, London, UK,* [2]*Parsons / the New School, Paris, France*

The reception of the gothic was remarkably less enthusiastic in pre-Revolutionary France than in England. While progressive factions of the French élite avidly adopted all manner of modes from outre-manche – be it novels or constitutionalism – medieval architecture was to have few proponents until well into the following century. For France's élite, the gothic was a discomfiting reminder of the degree to which the kingdom's feudal structure remained intact. Paradoxically, while the authority and status of the great noble dynasties rested directly upon their historic lineage, their relationships with the physical artifacts of that same history were deeply fraught.

In the 1770s an exception to this general rule was to be found amidst a group of nobles centered around the landscape painter and designer Hubert Robert. Members of this circle, which included some of France's senior dynasties, experimented in a number of innovative ways with the integration of medieval structures within the aesthetic and symbolic schema of their landscape gardens. Given that the new aristocratic practice of designing the landscape constituted an essential means of self-representation, this reframing of the gothic played an important part in the modification of these figures's public images and their hereditary roles within the polity. Because these projects often involved the transformation or adaptation of existing medieval structures, they reveal much about contemporary distinctions between historical reality and the romantically imagined past.

This paper examines Robert's architectural interventions at Ermenonville, La Roche-Guyon and Betz. It argues that the high-nobility's reframing of the gothic within the garden played an essential role in their broader campaign to reclaim their class's autonomous political authority and that in turn, this aristocratic movement played an important role in defining post-Revolutionary strategies towards the presentation and conservation of medieval artifacts and built heritage.

PS14 The Elusive Gothic in the Long Eighteenth Century
Sylvia Shorto, American University of Beirut, and Zirwat Chowdhury, Reed College, *Co-Chairs*

Staging Gothic: Luigi Vanvitelli's Designs for Milan Cathedral

Robin Thomas
Pennsylvania State University, University Park, PA, USA

In 1745 Luigi Vanvitelli arrived in Milan to evaluate the most recent proposals that had been submitted for completing the cathedral's façade. His qualifications as one of Rome's greatest architects did not guarantee familiarity with gothic forms. Indeed, his style hemmed closely to the late baroque classicism taught in the Academy of San Luca. Yet he offered not only a penetrating critique, but also his own designs. This paper will analyze Vanvitelli's proposal, and explore its stylistic and theoretical sources. I argue that Vanvitelli's creative solution arose not from deep reflection on gothic forms, but from a much more profound engagement with stage design. Explicitly rejecting Vitruvian norms, Vanvitelli turned to the creative license that the stage afforded. Indeed, its backdrops often mirrored the various historical settings of Italian opera plots. Often dismissed as superficial capricci, this paper will employ Vanvitelli's own words and stage set designs, to show how the imagined world of the theater was an essential and important vehicle for Vanvitelli's stylistic and theoretical understanding of the gothic.

PS14 The Elusive Gothic in the Long Eighteenth Century
Sylvia Shorto, American University of Beirut, and Zirwat Chowdhury, Reed College, *Co-Chairs*

James Cavanah-Murphy (1760-1814): Sources of Gothic Revival Architecture

Lynda Mulvin
University College Dublin, Dublin, Ireland

James Cavanah-Murphy (1760-1814) was one of Ireland's foremost antiquarian architects. His remarkable monographs were to exert considerable stylistic effect on the development of Gothic Revival in continental Europe in the Nineteenth century. His publications included *Plans Elevations and Sections of the Church of Batalha* and *Arabian Antiquities*. These masterpieces would inspire architectural decoration in his homeland, as his sources of Iberian Moorish designs were freely used by architects like Wyatt, and Johnston at Slane Castle and Richard Morrison at Ballyfin, where the inlaid floor of the Rotonda was loosely based on his records of Lion's Court, Alhambra, Granada.

Known for his passionate engagement with Moorish and Gothic architecture, Cavanah-Murphy's work is a testimony to the circle of Irish artists who travelled abroad during the Eighteenth century under the patronage of William Burton Conynham (1733-1796). Conynham sponsored the production of the Batalha drawings. Cavanah-Murphy became so renowned in Spain and Portugal for his skill as an architectural draughtsman that he was given carte blanche to record the Alhambra and the Cordoba Mosque for posterity. The book *Arabian Antiquities* was an overnight success. Subscribers to the volume included Sir John Soane. Cavanah-Murphy was an exponent of Gothic architecture as is demonstrated by his grangerized copy of *Arabian Antiquities* (recently rediscovered in the Gennadius Library Athens by the late Professor M.McCarthy). Notes and drawings demonstrated his critical intelligence formed by liberal principles. His treatment of interiors of the Alhambra were criticized as grossly exaggerated and for Gothicizing of details. Yet the studious records in these unpublished notes suggested otherwise. The material relationships between Neoclassicism and Gothic are played out in his designs as this paper examines Cavanah-Murphy's copy of *Arabian Antiquities* and places the unpublished notes and drawings in the context of developing Gothic Revival style in architecture in the early Nineteenth century.

PS14 The Elusive Gothic in the Long Eighteenth Century
Sylvia Shorto, American University of Beirut, and Zirwat Chowdhury, Reed College, *Co-Chairs*

The Gothic in Prussia before the Romantic Turn

Christian Hedrick
Massachusetts Institute of Technology, Cambridge, MA, USA

Among the many expressions of the Gothic Revival in Europe, the English story is the most familiar due to its continued inclusion within the historiography of the Western canon. As such, it is typically discussed in terms of specific themes like the Picturesque, social morality or its role as a response to the industrial revolution. However, when its German manifestation is discussed it is invariably done in terms of its role in constructing a German national identity. As a result, the substantial influence the Gothic had on architects of the period, particularly in Prussia, has been significantly downplayed, particularly in Modernist narratives, which more often than not reinforce a seamless transition from Classicism to Modernism.

In an effort to reassert the critical importance of the Gothic in later German architecture, this paper examines a key moment surrounding its 'discovery' in late 18th century Prussia during a period that was dominated by the revival of Classical antiquity. Prior to its role as Classicism's antipode, and its successful subjugation to a variety of nationalist movements in Napoleon's wake, Gothic architecture and its ambiguous origins became a topic of great interest to many thinkers. Goethe claimed it was a thoroughly homegrown 'German' style, arguably providing the nationalist foundation for its use; yet, architects like Karl Friedrich Schinkel believed that the Gothic's origins lay not in Germany but south of the Alps. The quest to find its origins led Schinkel to Sicily to uncover the Gothic's 'Saracenic' roots in the 'mixed' architecture he found there, composed of Islamic, Gothic and Classical elements. This approach to understanding the essence of the Gothic as a style was to significantly influence Schinkel and many of his successors. However, the role of the Gothic for Schinkel, in its relationship to Islamic architecture, has yet to be critically examined.

PS14 The Elusive Gothic in the Long Eighteenth Century
Sylvia Shorto, American University of Beirut, and Zirwat Chowdhury, Reed College, *Co-Chairs*

Jacques-François Blondel as Admirer of Gothic Religious Architecture

Aurélien Davrius
SUM, Florence, Italy

Jacques-François Blondel (1705-1774), one of the best-known theorists of 18th century architecture and a figurehead of the classical tradition of the grand siècle, was also an admirer of the gothic, a significant fact that is under-appreciated by architectural historians. In his early career, Blondel was a severe critic of the style, but later in life, after his 1760 visit to the cathedral of Sainte-Croix in Orléans, his opinion changed and the gothic influenced his work. While - along with Montesquieu - Blondel would continue to expound on the excess of architectural ornament, his new-found fascination signalled an important stage in the evolution of his career.

Attempts at combining Greek-derived decoration with the structural lightness of gothic construction had been an architectural preoccupation since the Renaissance. Yet even the Greco-gothic church of Sainte-Geneviève, the syncretic masterwork of Blondel's contemporary Jacques-Gabriel Soufflot, although a paradigm for his colleagues, was never mentioned in his numerous publications. Blondel seems to have judged the building to have been without respect for the continuity of the French architectural tradition, which was his primary concern. Instead, the models of churches presented in Blondel's Cours d'architecture (1771-77) tried specifically to illustrate the combination of the French classical with the French gothic traditions to create viable new forms for his students. In so doing, Blondel devised a unique and original solution, appropriation of the gothic within the Vitruvian style: an elusive gothic.

In my paper, I look both at examples in the published Cours and at Jacques-François Blondel's built works, and I discuss contemporary arguments that highlight what was at stake in attempting this new, nationalistic union in religious architecture.

PS15 Healing Spaces, Modern Architecture, and the Body
Sarah Schrank, California State University, Long Beach, and Didem Ekici, University of Nottingham, *Co-Chairs*

Urban Workouts: The Architecture of Fitness in 19th- Century Paris

Sun-Young Park
Harvard University, Cambridge, MA, USA

This paper places the modern preoccupation with "public architectures of health" in historical perspective, examining some of the first urban gymnasiums and swimming pools that emerged in early nineteenth century Paris. This was a key moment when debates about physical health and hygiene assumed political import in France. Following the series of military defeats that culminated in Napoleon's 1815 fall at Waterloo, concerns over the degeneration of the French race prompted doctors to argue that the study of hygiene should extend beyond the preservation of health and prevention of illness, to address physical improvement and perfection. In promoting exercise and fitness, this discourse on physical hygiene came to have a significant impact on the Parisian built environment, calling for the creation of new kinds of spaces devoted to the active and healthy body.

The public gymnasiums and swimming pools that ensued, such as the Gymnase Triat and the Ecole Déligny, allow us to analyze the evolving relationship between nature, architecture, and the body in the city, a discussion that remains germane to reflections on contemporary healing spaces. Gymnasiums originated in the military sphere as venues for training soldiers, and were conceived as abstracted battlefields where equipment such as vaults, beams, and bars served as stand-ins for environmental obstacles. Meanwhile, the first public pools were constructed as floating barges along the Seine, harnessing the city's natural resource.

How did the architecture and material artifacts of these environments shape modern physical culture? How were class and gender bound up with the practices promoted therein? By drawing on architectural plans, prints, and popular texts to study the design and use of early healing spaces, I will argue that these constructs, in abstracting the threats of nature into surmountable and accessible forms, helped translate hygienic spaces into bourgeois sites of urban leisure and recreation.

PS15 Healing Spaces, Modern Architecture, and the Body
Sarah Schrank, California State University, Long Beach, and Didem Ekici, University of Nottingham, *Co-Chairs*

Freeing Bodies, Prescribing Play in the Humanization of New York City

Camille Behnke
University of Virginia, Charlottesville, USA

In the postwar period, the perception of increasingly unsafe and deteriorating urban conditions led to a desire to improve the city for the child, and to an interest in urban children's spaces as catalysts for greater social, cultural, and economic renewal. Richard Dattner's work with New York City playgrounds in the late 1960s highlights this preoccupation with the potential powers of childhood. Dattner was concerned with the loss of community and humanity from decades of New York City's urban renewal projects and suburbanization that left the undervalued city vacant and dangerous. To Dattner, "humanize the city" meant the implementation of play places for the cultivation of healthy, intelligent, and free public citizens. As a tool for needed reconstruction and progress, playgrounds were given an important role in this renewal. The playground was intended to be a place of autonomy, agency, and unhindered invention, imagination, and creative expression. Dattner's intense interests in child psychology and physical and mental growth underwrote his choice of materials, form, organization, and programming of the playgrounds. As Dattner waged a war on the barren asphalt projects that threatened the life of the city and the children's potential, his work became exceptionally forceful and unyielding itself. Dattner meticulously studied children's bodies mapped across developmental grids. His architectural renderings, while represented in a child-like manner, tell an explicit story of activities and emotions. The necessary employment of a play supervisor reflects an intensely prescribed educational program. Dattner's playgrounds were rigidly employed as regenerative elements for the city and park system and as necessary generative elements for children's ideal health and character. Dattner's playgrounds provide insight into the relationship between postwar architecture and notions of childhood, illuminating modern concerns about children's health and well-being in an evolving urban environment.

PS15 Healing Spaces, Modern Architecture, and the Body
Sarah Schrank, California State University, Long Beach, and Didem Ekici, University of Nottingham, *Co-Chairs*

Shaping Fascist Bodies: Children's Summer Camps in Mussolini's Italy

Stephanie Pilat
University of Oklahoma, Norman, OK, USA

During the more than two decades of Mussolini's reign in Italy (1922–43), the Fascist regime sponsored and encouraged the construction of dozens of children's summer camps or colonie. The number of colonie constructed, their spread across the country, and their architectural and urban prominence illustrate the importance of youth and wellness in Fascist ideology. The regime sought to use colonie projects as a means to control and regulate the bodies of children, particularly those from urban areas and working-class families. The colonie building type predates the fascist era, however; it originated in France in the 19th century. Tracing the origins of the colonie type reveals some of the ways in which the Fascists adapted this building type to suit their political agenda and raises a number of questions regarding the relationship among youth, the body, and architecture. How, for example, did architects seek to shape children's bodies and promote wellness through design choices regarding the relationship between the building and nature, the choice of materials, and the arrangement of spaces? How might the public and private spaces of these buildings reflect idealized representations of the relationship between the health of the individual and that of the collective? A comparison between two fascist era projects—Angiolo Mazzoni's summer camp in Calambrone and Giuseppe Vaccaro's AGIP colonie in Cesenatico—illustrates how the regime's obsession with youth and health was translated into different architectural expressions. Drawing on government and journal publications from the era, as well as architectural drawings and the built works themselves allows for a considered analysis of the ways in which architects working under Fascism aimed to mold the minds and bodies of the youngest Italians.

PS15 Healing Spaces, Modern Architecture, and the Body
Sarah Schrank, California State University, Long Beach, and Didem Ekici, University of Nottingham, *Co-Chairs*

In the Allotment Garden: A Counter-Discourse of Medicine

Sophie Hochhaeusl
Cornell University, New York, USA

On the cover page of its first issue published in March of 1895 the periodical of the bourgeois reform club, General Austrian Naturopathy Association (AÖN), exclaimed, “Everybody can become his own doctor!” Dedicated to making accessible the privilege of healing, usually limited to specialists, the slogan summarized AÖN’s suspicion towards academic medicine and its devotion to the democratization of health through naturopathy.

Over the next fifteen years, AÖN followed its objectives by advertising simple activities that maintained the holistic health of the human body in contrast to academic medicine’s compartmentalized treatments and its invasive curing techniques. It promoted hikes in nature and exercise in the private home, as well as “small” technologies such as steam apparatuses and water swings operable by the individual.

In 1904 AÖN’s goal manifested spatially, when the promoted naturopathic tools extended to the urban scale in the first allotment garden in the Austro-Hungarian Empire. With a communal steam bath, large gymnastics structures, bikes and spaces for dance and play in the garden, AÖN naturopaths, championing hygienic discussions and made sun, light, air, exercise and a healthy diet affordable for thousands of Viennese. The vernacular landscape of the allotment garden became the spatial embodiment of democratizing health in a counter-discourse of science and medicine, while bridging the tropes of modern avant-garde architecture such as “light, sun, air,” from the 19th into the 20th century.

PS15 Healing Spaces, Modern Architecture, and the Body
Sarah Schrank, California State University, Long Beach, and Didem Ekici, University of Nottingham, *Co-Chairs*

Spatializing Treatment in Insane Asylum Landscapes of New York State

Jennifer Thomas
University of Illinois at Urbana-Champaign, Champaign, IL, USA

Between 1843 and 1890, the State of New York built and ran seven insane asylums, located at Utica, Ovid, Binghamton, Poughkeepsie, Middletown, Buffalo, and Ogdensburg. With the passage of the New York State Care Act of 1890, six more local asylums were brought into the state institutional fold. Most asylums included large amounts of acreage to support the treatment of hundreds of patients. Largely rural settings with land to farm and access to natural resources (e.g., timber, water) were considered essential for treating the mentally unwell. Moral treatment, the Quaker-inspired psychiatric practice predominant in that period, combined spiritual guidance, behavior modification, and labor activities to administer patient healing. Regimented daily routines were expected to adjust mind, body and spirit back to a reasoned state. Able-bodied patients cultivated crops, tended livestock, and constructed and maintained formal gardens and pleasure grounds. Patient recreational activities included supervised strolls and carriage or sleigh rides, theatrical performances, and annual field days that offered a variety of physically competitive events for men and women. Although historical accounts of these asylum landscapes have typically focused on the contributions of well-known designers, such as Andrew Jackson Downing or Frederick Law Olmsted, this paper will emphasize how landscape-related patient labor and activity reinforced expected normative behaviors in order to treat the insane, spatializing larger societal and state concerns related to mental illness, gender, and class. Utilizing a variety of archival sources, with special emphasis on those from the New York State Lunatic Asylum at Utica and the Willard Asylum for the Insane at Ovid, this paper will highlight some of the ways in which landscape became an integral medium for institutional function and treatment aimed at restoring patients' mental and physical health, as well as their place in the society of nineteenth-century New York.

PS16 Frontier Architectures in Late Medieval Anatolia, 1100-1450
Patricia Blessing, Stanford University, *Chair*

"Warholian Anatolia":Power and Patronage in the Late Medieval Anatolia

Suna Cagaptay
Bahcesehir University, Istanbul, Turkey

Anatolia dwells at the meeting point of East and West and evokes the motherland of two civilizations, Byzantine and Ottoman. According to the standard textbook account, the latter succeeded the former in the year 1453. Yet, when it comes to understanding Anatolia's architecture, prevailing historical frameworks and periodizations have a distorting effect.

Anatolia in the late thirteenth century was highly fluid, with cultural overlays and a transient political scene in which rivalries played themselves out in the Muslim/Turkish-lands-to-be. Clusters of Byzantines, Mongol-Ilkhanids, and Seljuks held on to power in certain areas, and an assemblage of more than twenty principalities cooperated amongst themselves to keep their political and stately careers alive. By focusing on the Saruhanid, Germiyanid, Menteshid, Aydinid, and Ramazanid principalities, and finally on the Ottomans, I will examine the nature of the built environment based on synchronic parallels, instead of a diachronic-sequence approach, as preferred in previous scholarship. This earlier approach contains two fallacies: one is to see the architectural production of the principalities almost as if it were a building block—toward the high point of classical Ottoman architecture of the 1500s—and two is to cast national architecture as a geographic and chronological continuum.

Despite their brief existence, as Cemal Kafadar aptly puts it, in "Warholian Anatolia," these principalities reshaped Anatolian cities in many ways, with buildings hinting at Mamluk, Latin, or Byzantine borrowings and therefore suggesting their receptivity to the diverse cultural environment of the Mediterranean. However, attributing Latin or Mamluk details directly to the Eastern (Damascus and Cairo) or Western (Venice and the Aegean Islands), centers of production poses a challenge. Rather, the details come across as diluted or revised Latin, and/or Mamluk forms, localized and reused in an Anatolian/Rûmi context.

PS16 Frontier Architectures in Late Medieval Anatolia, 1100-1450
Patricia Blessing, Stanford University, *Chair*

Islamic Ani

Mattia Guidetti
The University of Edinburgh, Edinburgh, UK

The 13th century is not considered to be the pinnacle of the history of Ani. Ani, located eastern Anatolia, has in fact been traditionally connected with Armenian history and the 13th century, a period when the town was under the Islamic rule, is often discarded as part of the decadence of the city.

The early 13th century, however, features the rise of a new Armenian merchant class, very active in architectural patronage. This is shown by the construction of a new church by the merchant Tigran Honents, by the construction of the "gavit" of the church of the Holy Apostles (probably used as a marketplace) and by the reconstruction of the same Tigran of the exterior stairs of the cathedral. The early 13th century is also the period in which the mosque of Ani was re/built.

During this period, the Islamic architectural taste seems to have been adopted beyond confessional boundaries: comparing the church of Tigran Honents with the "gavit" of the church of St Apostles and the Mosque, it will allow to trace the appearance of a new architectural language in the city of Ani. Finely stone inlay work and the use of "Islamic features" such as the muqarnas are displayed throughout buildings of different nature.

This might be the result of the rise of an international class of merchants keen on adopting an international artistic and architectural language. The insertion of the pan-medieval theme of the senmugh among the paintings of the church of Tigran Honents also points out to this direction.
The paper will therefore focus on the often overlooked post-Armenian history of Ani, linking the appearance of a new architectural style to the emergence of a new powerful class of traders highly integrated with the surrounding Islamic world.

PS16 Frontier Architectures in Late Medieval Anatolia, 1100-1450
Patricia Blessing, Stanford University, *Chair*

Transformation of the "Sacred" Image of a Byzantine Cappadocian Settlement

Fatma Gül Öztürk
Çankaya University, Ankara, Turkey

Açıksaray located in Cappadocia, in Central Anatolia, bears eight elaborate rock-cut complexes that date back to the 10-11th centuries, to a short period of security between the Arab attacks and the arrival of Seljuks. Convinced of the inordinately generalized monastic identity of Cappadocia, scholars had initially categorized Açıksaray as a monastic site, although, literary evidence is absent; the Regional Conservation Committee (RCC) report (1997) underlining the monastic identity mistakenly dates the settlement to the 4-5th centuries, apparently with the intention of linking it chronologically with one of the Cappadocian Fathers, St. Basil the Great of Caesarea who formulated the main rules for monastic life in the fourth century. While advocating a secular purpose, Mathews and Daskalakis-Mathews (1997) suggest that the inverted T-plan scheme, and decorative elements of the rock-cut façades of those in Açıksaray and similar complexes in the region are secular Islamic in origin.

The dual character of the site, which bears both Christian *and* Islamic features, is also shaped by legends companying its afterlife. Identifying a niche in the complex nr. 5 as an apparently later addition of a *mihrap* the RCC listed this complex under the strange appellation of "Manastır Mescit/Cami" meaning "monastery *masjid*/mosque" in Turkish. The epic *Menâkıb-ı Hacı Bektaş-ı Veli* (Gölpınarlı, 1958) mentions the village of Açıksaray in connection with the visit of Hadji Bektach, the founder of the Bektachi Sufi order in the 13th century.

Açıksaray's architectural vocabulary and changing identities can be directly linked with its location between the Christian and Islamic worlds. Paying particular attention to this, the paper will discuss the creation of a "sacred" Christian image of a secular Byzantine site that emerged on a medieval border; and the adaptability and transformation of this image of a non-Muslim site in an Islamic land up to the present day, through Açıksaray.

PS16 Frontier Architectures in Late Medieval Anatolia, 1100-1450
Patricia Blessing, Stanford University, *Chair*

Piety and Sanctification: Ottoman Urban Zaviyes in the Fifteenth Century

Zeynep Oguz
Harvard University, Cambridge, MA, USA

The T-shaped zaviyes (convent-complexes), which emerged under the patronage of the burgeoning Ottoman elite in the fourteenth century, constitute an important source for understanding the nature of the architectural production in the early Ottoman context. Packing multiple functions into a symmetrically organized, patent form, the T-shaped zaviyes addressed the needs of a dynamic society in the newly conquered territories. These multi-functional zaviyes were vital throughout the creation of new settlements, as well as the transformation of existing urban centres. On the other hand, larger-scale, more lavish versions of the T-shaped zaviyes were continually built by royal sponsorship in the early Ottoman capital of Bursa, suggesting that the royal patrons' made a concerted effort to communicate ideas of territorial expansion and institutional transformation. The royally sponsored zaviyes changed significantly in the aftermath of 11 years of political struggle and warfare among Bayezid I's heirs to the Ottoman throne, caused by Bayezid's defeat by Timur in 1402.

In this paper, I will compare the T-shaped zaviyes commissioned before and after the Battle of Ankara, to evaluate the ways in which the orchestration of various functions --such as dwelling, praying, gathering, and cooking-changed in these zaviyes in relation to their patronage dynamics, intended audiences and symbolism. Doing so, I aim to reconsider the royal T-shaped zaviye complexes as part of the larger context of institutions, territorial claims, and ideologies that were changing in accordance with the changing cultural and territorial designs of the imperial economy.

PS16 Frontier Architectures in Late Medieval Anatolia, 1100-1450
Patricia Blessing, Stanford University, *Chair*

Architecture and Marriages across Frontiers: The Case of Mahperi Khatun

Suzan Yalman
Koç University, Istanbul, Turkey

In surveys of Islamic art, Turkic dynasties are often credited for the prominent role women enjoyed as patrons of architecture. This appears to be true for Seljuk Anatolia: the mothers, daughters, and wives of the Seljuk sultans studded the urban and rural landscape with an array of buildings, leaving their names for posterity. Even though the Seljuks are known for their patrilineal genealogy that traces them back to Central Asia and Iran, their matrilineal genealogy—often determined by local political alliances in the form of marriages—rooted the dynasty in Anatolia. Marriage alliances played key roles in establishing and cementing partnerships. Given the Anatolian realpolitik at the time, these could be with other Muslim polities as well as with Christian courts. While written sources circumscribe the narrative to men, this contrasts sharply with the visibility and "presence" of women across Anatolia enabled by their architectural patronage.

One of the most prominent women was no doubt Mahperi Khatun, the first wife of Sultan 'Ala al-Din Kayqubad (r.1220-1237), reported to be of Armenian origin as the daughter of the ruler of Kalonoros (today's Alanya) from whom the sultan had taken the city in 1221. The best-known examples of female patronage from the first half of the thirteenth century belong to this remarkable lady who became "Queen Mother" with her son's accession to the throne in 1237 and commissioned a monumental complex in Kayseri consisting of a mosque, madrasa, hammam as well as a tomb tower for herself. This paper examines Mahperi Khatun's patronage and her renowned complex in the context of women's agency in a sultanate situated on the frontiers of Islam. Although "Seljuk" women came from a variety of cultural backgrounds—Arab, Armenian, Georgian, Greek, or Turkic—they founded buildings that ultimately shared an architectural idiom.

PS17 Other Postmodernisms: Alternative Genealogies of the Recent Past
Vladimir Kulić, Florida Atlantic University, *Chair*

Polish Architecture after Socialist Globalization

Lukasz Stanek
University of Manchester, Manchester, UK

This paper traces the links between postmodernism in Polish architecture after socialism and the work of Polish architects in the Middle East during the last decades of the Cold War. Since the 1970s, the accelerating export of architectural labor from socialist Poland coincided with the disappointment of many architects with "real existing modernism", dominated by state bureaucracy and construction industry. While the exchanges with the West were restricted and increasingly uneven, it was the work in Iraq, Kuwait, United Arab Emirates, and Syria that furnished many Polish architects with the experience of postmodernism as the new mainstream in architectural practice and discourse. By tracing these transnational exchanges, this paper shows, first, how architects from socialist countries, including People's Republic of Poland, contributed to the current phase of globalization of architecture, for which the spectacular urban development of the United Arab Emirates became a paradigm. Second, this paper questions the impact of this experience on the architectural practice in Poland after its return to the peripheries of capitalism. By revisiting notable postmodern buildings in Warsaw, Kraków, and Wrocław, this paper shows that Polish architects abroad learned not only about advanced technologies, complex functional programs, CAD, and the organization of the office, but also about the postmodern sensitivity to intermediary scales, recognizable images, and urban complexity. At the same time, the experience of practicing architecture outside of the public debate facilitated the architects' renouncement of their social obligation in 1990s Poland, which only most recently began to be questioned.

PS17 Other Postmodernisms: Alternative Genealogies of the Recent Past
Vladimir Kulić, Florida Atlantic University, *Chair*

Strategies of Suppressing Irony in Petrodollar Postmodernism

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

While the architecture of the Persian Gulf has become a widely studied icon of petrodollar postmodernism, critics largely overlooked the striking story of former Soviet republics that in the last two decades explored the possibilities of Dubai-style morphologies for recasting their capital cities into visual symbols of wealth and power. Just like the Gulf States, the authoritarian regimes of Kazakhstan, Turkmenistan, and Azerbaijan obtained financial leverage through exporting natural resources (mostly oil and gas) and failed to develop any sustainable investment program other than conspicuous construction. Yet unlike the Gulf, the newly independent republics inherited faceless capital cities hastily built between the 1930s and 1980s to accommodate the influx of rural population generated by the Soviet politics of industrialization. Their functionalist urban fabric required a forceful counterpoint that local autocrats hoped to import from abroad.

If post-Soviet rulers were unquestionably serious in their aggrandizing intentions, the logic and morphology of postmodernist architecture that they conscripted for the purposes of urban (re-)building defied this seriousness. Instead the postmodernist principles of design destabilized the reality of desired Grand Style by inflating traditional forms and ornament into absurd dimensions (Norman Foster's Khan Shatyr Mall in Astana), by mixing and merging heterogeneous elements into Disney-like pastiches (Oguzhan Palace by Bouygues in Ashgabad).

Focusing on the cases of Baku, Ashgabat, and Astana, this presentation will explore the expectations of local autocrats and the apparent inability of postmodernist architects and design firms to adequately address these expectations. By looking at government publications, media releases, and official imagery, the paper will locate and analyze the strategies used by post-Soviet rulers to ignore, reverse, and suppress the inherent irony of postmodernist architecture - a pathetic denial of simulacra that materialized in comic disneylands of unacknowledged power.

PS17 Other Postmodernisms: Alternative Genealogies of the Recent Past
Vladimir Kulić, Florida Atlantic University, *Chair*

GDR Deluxe: Postmodern Exchanges between East Germany and Japan

Max Hirsh
University of Hong Kong, Hong Kong

In 1981, the Japanese construction firm Kajima received a commission from the East German government to build two luxury hotels in Dresden and East Berlin. Emblematic of the carefully cultivated economic relationship that had developed between the two countries during the 1970s, the hotels were part of a larger historicist urban renewal program aimed at converting the GDR's decaying inner cities into both a touchstone of national pride, as well as an attractive destination for foreign tourists and businessmen. For the design practitioners involved, the hotels likewise served as a crucial platform for the cross-cultural exchange of knowledge: introducing East German planners to more advanced Japanese construction techniques, while exposing Japanese developers to the postmodern architectural theories en vogue in Europe.

This paper traces the encounter between the Kajima Corporation, the architect Inoue Takeshi, and East German urban planners at the Hotel Bellevue Dresden (1984) and the Grand Hotel Berlin (1987). In so doing, it argues that these projects represented a back-door means for East German planners to learn about technical and managerial innovations in the capitalist world without directly engaging with the GDR's ideological adversaries in the US and Western Europe. At the same time, the hotels represented an opportunity for Japanese architects to gain hands-on experience working in the historic urban fabric of a European city, and with historicist and contextualist design models: precedents that Kajima subsequently redeployed in projects such as the Hotel Monterey Sapporo (1994) in order to cater to the nascent predilection for Western-themed recreational spaces among its domestic clientele. Interrogating the interpenetration of Japanese construction techniques and East German design precepts, the paper illuminates an alternative geographic and ideological genealogy of postmodernism: one that circulated freely between the socialist and capitalist camps, and between Eastern Europe and Asia.

PS17 Other Postmodernisms: Alternative Genealogies of the Recent Past
Vladimir Kulić, Florida Atlantic University, *Chair*

Denise Scott Brown, Las Vegas, and Learning from South Africa

Craig Lee
University of Delaware, Newark, DE, USA

Denise Scott Brown's (b. 1931) prodigious career in architectural thinking and practice has been influential in the formation of postmodern architecture, especially with the Yale studio published as *Learning from Las Vegas* (1972), co-written with Robert Venturi and Steven Izenour. Yet, as she has described her own approach and outlook, "Mine is an African view of Las Vegas." What exactly is an African view of Las Vegas? And why isn't her African background, but more importantly its influence, more widely known? How does that challenge and reshape the view of architectural postmodernism as developed sui generis in the "First World"? This paper recovers and examines the early life and education of Denise Scott Brown in Johannesburg, South Africa to ground and highlight the unique sensibility that she brought to *Learning from Las Vegas* as an American immigrant trained, and then citizen based, in Philadelphia. I map her movement between geographic and ideological centers and peripheries to consider the ways in which it affected her personal and professional approach and identity to define the themes and issues explored throughout her career, and consequently, her special contribution to the roots of postmodernism.

PS17 Other Postmodernisms: Alternative Genealogies of the Recent Past
Vladimir Kulić, Florida Atlantic University, *Chair*

Architecture, Post-architects

Virginia Nolan
Columbia University, New York, NY, USA

One postmodern solution to the problems inherited from modernist architects was simply to eliminate architects altogether. While many reactions against modernism called for tempering the role of the architect-by asking architects to be attentive to either indigenous practices, historical traditions, existing contexts, or clients' preferences-Nicholas Negroponte went further by proposing in 1970 the development of an intelligent machine that would simply render null and void the problematic figure of the foreign-expert architect. Echoing long-extant critiques, Negroponte articulated the problem of modernist architecture as two-fold: Firstly, mass-produced solutions led to stultifying, monolithic urban districts; secondly, foreign super-powers tended to unilaterally impose their systems upon the so-called developing world. What would supposedly differentiate the Architecture Machine from its human counterparts is that it would design in dialog with future building inhabitants and thus would function as an interactive extension of those people, rather than as an ideologically-driven, foreign expert. Or, more realistically, given Negroponte's politics: Instead of engaging in direct intervention, technological means would allow for locally-inflected implementation of U.S.-developmental schema.

Rather than lying external or marginal to histories of postmodernist architecture, the Architecture Machine was in fact the logical outcome of postmodernist debates, insofar as it displaced the aporia of modernist practice onto the machine. In the 1980's, after the Architecture Machine Group had metamorphosed into the MIT Media Lab, certain tropes of post-modernity reigned among Negroponte's cohort: an emphasis on surface, a celebration of placelessness, an embrace of multiple identities. The Architecture Machine Group's paradoxical efforts to create a universal technology for locally-particular design in fact crystallized the vexed inheritance that modernism had passed onto postmodernity: that its ambitions to offer globally-valid methods nonetheless be flexible and modifiable enough to be exportable and thus "universal" within different contexts.

PS18 The “Well-Tempered Environment”: A Fresh Airing
Alistair Fair, University of Edinburgh, UK, *Chair*

A School in the Sun: The Florida Climate and the Sarasota School

Christopher Wilson
Ringling College of Art + Design, Sarasota, Florida, USA

The Sarasota School of Architecture (SSA) is well-known as a regional variation of Modern architecture that thrived in southwest Florida in the 1950s and 1960s. Like other similar experimental locations (Palm Springs, California; New Canaan, Connecticut; Columbus, Indiana; Lincoln, Massachusetts; just to name a few), the SSA helped to popularize the Modern style in mid-20th-century North America.

What is less well-known about the SSA is the contribution of the particular climatic conditions of gulf coast Florida to the Modern forms that evolved there. Designed at a time when air-conditioning for residential structures was not only very expensive to install but also quite costly to run, SSA structures - both private and public - sought to take advantage of the sunny, mild and breezy weather of Sarasota and use it to its advantage. Approximately fifty years before the term "sustainability" became fashionable, the SSA was producing designs incorporating such eco-friendly features as the breezeway, the internal courtyard, overhead shading, walls of jalousie windows and large overhangs, just to name a few.

This paper takes its name from a May 1960 *Architectural Forum* article on Paul Rudolph's then-recently completed addition to Sarasota High School, extending the metaphor of the title to the whole of the Sarasota School of Architecture. The paper not only documents the design strategies that were based on the SSA's unique sub-tropical coastal location, but also contemplates their relevance to today's attempts at and debates on environmentally-friendly designs for the built environment. At a time like today when many of the early SSA private houses and public buildings are being renovated, it is insightful to understand just how integral these buildings and their climate were to each other.

PS18 The "Well-Tempered Environment": A Fresh Airing
Alistair Fair, University of Edinburgh, UK, *Chair*

Recovering Natural Hospital Environments: Billings and Folsom

C. Alan Short
University of Cambridge, Cambridge, UK

Competing designs for 'ideal' hospital wards were submitted to the Trustees of the Johns Hopkins Estate in 1875 to inform the design and operation of the benefactor's new hospital. The US Army Surgeon, J. S. Billings, drove his submission through and a collection of buildings was built by 1889; almost all were demolished by the early 1920's. Billings' executed submission was much modified, taking the cleverer design components from rival submissions, but essentially pursued a scheme of long narrow wards closely derived from Florence Nightingale's 'Notes on Hospitals'. However, the submission from Norton Folsom is at least as interesting; it was suppressed by the ruthless Billings. Folsom's scheme is centrally rather than longitudinally planned, beds are arranged around the perimeter of a square ward with perimeter supply of fresh air and a substantial central stack; it has a centre-in/edge-out ventilation scheme as opposed to Billing's edge-in/centre-out strategy. Folsom had previously built a temporary square ward at the Massachusetts General Hospital. He was supported by the Trustees' architect, Niernsee, a competent Greek Revival architect and former Confederate major, also marginalised by Billings. Niernsee developed Folsom's scheme into a full detailed proposal.

The relative health-preserving qualities of the two approaches to ward design were keenly debated despite restricted scientific understanding of the mechanism of airborne cross-infection. This paper presents recreations of the wards as digital 3D architectural models, which are tested using computational fluid dynamics techniques to illuminate the unresolved 1870's debate. It is possible that these two sophisticated ventilation infrastructures might inform the next generation of hospitals, required to save 80% in carbon emissions in the UK compared to current sealed air-conditioned types. These will be radically different buildings but will need to draw on pre-Modern precedent. Here then is an opportunity for an understanding of history to inform contemporary practice.

PS18 The “Well-Tempered Environment”: A Fresh Airing
Alistair Fair, University of Edinburgh, UK, *Chair*

Banham's Gamble

Anthony Denzer
University of Wyoming, Laramie, Wyoming, USA

A major and underreported theme of 20th-century architecture was the parallel scientific development of ‘passive' and mechanized methods of heating and cooling, and the tension between them. This paper will use Reyner Banham's curious relationship to the Gamble house (Charles & Henry Greene, Pasadena, 1908-09) as a springboard to examine these larger issues of technology and environment.

Of course Banham's notion of the well-tempered environment was strongly colored by his enthusiasm for new technological solutions (especially air conditioning). But to understand the full complexity of his position, one should also account for his sympathy for passive solutions, and in particular his love for the Gamble house, where he lived intermittently between 1964 and 1987.

In a close reading of Banham's Gamble house, the building can be interpreted as a crucial bridge between the pre-modern well-tempered environment, his bias towards mechanization, and his new interest in an ecological interpretation of architecture. (It is one of a few buildings to appear in both The Architecture of the Well-tempered Environment of 1969 and Los Angeles: The Architecture of Four Ecologies of 1971.) At times he described it as "alien," "comfortable," "romantic," and a "perfect domestic experience."

Narrowly, within the genre of ‘Banham studies', this paper will unpack some major paradoxes that are not previously explored: How could the author of "A Home is not a House" also describe so lovingly Greene & Greene's ultimate bungalow? What does it mean that his work so quickly shifted from a book celebrating air conditioning to one introducing issues of ecology?

More broadly, this paper will discuss the ‘passive vs. active' debate, the significance of its timing and nomenclature, and associated political issues. Finally it will discuss the relationship of those debates to the contemporary ‘green building' movement and advanced practices today.

PS18 The "Well-Tempered Environment": A Fresh Airing
Alistair Fair, University of Edinburgh, UK, *Chair*

Diagrams, Design and Environment in the Architecture of John Andrews

Philip Goad[1], Paul Walker[2]
[1]University of Melbourne, Melbourne, Victoria, Australia, [2]University of Melbourne, Melbourne, Victoria, Australia

The architecture of John Andrews (1933-), whose practice spanned Canada, United States and Australia between 1962 and 1992, has been for the most part pigeonholed in the annals of architectural history. Brutalist, structuralist, mega-structure, or late Modern are just a few of the terms used by architectural historians to describe the diverse output of a global practice that included university buildings like Scarborough College, Toronto (1963) and Gund Hall, Harvard's Graduate School of Design (1968), offices, convention centres, and transport infrastructure like the Miami Passenger Terminal (1967). Missing from these descriptions and hence from orthodox accounts of post-WWII architecture is an emergent but then powerful interest demonstrated by the Andrews office in environmental determinants for large scale repetitive structures that peaked with the plexiglass 'sunglasses' of King George V Tower in Sydney (1970) and the low energy ventilating atriums of the Intelsat Headquarters, Washington DC (1980). The Andrews office's combined expertise in the 'science' of functional programming with a 'science' of climatically responsive design – a holistic approach to the complete 'environment' of a design. This paper will re-examine Andrews's works from the standpoint of their 'well-tempered environments' to reconfigure the 1960s and 1970s as key moments when, instead of being pictured as the decades that witnessed the denouement of modernism, alternative readings of sociological and climate-determined form gave shape to emerging aspirations for political change, environmental responsibility and a different ethic for architectural practice.

PS19 Bet Huxtable Won't Like It: Ada Louise Huxtable and Her Legacy
Meredith L. Clausen, University of Washington, *Chair*

The Beginnings of Architectural Criticism of the Engineer's Role.

Alberto Bologna
Ecole Polytechnique Fédérale de Lausanne, Lausanne, Switzerland

Huxtable was the first critic to treat engineers' works like those of the architects, giving them attention even in the mainstream press. In 1960 she published the first US monograph on Nervi's works.

The book was a result of her stay in Italy as a Fulbright scholar between 1950 and 1952. Like Kidder Smith (another Fulbright scholar of that time) and the more renowned Salvadori, Huxtable established a personal relationship with Nervi, thereby obtaining photographs and technical details about his buildings.

Huxtable began to deal with Nervi's works and to give attention on worldwide engineering in the mid-fifties when she began to publish articles in Progressive Architecture and the New York Times.

But it is her 1960 book which achieved a breakthrough: this book was part of a series that already included essays about famous architects, so Huxtable entered the debate (started by Argan in 1955 in Italy) on the inappropriate dichotomy between the role of the architect and that of the engineer.

Studying the contents of this book, as well as the circulation of the images used in it (Gyorgy Kepes and Allan Temko later employed some of these images to illustrate essays and books), in addition to the articles dedicated to engineering works published over the years, allows us to understand how Huxtable was one of the first critics to manage to clear civil engineering from its purely technical definition in Structural Art, later made famous by Billington.

In 2009, referring to Nervi's work, she wrote to me: "It is the elemental structural beauty and elegance of his work that makes me so resistant to Calatrava's pictorial, anthropomorphic engineering, and so much of today's excessively overdesigned construction" thus admitting the influence that the Italian engineer had on the formation of her critical spirit.

PS19 Bet Huxtable Won't Like It: Ada Louise Huxtable and Her Legacy
Meredith L. Clausen, University of Washington, *Chair*

Huxtable as Critic: Multiple Roles, Multiple Meanings

Beverly Brandt
Arizona State University, Tempe, Arizona, USA

This paper addresses Ada Louise Huxtable's "cultural legacy, her significance overall, and why she carried so much weight". It argues that she stands as a model for all design critics, not only for what she said, but also for how she said it. The paper addresses three aspects of her work: first, the multiple roles that she assumes as a critic; second, aspects of her writing style that enhance her message; and third, the structuring of her essays to include layered meanings.

As a critic, Huxtable assumes multiple personae. These include: the tour guide, the "scold", the psychologist, the autobiographer, and the poet. In some essays, Huxtable takes the reader on a tour of a structure, providing background on place, maker, and user, while describing salient features. In others, she emphasizes social responsibility and takes to task the decision making of planners, architects, and preservationists. As a psychologist, Huxtable often ponders the deep emotional meaning and impact of structures and their contents. As autobiographer, she reveals bits of her own background that help to establish her credentials as critic, designer, and writer. Finally, as poet, she describes structures, interiors, or furnishings lyrically, using language in a manner both calculated and creative.

Related to this is her sophisticated writing style that employs figurative language and rhetorical devices, thoughtful organization, strategic sentence structure and placement to greatest advantage and for maximal impact.

Finally, Huxtable displays a tendency to incorporate both overt and covert messages in her essays: she seems to be saying one thing but is actually addressing another. This, along with her strategic placement of the punch line, make the reader want to go back and read the essay all over again to discover something new. These techniques result in essays on architectural criticism that are both timely and timeless.

PS19 Bet Huxtable Won't Like It: Ada Louise Huxtable and Her Legacy
Meredith L. Clausen, University of Washington, *Chair*

Ada Louise Huxtable and the Gallery of Modern Art

Scott Murray
University of Illinois, Champaign, IL, USA

This paper examines the significance of a single building that Ada Louise Huxtable wrote about at the very beginning of her career and again near the end: the Gallery of Modern Art at Two Columbus Circle in New York City, designed by Edward Durell Stone. Huxtable first reviewed the Gallery of Modern Art shortly before it opened in 1964. She wrote about it again 44 years later in 2008 when it was significantly altered to become the new home of the Museum of Arts & Design, through a renovation by Allied Works Architecture. The span of these dates is significant: 1964 was just one year after Huxtable became the first architecture critic at the *New York Times*; 2008 was just five years before her death at age 92, following an illustrious and influential career. Although now mostly associated with her seemingly dismissive yet memorable description of the Gallery of Modern Art as "a die-cut Venetian palazzo on lollipops" (thus bestowing the lasting moniker of "the lollipop building"), Huxtable's biting critique of the original building and her supportive assessment of the proposed renovation four decades later offer nuanced and incisive insights about architecture's cultural role. This paper analyzes the issues that Huxtable identified as important in thinking about how we evaluate new architecture and how we adapt and re-use the architecture of earlier eras. These issues are becoming increasingly important as buildings of the high-modern era of the twentieth century begin to reach the end of their serviceable lifespans and face the prospect of restoration, adaptive re-use, or demolition.

PS19 Bet Huxtable Won't Like It: Ada Louise Huxtable and Her Legacy
Meredith L. Clausen, University of Washington, *Chair*

No Place Like Home: Huxtable's Ranch House as Her Housing Ideal

Edward Nilsson
Nilsson+Siden Associates, Architects, Salem, MA, USA

Ada Louise Huxtable had completed research and had outlined a book entitled "Ranch House" before her untimely passing in January 2013. While not a common scholarly topic that fits the template of her incisive architectural critiques, the ranch house may be considered not only an extension of her 2004 book 'Frank Lloyd Wright' but also the subject of a house type she lived in for part of each year for three decades. What began as an ordinary and commonplace residence became an example of the adaptability of this truly American style with emphasis on its indoor-outdoor relationship.

In her most recent book "On Architecture" (2008) the last chapter entitled "No Place Like Home," written in 1979, traces the attributes of the setting she and her husband Garth enjoyed in their seaside summer rental home in Marblehead, Massachusetts - where she "restores heart and soul here for another year's go at the great metropolis." The chapter concludes with the statement "I think of that house as the single most beautiful thing that I know". Soon after, however, the summer rental was no longer available and the pleasures of a summer dwelling were transferred to a nearby ranch house (circa 1958) they purchased in 1982. The goal of this paper is to show how her own modest ranch house embodied her housing ideals, and how the modifications made over the years reflected what she valued in architecture and in this common vernacular form.

PS19 Bet Huxtable Won't Like It: Ada Louise Huxtable and Her Legacy
Meredith L. Clausen, University of Washington, *Chair*

Urban Renewal: Legacy of Lost and Found

Adrian Scott Fine
Los Angeles Conservancy, Los Angeles, CA, USA

At a time when city planning was largely synonymous with the concepts of clearance, building new, and redeveloping large-scale urban areas, Huxtable came onto the scene in 1963 as a new voice, questioning and challenging urban renewal policies at both the Federal and local levels. Stating "most urban renewal seems doomed to sterility," Huxtable helped give rise to the modern-day preservation movement that grew out of the destruction of the 1950s and 60s. In places like Philadelphia, New York, Portland, Pittsburg, Boston, Los Angeles and in Washington, D.C., preservation emerged as an alternative to blight and redevelopment. At a time when urban areas were referred to as "sick and dying," Huxtable provided critical thought regarding the cure that was so commonly applied, dismissing urban renewal in policy and execution as a failure. Now, fifty years later, following the undertaking of more than 2,000 urban renewal projects across the country, the legacy of this era needs to be reexamined in the context of history, preservation, and Modernism. Huxtable and Jane Jacobs, alongside visionary planners of the time including Robert Moses, Ed Bacon, and Edward J. Logue, played important roles in this period that radically changed urban environments, both good and bad. Some now argue it is counter-intuitive, or at the very least ironic, to now want to preserve some of these places. It is an important moment in the preservation movement and how we think about and judge a class of buildings and places. Do we now turn our backs on them because of their associations with what was destroyed and the misguided attempts in the name of "progress." This paper will discuss the debate now taking shape about what to do with the modern-era buildings and landscapes of this controversial period in urban history. What would Huxtable say today?

PS20 City, Region, or Nation? Rewriting Canada's Modern Architectures
Annmarie Adams, McGill University, and Michelangelo Sabatino, University of Houston, *Co-Chairs*

Context and Character: Dialogues of Modern Canadian Architecture

Jeffrey Thorsteinson
Winnipeg Architecture Foundation, Winnipeg, Canada

In the late nineteenth and early twentieth centuries, substantial effort was given to establishing a style (or styles) of architecture which could justly be called Canadian. Recent historiographical analysis has examined the degree to which this nationalist project was carried forward within later histories of the nation's architecture. It has been argued that such efforts at demarcating a Canadian approach to architecture subsided with the advent of modernism in Canada. However, this judgement is belied by a frequent reliance on nationalist themes of interpretation within the scholarship on this subject. This focus demands critical interrogation.

My paper will serve as a critical historiography of such interpretations and will attempt to derive their origins. The hope is to gain an understanding of why certain ideas of Canadian nationhood – such as the notion of a deep Canadian connection to nature – have defined this discourse. At the same time, I will suggest broader frameworks within which to examine such architecture and the scholarship upon it, including the antimodern, forms of critical regionalism, and the picturesque.

PS20 City, Region, or Nation? Rewriting Canada's Modern Architectures
Annmarie Adams, McGill University, and Michelangelo Sabatino, University of Houston, *Co-Chairs*

Buildings and Magazines: Publishing Twentieth-Century Canadian Architecture

George Kapelos
Ryerson University, Toronto Ontario, Canada

In the formation of a national architectural culture in Canada, the role of print media has been undervalued and remains unexplored.

In the 20C, Canadian architecture has been observed, discussed, critiqued and promoted through a range of print media. Professional journals such as the JRAIC and more recently those of provincial licensing bodies (OAA's Perspectives and the OAQ Esquisses) provide information to practitioners while advancing the profession in their jurisdictions. Distinct from these are trade magazines, notably Canadian Architect (along with trade publications produced for allied disciplines) which serve as fora for disseminating information, commentary and design outcomes of Canadian architects, at regional and national scales. Popular magazines, such as Canadian Homes and Gardens and Chatelaine, along with an array of more recent life-style publications promote new design agendas while simultaneously reinforcing the status quo or protecting special interests. In the latter part of the 20C, critical reviews and academic journals, such as Trace, Ai and the JSSAC, provide outlets for focused commentaries and topical subject explorations.

Together these publications form a construct of modern Canadian architectural production and its critiques. Therefore, for a comprehensive history of Canadian architecture to be coherently understood, one must explore the narratives of national architectural production expressed through these media.

This paper postulates that a reading of trends, commentaries, subjects and editorial positions found in print media is a requisite companion to any discussion of a history of Canadian architecture. An understanding the writings of the Canadian architectural press, examined in parallel with the history of the architects and buildings of the 20C, allows for the construction of a comprehensive history of Canadian architecture. As philosopher Benetto Croce states, "Where there is no narrative, there is no history."

PS20 City, Region, or Nation? Rewriting Canada's Modern Architectures
Annmarie Adams, McGill University, and Michelangelo Sabatino, University of Houston, *Co-Chairs*

From Program to Diagram in the Canadian History of Architecture

David Theodore
Harvard University, Cambridge, USA

In this paper I propose that architectural history might challenge the quest for a thematic, convergent historical synthesis motivated by politics and pedagogy. Instead, we could work towards a synthesis of Canadian architectural history that, first, emphasizes architecture as a material rather than symbolic practice, and that, second, comprehends "Canada" as a postcolonial and transnational entity. For it is telling that the session proposal looks to American historiography as a model for Canadian historiography: "Canada" is a transnational concept intimately mixed up with jurisdictions beyond its state boundaries at political, cultural, and material levels.

Overall, the resulting synthesis would be helpfully incomplete, constituted by a cluster of questions rather than by a convergent principle: What contribution can architecture make to engage-to change, conflict, compromise, or subvert-received ideas about Canadian history? If, in Canada, architecture's contribution to national identity has yet to be identified, might a synthesis of modern Canadian architectural history produce or reflect some identity other than Canadianness?

In order to explain how we might attend to material practices, my presentation uses the example of organizing history through architectural diagrams rather than program. Drawing on my research into modern hospitals, I claim that Canadian history is better understood by studying the diagrams underlying modern architecture than by hewing to a typology based on program. Diagrams help us write history that focuses on where and how buildings are configured, postponing the search for what meaning they convey.

PS20 City, Region, or Nation? Rewriting Canada's Modern Architectures
Annmarie Adams, McGill University, and Michelangelo Sabatino, University of Houston, *Co-Chairs*

Themes for a History: "Architecture in Canada"

David Monteyne
University of Calgary, Calgary, Canada

The description of this session calls for new perspectives toward synthesizing the history of modern Canadian architecture, one that propels us beyond existing biographical, regional, and aesthetic approaches. Synthesizing a broad temporal and geographical range of Canadian architecture is a tall order. Perhaps it is best to develop multiple perspectives along the lines of those in Dell Upton's thematic history Architecture in the United States. Using the themes of Nature, Money, Community, Technology, and Art, Upton synthesized seemingly disparate structures, sites, and eras, and also provided an approach that offers historical tools for comprehending contemporary built environments.

If one were to develop historical themes around which "Architecture in Canada" could be structured, Nature and Money certainly would be on the list. Architectural historians have shown that Canada's ongoing romance with wilderness and nature has influenced everything from its infrastructure development to the regionalist claims of its architects. Social and economic approaches to architectural history have exposed the significance of foreign capital and distant corporate headquarters on Canadian cultural landscapes. Since they already appear in the literature, this paper will sidestep the themes of nature and money.

Rather, drawing on my own current research on immigration architecture in Canada, this paper will propose two alternative themes that could provide synthetic potential to a history of Canadian architecture: they are governmentality and spatial practice. Borrowing these concepts from Foucault and Lefebvre, respectively, I will explore what each offers to a history of Canadian architecture, as differentiated from other national architectures. Each of these two themes first will be developed briefly by reference to particular immigration buildings and building types. In addition, by way of conclusion, I will suggest how these three themes can be extended beyond my own research to synthesize aspects and examples of modern-era Canadian architecture. That is, architecture's response to the imperatives and opportunities of emptiness; architecture's utility and symbolism for the project of a modern welfare state; and architecture's production and enactment by the spatial practices of Canadians, new and old.

PS21 Gardens and Visual Representation: West-East, 1400-1800
Miroslava Beneš, University of Texas at Austin, and Anatole Tchikine, Dumbarton Oaks, *Co-Chairs*

Zhuozheng-yuan: A Picturesque Garden or A Tourable Painting?

Shuishan Yu
Northeastern University, Boston, MA, USA

During the early decades of the sixteenth century, Wang Xianchen, a disillusioned scholar-official of the Ming court, retired from his post and built a garden in his hometown Suzhou, a city praised by Marco Polo (c. 1254-1324) for its natural beauty and commercial prosperity. Inspired by the prose of the Western Jin dynasty poet Pan Yue (247-300), Wang named it Zhuozheng-yuan (Garden of the Inept Administrator). The garden soon became the center for literati activities. Wen Zhengming (1470-1559), the famous literati painter and founder of the Wu School, depicted the thirty-one scenes of Zhuozheng-yuan in both painting and poetry in an album dated 1551. During the following centuries, the garden was rebuilt many times under different ownerships, official or private, occasionally abandoned but for the most of the time occupied. It remains one of the best-preserved Jiangnan Style literati gardens in China today.

The persistent restoration of Zhuozheng-yuan parallels the rise and flourishing of literati arts, a selected group of refined activities with a garden as the central stage. Through a comparative analysis of Wen's album, the extant scenes of the garden, and the paintings created during the times of Zhouzheng-yuan's reconstructions, this paper explores the interaction between literati painting and garden design in early modern China. I argue that although the successive rebuilding efforts aimed to restore scenes according to Wen's early depiction, the actual evolvement of the garden closely followed the stylistic changes of the literati painting in the Suzhou area. Rather than a comprehensive plan as in contemporary gardens of the West, it was the connection of a series of painting-inspired scenes intimately designed onsite that had generated the complicated visual experience in gardens like Zhuozheng-yuan, a style known to eighteenth-century Europeans as picturesque.

PS21 Gardens and Visual Representation: West-East, 1400-1800
Miroslava Beneš, University of Texas at Austin, and Anatole Tchikine, Dumbarton Oaks, *Co-Chairs*

Portrait, Map, Plan: Leng Mei's **View of the Rehe Traveling Palace**

Stephen Whiteman
Center for Advanced Study in the Visual Arts, Washington, DC, USA

In December 1702, the Qing emperor Kangxi issued an edict describing the throne's need for a retreat to which the court might escape each summer from the heat of the capital. He commanded the Board of Works and the Imperial Household Department "to study famous gardens of the North and South closely, provide draft plans, construct models, and submit them for imperial review." Nine years later, the largest of the Qing imperial park-palaces, Bishu shanzhuang, was completed.

Unfortunately, the emperor's plans and models are not extant, and few documents pertaining to the site's design and construction survive. An undated hanging scroll by the court artist Leng Mei depicts the site at some point during its decade-long course of development, but precisely what it depicts and how it relates to the physical landscape remains unstudied. Demonstrably accurate down to many of its finest details, Leng Mei's *View of the Rehe Traveling Palace* is nonetheless a highly rhetoricized representation of the imperial site, presenting an image that uniquely reflected both the ideological construction that the court sought to convey of itself and the particular role of landscape in that expression.

This paper explores ways of understanding Leng Mei's *View* as a representation both of the site itself and of the court's vision of emperorship as embodied in the landscape. Reading the work as a plan, a map, and a portrait, the composition speaks not only to what the landscape was (or was not yet) architecturally, but also to how the emperor intended it to be experienced and understood. Analyses of the image's architecture, topography, and relationship to the built landscape, as well as the work's style and how it related to pictorial technologies current within the Kangxi court, permits placing the two iterations of the site, real and represented, in productive tension.

PS21 Gardens and Visual Representation: West-East, 1400-1800
Miroslava Beneš, University of Texas at Austin, and Anatole Tchikine, Dumbarton Oaks, *Co-Chairs*

Colen Campbell and the Neopalladian Garden

William Coleman
University of California, Berkeley, Berkeley, CA, USA

Colen Campbell is best known not for any of his buildings nor for the influential offices he held during his lifetime but for his collection of engraved views of British country houses, *Vitruvius Britannicus, or the British Architect*. This publication, issued in three volumes from 1715 to 1725, is well known as a polemical argument for British Neopalladianism. However, the importance of *Vitruvius Britannicus* to garden history has not been adequately understood. There is a stark contrast between the simple plans and elevations that populate the first two volumes and the elaborate perspectival views of country house gardens in Volume III. Campbell signaled the difference of the third volume in an advertisement for it in which he wrote 'the Author has made a great Progress in a Third Volume containing the Geometrical Plans of the most considerable Gardens and Plantations with large Perspectives of the most Regular Buildings, in a Method intirely new, and both instructive and pleasant.' If the garden views of Volume III are not merely "pleasant" but "instructive," in what do they instruct?

I argue that Campbell's garden views should be understood as integral parts of his overarching project to reform British taste rather than as decorative adjuncts to his core architectural project. Just as his earlier volumes argue for a British Palladianism to counter perceived Catholic decadence, so does Volume III make a case for what can be called the Neopalladian garden. This will be a productive way of understanding the problematic intervening period between rectilinear Anglo-Dutch gardens and the freer forms of Capability Brown. Campbell held up as exemplary gardens that, by means of their citations of Palladio in the grounds and their allusions to laborless Arcadian bounty, constituted an alternate horticultural modernity.

PS21 Gardens and Visual Representation: West-East, 1400-1800
Miroslava Beneš, University of Texas at Austin, and Anatole Tchikine, Dumbarton Oaks, *Co-Chairs*

Between Commodity and Art: The Garden* Vedute *of Vasi and Piranesi

Natsumi Nonaka
Independent scholar, Tokyo, Japan

This paper highlights two approaches to garden representation in eighteenth-century Italy by examining the garden prints by Giuseppe Vasi (1710-82) and Giovanni Battista Piranesi (1720-78). It argues that the garden views reveal a tension between a market-controlled patronage system and the ideal of the artist as an individual, reflecting a fluctuating and transitional stage in print production.

Piranesi's *Vedute di Roma* (1748-78) includes three garden views – *Villa Albani* (89), *Villa d'Este at Tivoli* (105), and the *Villa Pamphili* (124). Vasi's *Magnificenze di Roma Antica e Moderna* (1747-61) contains in Book Ten twenty-four views of prominent villas and gardens in Rome. Vasi often adopted the composition of Falda's garden views and cropped the image focusing on the villa building as though conforming to the format of a vignette within a map. He substituted Falda's flourishing vegetation for a decaying one more in conformity with Pre-Romantic aesthetics. His strong interest in ephemeral structures such as the Villa Corsini's green theater probably related to his works in festival architecture. Vasi's views remained within the framework of commodities targeted towards tourists of the Grand Tour and produced in a commercial environment controlled by the publisher. In contrast, Piranesi's garden views, while addressing the same audience, sought to achieve an artistic expression indulging his creative originality. The site selection reflects Piranesi's antiquarian interests and knowledge. Piranesi's large print size, dynamic axial or diagonal viewpoint, skewed perspective, and the symbolic use of vegetation and classicizing sculpture present the garden as a space where the tension between art and time was played out. No one strong focal point exists; instead, attention is paid equally to foreground, middle ground, and background, each of which contains details encouraging further examination, such as bird shooting, antiquities, and a lone woman, amidst the regular *staffage* of strolling nobles and carriages.

PS21 Gardens and Visual Representation: West-East, 1400-1800

Miroslava Beneš, University of Texas at Austin, and Anatole Tchikine, Dumbarton Oaks, *Co-Chairs*

Drawing and Innovation in Nineteenth-Century German Landscape Practice

Michael Lee
University of Virginia, Charlottesville, VA, USA

During the fifty years (1816-66) that Peter Joseph Lenné served as director of the Prussian royal gardens in Potsdam, the art of drawing played an indispensable role in the conceptualization and realization of his landscape designs. Whereas previous garden directors in Potsdam had laid out the grounds through on-site direction and adjustment, Lenné relied primarily on plan drawings to work out design ideas ahead of time and to guide construction. Lenné learned fundamental drafting techniques during an educational sojourn in 1810 to Paris, where he apprenticed with André Thouin at the Jardin des Plantes. Lenné soon adapted the French methods to his own style and usage, which grew to encompass a broad array of sketches, planting plans, demolition plans, "situation plans" with plotted sight-lines, precisely surveyed topographic maps, and elaborate hand-colored presentation renderings. Using selections from over 500 extant drawings held by the Stiftung Preussischer Schlösser und Gärten Berlin-Brandenburg, I will analyze the range and function of these documents, including (1) the role of drawing in the pedagogy of the Royal Gardeners Academy, founded by Lenné in 1823, (2) the relation of Lenné's drafting techniques to new surveying methods in Germany, (3) the evolution of Lenné's drawing style in response to changes in his practice, and (4) the contributions of Lenné's most important pupils, including Wilhelm Legeler, Gerhard Koeber, and Gustav Meyer, to the cultivation of a sophisticated drawing culture among the court gardeners in Potsdam. Although each of these themes is of historical importance considered individually, taken together they shed new light on Lenné's capacity for organization and management and on his innovative incorporation of engineering methods. For I will argue that Lenné's extraordinary output as a landscape designer would not have been possible without his mastery of drawing as a medium to refine and to communicate design information.

PS22 New Perspectives on American Architecture
Kenneth Hafertepe, Baylor University, *Chair*

Frank Furness's Just Idea: The Philadelphia House of Correction

Jamie Devol
Boston University, Boston, MA, USA

In the early 1870s, the city of Philadelphia built a House of Correction on the banks of the Delaware River north of town. From the center of this extensive stone complex ascended a commanding 1,600 seat church with a steeply pitched roof climbing to a vertical bell-cot. Eight radial cellblocks extended from the church's sides. Known as the Anchor of Hope Chapel, this elevated church supplanted the guard tower of the typical radial-plan reformatory, a plan exemplified by John Havilland's 1829 Eastern State Penitentiary. Indeed, the Philadelphia House of Correction was the only American prison watched over by a central church. The reformatory's designer, Philadelphia architect Frank Furness, seems to have single-handedly, perhaps surreptitiously, "raised" this chapel in a gesture of both compassion and rebellion.

The House of Correction can be viewed as both an outgrowth of and rebuttal to its reform-minded city and era. It ameliorated overcrowding and separated inmates according to severity of crime in accordance with prison reform. But it categorically rejected the established Quaker-instigated Pennsylvania Prison System, which was governed by a penal philosophy of solitude and surveillance that isolated prisoners in individual soundproof cells, and subjected them to constant observation from a central guard tower. Deeply influenced by his Unitarian-Christian abolitionist minister father and by his Civil War experiences, Furness prioritized the inmates' well-being by creating the chapel's collective space, where inmates gathered together and sang with "heartiness and fervor." More profoundly, he authored his "guard tower" - the church - to return materially and metaphorically what social theorist Michel Foucault called the "omnipresent and omniscient power" of surveillance from man back to God. Furness designed his soaring chapel to cast its symbolic gaze beyond the penitentiary and out over the countryside, thereby dissolving the socially constructed boundary between the depraved and the righteous.

PS22 New Perspectives on American Architecture
Kenneth Hafertepe, Baylor University, *Chair*

To Protect and Surveil: Dormitory Design for Coeds, 1911-1915

Carla Yanni
Rutgers, New Brunswick, NJ, USA

Why have American educators believed that students need to live on campus? What role has architecture played in legitimizing that belief? Based on archival research at the University of Michigan, this paper will explore an influential dormitory, the Martha Cook Building (1911-15, York and Sawyer) to ask questions about gender, race, and the history of higher education. A women's dormitory required a plan that facilitated genteel surveillance. The Martha Cook Building had one main entry on its narrow end. The door faced the street and a matron's office was adjacent to it. The main public rooms were arrayed along a first-floor corridor. Student bedrooms were placed on double-loaded corridors on floors 2, 3 and 4. When U-M built a men's dormitory soon after, paid for by the same patron and designed by York and Sawyer, it used the less-controllable staircase plan. One might think that a donor who funded a lavish dorm, renowned for its English Gothic details and a commissioned sculpture of the Shakespearean heroine Portia, would have as his motive the promotion of woman-centered education. Instead, William Cook used architecture for exclusion; he wanted to house only the "choicest American girls," even if they were weak students. He objected to Asians: "I don't see why those Orientals are there. [It's] not a League of Nations." (W. C. Cook to Mrs. F. Stevens, July 8, 1925, U-M Archives, MCB Records, Box 1.) The Martha Cook Building was a reflection of the paradox of so-called "co-eds": dormitories announced their presence, but elaborate halls suggested they needed protection; the structure was a quasi-domestic space, a retreat within the male-dominated campus, a haven amid the bustle of a college town. It offered refinement for the already well-heeled, but intellectual leadership and equality were not its goals.

PS22 New Perspectives on American Architecture
Kenneth Hafertepe, Baylor University, *Chair*

Midcentury Student Unions for Middle-Class College Culture

Clare Robinson
University of Arizona, Tucson, USA

Members of the Association of College Unions established Student Union buildings on North American college campuses in the early twentieth century. The building type, however, came of age during the postwar period when G.I.'s populated college campuses in unprecedented numbers. For Student Union professionals the buildings and activities in them served as instruments for social education. Many proponents believed that the architecture would insure that young college students learned the meaning of democracy and citizenship, which were especially important during the Cold War.

The G.I. posed a special problem. The Student Union architect Michael Hare and Union director Porter Butts characterized G.I.'s as uncivilized and unprepared for civilian life. In need of social instruction, Hare and Butts thought the exposure to appropriate environments could educate students on desirable and normative social activities. Free from the disciplinary constraints of academic research and teaching, carefully designed modern Union buildings offered administrators a viable solution to the problem of unruly student behavior.

This paper examines the work of key Union proponents and several early mid-century Student Union buildings to illustrate how and what buildings taught students during the 1950s. Underlying the hope of social education were also implicit efforts to establish a broad middle-class culture on campus. The impetus to establish such a culture originated from several sources, and the physical solutions varied. Hare proposed Union buildings anticipate community activities of the suburbs by mirroring the suburban home. At the same time, large and efficient cafeterias anchored amenities, from automated bowling alleys, television rooms, to well-supplied bookstores. These environments equalized differences among students and made them consumers of food and common social activities. Analyzing how the postwar community center on college campuses supported middle-class culture and ideology localizes and reinterprets the important social underpinnings of mid-century modern architecture.

PS22 New Perspectives on American Architecture
Kenneth Hafertepe, Baylor University, *Chair*

The 1933 Polish American Pavilion: a Case of Polyvalent Identity

Mikolaj Czerwinski
University of Illinois at Chicago, Chicago, USA

The 1933 Chicago World's Fair entitled a "Century of Progress" marked one hundred years since the organization of the Town of Chicago. More broadly, the fair commemorated the progress of both the United States and the world during those one hundred years. While much scholarship has focused on the involvement of various Western European nations as well as the United States, the participation of nations in eastern and central Europe, as well as their related immigrant communities in the United States, has largely been neglected. In this paper, I focus on the participation of Polish-Americans, who were referred to collectively as Polonia. The refusal of the Polish government to participate directly in the exhibition prompted Polish-Americans in Chicago to represent themselves as a group active within both the United States and their home country. I will explore this effort to create self-representation and collective identity through the construction of a Polish pavilion by a corporation of Polish Americans. Through these accounts I find that rather than creating a homogeneous identity, Polish-Americans represented the diasporic nature of their condition. At times, Polonia depicts a native "Polish" identity, at other times a "Polish-American" identity or, alternatively, a completely "American" identity. Such shifts evidence the ways in which architecture, as means of representation, structures or communicates an identity that necessarily relates to two nation-states. In communicating its contribution to "A Century of Progress" Polonia negotiated a complex identify between it's new home and the place it viewed as it's homeland.

PS22 New Perspectives on American Architecture
Kenneth Hafertepe, Baylor University, *Chair*

New Orleans Architecture and gens de couleur libres*: A New Method*

Tara Dudley
The University of Texas at Austin, Austin, Texas, USA

Anthropologist Michel-Rolph Trouillot examines the possibility of transforming a new narrative out of historiographic silences. He discusses the two sides of history--what happened (historical process) and what is said to have happened (historical narrative/production). Trouillot explains the means by which those who have the power in history, be they historic figures or historians, have inadvertently or knowingly embodied silence in historical production through fact creation (the making of sources), fact assembly (making of archives), and fact retrieval (making of narratives). Historians have quieted the architectural influence of the gens de couleur libres by limiting their discussion to essays that are not contextual and failing to bring to the fore the type of analysis of their architectural contributions that is available from the primary source materials utilized in the first place. This paper focuses on a new set of rules to recast the narrative of the gens de couleur libres by emphasizing their roles as actors and their actions to create a narrative architectural process. Building and real estate activities were means by which the gens de couleur libres established and exploited personal and professional relationships to ensure individual economic success and the perseverance and preservation of the community of people of color. Creative analysis and combination of a variety of sources highlights the process of building culture that the gens de couleur libres undertook as builders, developers, and entrepreneurs to create and support ethnic and architectural identity on individual and communal levels. This unique analysis is unprecedented in that it studies architecture through divers lenses and considers architecture as other than building design and construction in a transitional period while at the same time reintroducing the legacy of the gens de couleur libres into American architectural history.

PS23 Past and Future: Modern Architecture of the Middle East
Mohammad Gharipour, Morgan State University, *Chair*

"To Live Memory Always": The Kibbutz Cemetery as a Garden

Elissa Rosenberg
Technion-Israel Institute of Technology, Haifa, Israel

Much has been written about the significance of bereavement and commemoration in the construction of Israeli identity. The placement of death is one of the key ways of shaping landscapes that "resonate with the claims of ownership and belonging." (Handelman and Shamgar-Handelman 1997 :86). This paper will document and interpret early kibbutz cemetery design in order to explore how the landscape was used, in material and symbolic ways, to shape culture and identity.

While there has been much regional variation in the form of the Jewish cemetery worldwide, its basic elements have remained constant, as dictated by Jewish law and custom (Newman 1986). The kibbutz cemetery broke with many of these traditions, and today offers a secular alternative to the normative, State-controlled religious cemetery. Its unique landscape character, frequently professionally designed by landscape architects, gave the cemetery an intense sense of place and rootedness in the larger landscape of Israel. I will discuss how, on the one hand, the landscape operates as a garden woven into everyday life, and on the other hand, as a symbolic landscape which is experienced by iconic views to the regional landscape. These ideas will be tested through an analysis of Kibbutz Giv'at Brenner, designed by Shlomo Oren-Weinberg in 1945, where there was a heated debate around the siting of the cemetery. Through archival research of texts and visual documents, I will explore how this cemetery was reconceptualized as an integral part of the everyday life of the kibbutz.

References

Handelman, D and Handelman-Shamgar, L. (1997). The Presence of Absence: The Memorialism of National Death in Israel. in Ben Ari, E and Bilu, Y, Grasping Land. Albany: SUNY Press.

Newman, D. (1986) 'Culture Conflict and Cemeteries: Lebensraum for the Dead' in Journal of Cultural Geography 7(1), 91-116.

PS23 Past and Future: Modern Architecture of the Middle East
Mohammad Gharipour, Morgan State University, *Chair*

Architecture and Cold War Modernization in Postcolonial Pakistan

Farhan Karim
The University of Kansas, Lawrence, KS, USA

In the two decades following the creation of Pakistan, a group of leading Western architects were hired by the Pakistani Government to construct quintessential democratic institutions for the new nation-state. Spearheaded and aided by U.S. universities, architects, and the Technical Assistance Program, the group embarked on a grand project: forging a quixotic hybrid of postwar reformation spirit, modernization theory and postcolonial Muslim nationalism. Demands for 'modern' buildings were emerged from the establishment of new national and regional capitals, new democratic institutions and the massive reformation of technical and tertiary education – all partially aided by U.S. government and NGOs. The idea of creating hybrid Third World modernism attracted well-regarded modernists in Pakistan such as Paul Rudolph, Constantinos Doxiades, Richard Neutra, Stanley Tigerman, Richard Vrooman, Daniel C. Dunham and Louis Kahn. However, while the U.S. cold war interest in Pakistan and its military rulers were well showcased in the new institutional buildings local architects were critical of this hybrid modernism. They favored expansion of architectural meaning to an array of new possibilities - an alternative to modernism, based on regional tradition. Furthermore Pakistan's domestic crisis, a cold war alliance with the U.S., and an invented Muslim nationalism promoted by a despotic military regime inspired calls for a sovereign realm of architecture liberated from political servitude. These ideological frictions were expressed in myriad ways through the complex rhetoric of architecture and spatial innovations of the era. This article, for the first time, gathers the many pieces of history into a single narrative and offers a perspective of the modern architecture of postcolonial Pakistan. This research offers geopolitical perspective on modern architecture that documents, the involvement of U.S. and Pakistani institutions and individual architects in a project that defies the orthodoxies of post-colonial studies: the U.S. as a struggling agent of postcolonialism.

PS23 Past and Future: Modern Architecture of the Middle East
Mohammad Gharipour, Morgan State University, *Chair*

Transnationalism in Iran's Architecture Profession, 1945-1995

Shawhin Roudbari
University of California, Berkeley, Berkeley, CA, USA

This paper provides a history of the Iranian architecture profession from the founding of its first modern professional society in 1945, through its Americanization in the 1960s and 1970s, its harsh persecution during the 1979 Islamic Revolution, and up to its resurgence in the post-Iran-Iraq war era of reconstruction in the 1990s. Archives of professional associations and their publications are examined to shows ways the profession was founded on transnational networks of knowledge exchange and through individual and institutional practices. Through this history, it is argued that Iranian architects mobilized transnational connections for professional and political power. In attending to the agency of institutional actors, this history develops analytical and methodological approaches to examining modern architecture professions in developing countries; it lays bare the tenuous distinction between bottom-up practices and top-down policies that shaped the institutions of modern architecture in the twentieth century.

The story of Iranian architecture's modern professional institutions (its professional bodies, publications, schools, and even competitions) is a fascinating one. One among these institutions-magazines-stands out as preeminently influential in shaping the profession. In magazines, the founding of societies, news of Iranian and foreign architects' travels into and outside of Iran, announcements for competitions, deliberations of juries, and cries to the state for institutional independence are all vocalized-often dramatically.

This history of transnationalism challenges notions of one-way geographic flows of architecture practice and thought into countries like Iran by attributing agency to institutional actors in modernizing countries. Looking at professional institutions not only brings into relief the role of transnationalism in shaping Iranian architecture since the twentieth century, it also brings needed attention to the structures, practices, and individuals behind the buildings that typically occupy the focus of modern architecture histories in this part of the world.

PS23 Past and Future: Modern Architecture of the Middle East
Mohammad Gharipour, Morgan State University, *Chair*

Panorama 1453: History Museum, Istanbul and Illusory Encounters

Suna Guven
Middle East Technical University, Ankara, Turkey

Inaugurated by the Turkish Prime Minister in 2009, the Panorama 1453, History Museum in Istanbul was established to “enable the fellow townsmen to re-live the conquest and re-construct those magical moments in their imagination.” Highly charged with patriotic nostalgia for a momentous victory in a by-gone era, these words clearly indicate the desired visitors. While open to all, there is no question about the primarily intended function and audience of the museum. And, judging by local crowds of men and women pouring in especially on weekends, expectations appear to have been fulfilled; eyes gaze in wonder and senses are titillated. Central to the optical extravaganza is the domical skyline which imparts a sense of being outside after entering inside. This painted sky lacks a frame, hence has no readily perceivable boundary, creating the illusion of actually being a by-stander in the simulated battle-field full of action. Furthermore, the culture park including the museum is built in close physical proximity to the extant but ruined land-walls breached by Mehmet the Conqueror in the fifteenth century. One can perambulate the actual battle-ground and scale the real walls both before and after the extended experience within the depicted one in the museum.

In this regard, the panorama museum assumes the role of interlocutor between the actual ruins and the modern visitor, shaping and re-defining the lived experience of both. The paper addresses questions resulting from this temporal and visual overlap while discussing the utility of spectacle in creating the idea of history and its specified narratives.

PS24 Spatial Violence
Andrew Herscher, University of Michigan, and Anooradha Iyer Siddiqi, New York University, *Co-Chairs*

Interceptions: Slow Violence and Australia's Pacific Solution

Sean Anderson, Jennifer Ferng
The University of Sydney, Sydney, NSW, Australia

In recent years, there has been little interest by scholars of architecture to analyze the offshore processing of asylum seekers among Pacific island nations. Ethnographers tend to emphasize human rights violations while historians remain devoted to issues of mobility and transnationalism. Relatively few of these discussions have attempted to craft an historically sound and theoretically responsive commentary on the nature of these events in relation to the built environment. This paper brings together ethical criticism with a close examination of the spatial politics surrounding the Pacific Solution in Australasia. Christmas Island, Manus Island, and Nauru present an opportunity to align the contested debates around Australian immigration with that of architectural history.

Charged policies towards asylum seekers situate detention centers as instantiations of borders, touching upon issues of citizenship, ethnic identity, gender, human rights, and international diplomacy. We argue that boats employed by asylum seekers and the buildings created to detain them represent vehicles of what environmental historian Rob Nixon calls “slow violence.” The recent excision of the Australian continent and its islands proposes invisible geographies that intensifies and dislocates human capital.

Our approach adopts boats as complex architectural spaces that embody a mode of housing as well as a form of detention, merging an analysis of architectural design and theories of sovereignty with philosophical definitions of the law. Further, these mobile vessels circumscribe a series of economic and institutional networks involving multi-national contractors, architects, and governments seeking to minimize the visual scope in which the architecture of detention is fashioned. Shelter and incarceration, in fact, are not equivocal categories despite parliamentary attempts that tend to collapse them together. The transgressive practices of detention thus act as a cipher for understanding how national anxieties determine, if not design, the entangled orders of security.

PS24 Spatial Violence
Andrew Herscher, University of Michigan, and Anooradha Iyer Siddiqi, New York University, *Co-Chairs*

Boundaries, Terrain, and Spatial Violence in the "First Modern War"

Laura Hollengreen
Georgia Institute of Technology, Atlanta, GA, USA

The intersection of place, space, and violence may profitably be explored through the Civil War-era landscape of metropolitan Atlanta, where significant Confederate fortifications deterred direct attack but ultimately failed to protect the city from Union conquest. Recent archaeological analysis suggests that that failure lay in a design flaw, the planners having misunderstood the range of Union artillery. Although impressive visually, the defenses may thus have been ineffective functionally from the very moment of their construction. Such costs of war bear comparison with those of even larger twentieth-century projects like the Nazi Atlantic Wall and the French Maginot line, current objects of scholarly attention on the part of landscape historians. The difference is that while the American Civil War is regarded as the first modern war, its fortifications were not industrially produced and in many places have not survived.

With a focus on the valence of the ground in war, the relationship between fortifications and industrial technology on the one hand and vernacular architecture on the other, the representation of site in war photography, Georgia Historical Markers and their often orphaned presence within a landscape that has changed around them, and total war as war on an “environmental lifeworld,” I have sought to articulate a rhetoric of surface and depth. My aim is to make it possible to explore simultaneously the significant enlargement of the battlefield wrought by new weaponry and the contemporaneous complexity of “place” in the context of violence and modern infrastructure.

PS24 Spatial Violence
Andrew Herscher, University of Michigan, and Anooradha Iyer Siddiqi, New York University, *Co-Chairs*

The Olympic City: Enforcement and Dissent

Jilly Traganou
Parsons The New School for Design, New York, NY, USA

The paper will discuss a process of reciprocal violence: the Olympic City enforcement and the way it is being resisted by urban movements. It will juxtapose spatial strategies used by Olympic organizers with the spatial tactics of counter-Olympic protesters.

The Olympic City is a circulating global phenomenon that involves large scale urban transformations with everlasting consequences. The Olympics' potential as catalyst of urban change was first seen in the 1936 Berlin Olympics. Nevertheless, the Olympic City Enforcement is seeded in the 1960s, with Rome, Tokyo and Mexico being the first Olympic hosts that used urbanization as a means of socio-spatial restructuring and gentrification. The launching of sponsorship rights in 1984 led to the era of privatization, which was paralleled by the reduction of public scrutiny over the financing of the Olympic city. Considered as a top-priority national project, today, Olympic implementation is taking place in a state of exception, much exceeding the preparation of athletic facilities. Methods similar to those used in warfare are being mobilized: militarization of urban space, high surveillance, evictions of vulnerable populations, compulsory purchase order.

Criticized for infringing human/ civil rights and privileging the elites, the Olympics have also become platforms for galvanizing urban movements and coalitions. Student protests in the context of the Mexico 1968 Games culminated to the Tlatelolco massacre ten days before the Olympics, during which hundreds of students were killed by Army Forces. International activists brought attention to China's treatment of Tibet by disrupting the torch relay ceremonies of the Beijing 2008 Olympics, and clashing with local police and Olympic organizers. This transnational connection was strengthened as the 2010 Vancouver activists passed their anti-Olympic torch to the 2012 London activists; they were both active in organizing local protests, such as the Red Tent campaign or the Critical Mass event, respectively.

PS24 Spatial Violence
Andrew Herscher, University of Michigan, and Anooradha Iyer Siddiqi, New York University, *Co-Chairs*

Discipline and Violence in Cairo's Gated Communities

Momen El-Husseiny
UC Berkeley, CA, USA

Spaces of exclusion have a dialectical relationship to power, on political, social, and economical levels. In the process of their making, they construct discourses of *invisible* violence to maintain domination and control. This paper looks at the historical development of enclaves in the hinterlands of contemporary Cairo since Egypt's military coup and decolonization in 1952. I trace the rise of the "Free Officers" caste that was involved in the planning and securitization of space (and continues to be) as a tradition or an allowance of loyalty for their military service. Slavoj Zizek depicts violence as involving processes less immediately visible to maintain discipline and structured control. This paper examines the architectural agency and security mechanisms involved in the production and control of two particular enclaves developed in the desert hinterlands of Cairo. These represent two variegated moments of cultural politics - the post-colonial modern that is socialist and nationalist, and the postmodern theme-parked enclave that is consumerist and transnational. In each case the blueprints produced by the architects were assessed and redesigned by security agents to enhance their capacity for surveillance, protection and the imposition of order. In 2003, a few years before the Arab Uprising, residents of an enclave mobilized as a consumer association and constructed maps of spatial violations to challenge the private developer who built the enclave and was closely entrenched with the Mubarak regime. Unlike the rest of Egypt calling for "citizen rights," they were calling for "privatized rights." The contestation exposed the reproduction of structural violence within these communities. Using ethnography and semi-structured interviews, I explore the security mentality and disciplining logic involved in mapping spaces of violence, and how residents resist from within. In doing so, this paper contests the visually appealing architecture and urban planning of gated communities.

PS24 Spatial Violence
Andrew Herscher, University of Michigan, and Anooradha Iyer Siddiqi, New York University, *Co-Chairs*

Modern Architecture, Colonialism and War in Fascist Italy

Brian McLaren
University of Washington, Seattle, WA, USA

On the 10th of June 1940, Italy entered World War Two and within days the Italian Overseas Exhibition closed its doors just one month after its initial opening. This event and the related Universal Exhibition (E42) in Rome—an 'Olympics of Civilization' that was planned for 1942 but similarly cut off by the war—are the central examples of this paper, which examines the relationship between the architecture and planning of the late Fascist period and Italy's violent and racially motivated Imperial politics.

In the case of the Italian Overseas Exhibition, which was a literal implantation of African soil in Italy, this paper will concentrate on the 'Geographic section,' where Italy's colonies were re-enacted in an 'authentic' environment. Projects like the Cubo d'Oro of the East African pavilion display a strong connection between the military enterprise involved in its recent Imperial conquest and the framing of its indigenous culture. The expression of colonial violence became more literal with the closure of the exhibition, when the East Africans who had constructed and were on display in the 'indigenous village' spent the rest of the wartime period in a makeshift concentration camp.

For the E42, this paper will study the evolution of the site during the construction process and the completion of some of the initial buildings, such as the Palazzo degli Uffici and the Worker's Village. Among the points of discussion will be Mussolini's highly staged visit to the construction site in 1939, which was a combination of Fascist spectacle and military exercise. The paper will end with an examination of the role of the E42 during the defense of Rome in September of 1943 during which time—not unlike the use of this site in Roberto Rossellini’s Roma città aperta (1945)—it was a cadaverous backdrop to military conflict.

PS25 Architecture and Art: Latin America and Plastic Integration
Luis E. Carranza, Roger Williams University, *Chair*

Modern Architecture and Figurative Sculpture in Latin America

Claudia Costa Cabral
Universidade Federal do Rio Grande do Sul, Rio Grande do Sul, Brazil

Susanne Langer once said there was no happy marriages between arts, just well-succeeded violation.[1]Actually, even though the synthesis of the arts has been a collective yearning for architecture, identified with a social agenda shared by modern architects especially in the postwar period, there was nothing automatic about its achievement, if characterized as an artistic problem.

This paper wishes to discuss the question through a recurring situation, which implies the relationship between architecture and sculpture in modern tradition, although that particular situation can also be considered as antithetic in relation to certain concepts of the synthesis of the arts in that tradition. The case I have in mind is the presence of representational sculpture in abstract architecture. From the inclusion of Georg Kolbe‟s feminine figure by Mies in the German Pavilion to the overabundant Brazilian examples at Lucio Costa and Oscar Niemeyer buildings (Ministery of Education and Health, Pampulha's Casino), it is not difficult to prove that the case can not be considered as epiphenomenon.

The paper sustains that it shall be regarded as a compositional theme in Latin American modern architecture. As so, it expects to contribute to the discussion of that particular idea of synthesis, which resists to be understood within the limits of stylistic or iconographical homogeneity: the representational, naturalistic sculpture belongs to an academic corpus which could be described as opposed to an abstract modern architectural space. Focusing specially the Latin American scene, the paper intends to discuss the nature of that synthesis more in terms of the poetics of putting things in relation than allegiance to the ideal of stylistic homogeneity.

[1]Susanne K. Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), 90.

PS25 Architecture and Art: Latin America and Plastic Integration
Luis E. Carranza, Roger Williams University, *Chair*

Expressing* Cubanidad *in Architecture from 1950s to 1960s Havana

Alfredo Rivera
Duke University, Durham, NC, USA

When the Palacio de Bellas Artes opened in 1954, the modernist temple by architect Alfonso Rodríguez Pichardo became more than a depository of the arts and culture. The building itself was embedded with art – most notably sculpture – that spoke to the role of plastic integration as a means to reflect cubanidad, or "Cuban-ness", through architecture. A dominant practice throughout the 1950s, plastic integration of architecture looked to models such as Mexico and Brazil, aiming to present a nationalist ethos within both public and private buildings. As my talk will highlight, plastic integration of architecture continued into the 1960s, though oriented towards entirely new means given the dictates of the Cuban Revolution. Focusing on a few significant examples such as the Palacio de Bellas Artes and urban landscaping around the 1963 Pabellón Cuba, my talk will highlight the means in which cubanidad is expressed across different regimes and time periods during a key moment in Cuban history. While the role of ceramics and sculpture help define plastic integration in the 1950s, the growing influence of mass media becomes apparent in plastic integration in the 1960s, especially with the use of photography and graphic arts. One prominent example of this change across decades is the 1953 Office of the Comptroller by Aquiles Capablanca. While the original building was defined by its original Amelia Pelaéz mural and Domingo Ravenet sculpture, it would be radically transformed in 1967 when a massive image of Che Guevara was draped upon the building's façade following the revolutionary hero's death. Made permanent through a steel sculpture recalling the now world famous image of Che, this building is a prime example of how the plastic integration of architecture was central to branding an image of the Cuban revolution and, more broadly, cubanidad.

PS25 Architecture and Art: Latin America and Plastic Integration
Luis E. Carranza, Roger Williams University, *Chair*

Mexicanizing Modernism: Plastic Integration and State-Sponsored Housing

Sarah Selvidge
UC Berkeley, CA, USA

Many scholars have criticized the collaboration of architects with visual artists in Mexico as a mere afterthought, a superficial and ill-advised gesture to Mexican nationalism as canonized by the muralists, echoing critiques of the day such as that of Max Cetto, who called the integration of murals and modern architecture "as ludicrous as feather head-dresses on the heads of businessmen in city clothes." In this paper I argue that integración plástica was not just ornamental. Rather, it was part of a larger paradigm of integration influenced by CIAM urbanism, especially the writing of Josep Lluis Sert and the work of Le Corbusier, one that played a crucial role in defining the relationship between the growing urban middle class and the post-WWII Mexican state, incorporating the goals of the Revolution within the state project of urban industrialization.

State-sponsored urban housing complexes often featured plastic integration, ranging from Carlos Mérida's murals at the Multifamilar Juárez to the groundbreaking work of Félix Candela at Unidad Santa Fe. I present these and other examples to show that plastic integration was part of a larger approach to housing and city planning that drew on the transnational influences of modernism not only to create a specifically Mexican modern architecture, but also to define the role of the state in addressing the needs of the growing urban middle class in the crucial post-WWII period. In creating a new paradigm of modern living through integration, the state took on the role of master planner, defining housing as a responsibility of the post-Revolutionary government and attempting to modernize the capital by planning urban functions as defined in the Athens Charter. The goal was not just Mexicanizing modernism, but also modernizing Mexico.

PS25 Architecture and Art: Latin America and Plastic Integration
Luis E. Carranza, Roger Williams University, *Chair*

Integration of the Arts and Social Modernization, Chile 1939-1941

Hugo Mondragon
Pontificia Universidad Catolica de Chile, Santiago, Chile

This paper is focused in an early case of integration of the arts that took place in the frame of the program of Defense of de Race and Use of the Leisure Time, developed in Chile during the presidency of Pedro Aguirre Cerda.

Two master pieces of architecture were constructed in this context, the Hogar Defensa de la Raza (Jorge Aguirre, 1939) and the Hogar Hipódromo de Chile (Enrique Gebhard, 1941). These two buildings were conceived as Houses of the People, and were inspired in the expressionist concept of volkshaus as well as in the constructivist concept of worker's clubs. The Hogares were thought as places where the workers could go after his work and receive of the state a civic, cultural and physical formation.

The two buildings were published in Chilean and international magazines. The Hogar Hipódromo de Chile, for example, was published in the number of august of 1948 in the British magazine Architectural Review. In the other hand, both buildings were broadly published in the Chilean magazine Arquitectura y Construcción (1945-1950).

The buildings included a mural painting (Xavier Guerrero), a sculpture (Tótila Albert), and in the frame of the social program were also developed sophisticated art pieces for the propaganda, as a series of photographs made by Antonio Quintana, a sport uniforms designed for physical education, a powerful set of pieces of graphic design and advertising as well as a poetry and music composed for the hymn of the program.

The paper shows the case as a very early example of integration of the arts in Latin America. Here, architects, sculptors, painters, graphic designers, photographers, poets and musicians worked together, joined by the project of social modernization conceived by President Aguirre Cerda himself, with the aim to improve the lower classes' cultural and physical education.

PS25 Architecture and Art: Latin America and Plastic Integration
Luis E. Carranza, Roger Williams University, *Chair*

Overlays: Art and Architecture in Olivetti's Buenos Aires Factory

Shantel Blakely
Independent, Belmont, MA, USA

In the 1950s, Italian typewriter maker Olivetti renovated its factory at Buenos Aires, built a factory at São Paulo, Brazil, and increased its operations in Latin America. Well known for the visual art, installations, public art, and architecture that surrounded its product designs, the company had murals, reliefs, and other interventions in factory and community projects at the urban-scale headquarters at Ivrea, Italy and overseas. The complex in Argentina (1955-61) had a factory, a school, and housing designed by Marco Zanuso, a garden by Roberto Burle Marx, and a modular marble sculpture by Andrea Cascella. My talk traces these aesthetic projects and their juxtaposition. In contributions to the architecture discourse in Milan, circa 1952, Zanuso had reiterated the modernist premise that abstraction had brought art and architecture to bear on a shared aesthetic-spatial continuum. Reading the campus at Buenos Aires in terms of this idea I will show how the buildings, bas-relief, garden, and various project details responded, singly and together, to Adriano Olivetti's emphasis on art in the industrial enclave. Further, I will relate the presence of art and the characteristics of these projects to contemporary ambivalence toward the divided authorship of industrial production. To Olivetti's critics, industrial production subjected the worker to the distancing effects of the assembly line and other forms of divided labor. Through factory artwork, as the industrial product's ubiquitous double in the workplace, the industrialist encouraged the worker to see himself as an artist while the company met its production goals. Meanwhile, the architect and artists affirmed their traditional roles and asserted their respective claims to influence in the realm of industry by using techniques of seriality and system design.

PS26 Architecture and the Unconscious
John Hendrix, University of Lincoln, and Lorens Holm, University of Dundee, UK, *Co-Chairs*

Shadows of Venice: Adrian Stokes, Kahn, Rossi and 'Interior Darkness'

Stephen Kite
Cardiff University, Cardiff, UK

The paper explores shadows in Venice as twentieth century metaphors of the unconscious, using the Melanie Klein-ian aesthetics and readings of Venice of Adrian Stokes (1902-72) as interpretive framework, and the work of two architects, Kahn and Rossi (whose work notably privileges shadow) principally through two of their Venetian projects - the Palazzo dei Congressi, and the Teatro al Mondo. (This research is a component of a wider project investigating shadow as a cultural, representational and phenomenological aspect of architecture). In the 'Envoi' to his Venice (1945) Stokes's explicitly records his debts to Freud and Melanie Klein for the first time in print; Venice is a receptacle of 'fluid emotions' – here 'consciousness is no more of the mind than the surface is of the sea'. Stokes's Venice 'excels in blackness and whiteness … white stone and interior darkness'; accordingly his reading of the Palazzo Dario summons the unconscious when he writes of wall-spaces 'studded with dark circles as if the interior darkness were summed and embossed there'. In the British School of psychoanalysis Stokes was a major figure in the development of a Klein-ian aesthetic with a potential for understanding architectonic space and materiality that remains under-utilised. Stokes enlarged on the spectrum of all unconscious phantasying in the creation of art including Klein's earlier part-object, oceanic, 'paranoid-schizoid' stage. The interior darknesses present in the apertures and lagoon depths of Venice are thresholds to the Treasuries of Shadow in Kahn's Venetian work, and to the theatres of memory of which Rossi has written, whose shadowy interiors link both that 'Quattro Cento' Venice of Carpaccio (also loved by Stokes), and a Nordic Dutch chiaroscuro.

PS26 Architecture and the Unconscious
John Hendrix, University of Lincoln, and Lorens Holm, University of Dundee, UK, *Co-Chairs*

Unconscious Places: Thomas Struth and the Architecture of the City

Hugh Campbell
University College Dublin Architecture, Dublin, Ireland

At the 2012 Venice Biennale, Common Ground, an extensive selection of photographs by the German artist Thomas Struth was displayed at intervals along the length of the Arsenale, punctuating the architectural installations and exhibits. Struth's scrupulous, sober, lucid photographs became a kind of recurring register against which the explorations and propositions of the participating architects were to be measured. Encompassing more than thirty years' work and a geographical spread from Lima to Tokyo, and including both black and white and colour images, the photographs focused not on signature buildings or new set-pieces but rather on the ordinary fabric of the city, and included buildings of varying age and quality as well as the accumulated evidence of occupation and use.

A larger selection of images appeared in the simultaneous publication Unconscious Places. The reprise of the title of Struth's very first exhibition catalogue, published in1979, emphasised the longevity of Struth's project, understood in Richard Sennett's accompanying essay as the bringing to detailed attention of episodes in the urban landscape which would otherwise be absorbed unconsciously.

Although usually associated with the notionally 'objective' documentary methods of his teachers Bernd and Hille Becher, Struth's practice, as he describes it, is in fact much more alert to the psychology of both viewer and photographer. His description of the resulting photographs as 'urban portraits' extends this psychologising to the built fabric itself and finds echoes in broader theories of the relationship between the architecture of the city and the unconscious, from Freud to Halbwachs to Rossi.

By exploring such connections, this paper hopes to elucidate the nature and potential of the encounter staged at the Biennale between Struth's photography and contemporary architectural practice. What precisely is an 'unconscious place'? And how might the deliberate depiction of such spaces inform the conscious shaping of their future?

PS26 Architecture and the Unconscious
John Hendrix, University of Lincoln, and Lorens Holm, University of Dundee, UK, *Co-Chairs*

Architecture of the Unconscious: "Psychoanalytical Method" at VKhUTEMAS

Alla Vronskaya[1]
[1]*Massachusetts Institute of Technology, Cambridge, MA, USA,* [2]*State Institute of Art Studies, Moscow, Russia*

Architectural historians have been long puzzled by the logics of Nikolai Ladovskii's "psychoanalytical method"-the first Soviet avant-garde architectural theory, developed at Moscow VKhUTEMAS in the early 1920s. Was Ladovskii a follower of Sigmund Freud? Although such a suggestion is not supported by archival evidence, this presentation will demonstrate that the similarity in the names of the two theories was more than a coincidence. I will argue that Ladovskii's method drew upon a rich tradition of studying the unconscious that existed in Russian intellectual culture in the first half of the twentieth century-a tradition that desexualized Freud and reconciled his teachings with orthodox Marxism.

Indeed, thinkers like Aleksandr Bogdanov and Mikhail Bakhtin interpreted the unconscious as a biological, non-rational, and instinctive way of responding to internal and external stimuli; they read Freud alongside such philosophers as Ernst Mach and Richard Avanarius, who proposed an epistemological model based on physiological perception. I will situate Ladovskii's approach within this context, demonstrating how the study of unconscious perception became an instrument of building an architectural theory that aspired to be scientific and devoid of aesthetic arbitrariness. I will then examine Ladovskii's method of analyzing spatial images as a sum of unconscious visual sensations of physical and geometrical properties (such as form, volume, mass, or weight). A truly creative architectural work, for Ladovskii, consisted in a synthesis of perceived reality from these psychological building blocks. Offering both an opportunity for individual creativity and a promise of scientific objectivity, Ladovskii's psychoanalytical method provided a solution for the vexing problem of early-modernist architecture: its survival as an artistic discipline within the technological society based on a mechanized and collectivized production.

PS26 Architecture and the Unconscious
John Hendrix, University of Lincoln, and Lorens Holm, University of Dundee, UK, *Co-Chairs*

Gradations of Consciousness and Claude Bragdon's 'Space-Conquest'

Christina Malathouni
School of Architecture, University of Liverpool, Liverpool, England, UK

The proposed paper will discuss the notions of 'conscious', 'unconscious' and 'super-conscious' in the work of the American architect Claude Bragdon (1866-1946). Although largely overlooked in mainstream modern architectural historiography, Bragdon's work has recently been the subject of extensive scholarship which has significantly raised his profile as an unusual and innovative architectural theorist. His spatial appreciation of architecture in particular has been identified as pioneering: it challenges the currently accepted timeline of the introduction of the term 'space' into the architectural vocabulary and is, therefore, of historic significance. This paper will argue that Bragdon's work illustrates the key role that nascent psychological and psychoanalytical explorations in the course of the nineteenth century have played in the early history and multi-layered readings of the notion of 'architectural space'.

Bragdon's direct association of space and architecture is rooted in Arthur Schopenhauer's principal treatise, Die Welt als Wille und Vorstellung (1818; 1844; 1859; first English translation, 1883). Schopenhauer's subjective aesthetics is characterised by his distinctive conception of empiricism and Ideality as compatible and, accordingly, reflects Bragdon's own complex reading of the human subject and its relationship to the external world through varying degrees of consciousness. Based on a broad blend of nineteenth-century philosophical, para-psychological, scientific and mathematical ideas, Bragdon proclaimed the 'subjectivity of space', the 'need of an enlarged space-concept' and 'evolution' as 'space-conquest'. With the names of Hermann von Helmholtz, Eduard von Hartmann, William James, Sigmund Freud and Carl Jung featuring in his diverse readings and writings, he brought together theories about 'transcendental physics' and 'sleep and dreams' with novel types of mathematical and physical space. It was on this same basis that Bragdon went on to construct his original architectural theory in which space is the key intermediary between the subjects and objects of architecture.

PS26 Architecture and the Unconscious
John Hendrix, University of Lincoln, and Lorens Holm, University of Dundee, UK, *Co-Chairs*

Drop Form*: Freud, Dora, and Dream Space*

Spyros Papapetros
Princeton University, Princeton, USA

Does psychoanalysis have a theory of form? Is there a link between the origin of modern theories of architectural space and the institutionalization of Freud's therapeutic practice around 1900? If yes, how does his dream interpretation move beyond the empathetic identification between body parts and architectural spaces (as outlined in the earlier dream investigations by Scherner and Volkelt) to offer a new correspondence between subjects, objects, and their building settings? This paper uses Freud's analysis of unconscious processes during "dream-work," namely *condensation* and *displacement*, to probe the formal and spatial analogies between architectural and psychoanalytic constructions. The main case (study) is Freud's interpretation of Dora's first dream in "Fragment from an analysis of a case of hysteria" first published in 1905 (yet originally written in 1901, following the publication of *Traumdeutung* in 1900). The proposed reinterpretation focuses on the interaction between accessory objects or articles of adornment, such as the "drop form [*tropfenformig*]" earrings mentioned during Dora's analytic treatment and the spaces, including hotel rooms, train stations, and city streets that the young female analysand, her family, the enigmatic couple of Herr and Frau K, and ultimately Freud himself may occupy in the dream narrative. My aim is to demonstrate that the perpetual transference of both identity and form between the personages, artifacts, and the locations that they inhabit emulates the plasticity and accessory nature of the pieces of jewelry and clothing that the same personages are wearing or exchanging with one another. Perhaps Freud's introduction of these "drop form" pendants aimed not simply to oscillate but to drop*, to drop the very concept of form entirely*, by inadvertently shifting the meaning of *tropfen* from a *noun* into a *verb* that both collapses and enfolds dream space towards a radical *reform* of human subjectivity.

PS28 Landscape of Scale
Sonja Duempelmann, Harvard University, *Chair*

Scales of Assembly

Kathleen John-Alder
Rutgers University, New Jersey, USA

Toward the end of Design with Nature, in a chapter titled “Process and Form”, a platinum crystal, virus particle, snowflake, DNA, frog embryo, honeycomb, nautilus shell, Native American pueblo and Fallingwater summarize Ian McHarg’s concept of design and reveal his fascination with systems, rules and graded scales of organization. Each of these objects, no matter the size, shape or structure, reflects patterns and processes incorporating discrete units, or modules. According to McHarg all of the environment’s intricate complexity, and, thus, all human creativity was reducible to the modular components and processes of assembly contained in these images.

This presentation draws upon archival research and key texts in order to examine McHarg’s fascination with modules, order, process and pattern. Concentrating on his formative and most creative years from 1957-1969, it begins by illustrating how this interest, in the guise of courtyard housing, captured his imagination. From housing it proceeds to the cosmic dimensions of sunlight and energy before delving into the microscopic scale of molecular organization and cellular genetics. It concludes by linking these explorations of scale back to the forms and processes represented in the images that appear in Design with Nature, including their analogic relationship to landscape design. Throughout McHarg’s interest in perception and pattern recognition, preoccupation with deterministic rules and site-specific environmental constraints, and firm belief that empirical knowledge enhanced the understanding of, and hence interaction with the landscape figure prominently in the discussion. Important subthemes include McHarg’s collaboration with Louis Kahn and Anne Tyng on the Research Institute for Advanced Studies, and his debt to the model of organic growth promoted by Conrad Waddington and the Theoretical Club of Cambridge as introduced to the United States by Gyorgy Kepes in Module, Proportion, Symmetry and Rhythm.

PS28 Landscape of Scale
Sonja Duempelmann, Harvard University, *Chair*

What is the Scale of the Urban?

Mariana Mogilevich
New York University, New York, USA

As American cities attempted to intervene in a built environment wracked by disinvestment and modernist planning, landscape architects played a critical role. New landscapes for distressed cities were charged not only with the task of physical amelioration, but with democratic communication, and, sometimes, environmental remediation. This paper focuses on the work of Paul Friedberg, whose landscape projects in New York City between 1965 and 1975 attempted to locate the appropriate scale for intervention that could generate formal, political, and social effects. These projects allow us to interrogate the scale of the urban in landscape architecture at a moment of profound geographic and demographic change.

What were the politics of scale in this period? Friedberg's very small projects—so-called "vest pocket parks" inserted in the urban fabric—were celebrated not only for their human scale but for their potential to transform the relations of production of the urban landscape. Not only their size but their relation to a block-level community promised to transform spatial politics in an era of "small is beautiful." Yet as the city decentralized and ecological concerns supplanted social ones, small was also, perhaps, insufficient. Both landscape architect and his state patrons shifted emphasis to new large-scale landscapes like Harlem River State Park, which were defined not in relation to the city, but to the metropolitan area and the greater environment. With a new scale, a new politics. Consideration of projects small and large in relation to both their form and the politics of their planning and use helps trace the changing role of landscape architecture in a changing city, and the origins of scalar and political relationships that endure today.

PS28 Landscape of Scale
Sonja Duempelmann, Harvard University, *Chair*

Jumps and Bumps in Scale: European Perceptions of Eighteenth-Century American Landscapes

Finola O'Kane Crimmins
University College Dublin, Dublin, Ireland

Eighteenth-century tourists of America's landscapes frequently remarked on the discrepancy of scale between the new world and the old. Being comparatively free from frontiers, boundaries and walls, both ideologically and physically, the American landscape presented interpretative spatial challenges to the European visitor. Bereft of their home apparatus for assessing scale, a visitor could become uncomfortable, with the scale of Monticello's northern aspect upsetting the Duc de Montfoucauld-Liancourt in 1796. He found its 'immensity of prospect ... perhaps, already too vast', proposing various design measures to reduce it to the garden front's familiar scale of endeavour.

The eighteenth-century British landscape garden manipulated the perception of scale to achieve layered and duplicitous spatial effects, particularly in the design of boundary, approach and massed planting. Translations of this design vocabulary into the American landed estate sometimes had to contend with a larger scale of plantation monoculture coupled with a smaller scale of architecture, rendering many intermediate scales absent, compressed or expanded. This also occurred in the landscape's many representations, with scalar curtailment affecting a similar compression in the tradition of landscape painting. American estate maps also carefully edit their information, typically advancing one design scale at the expense of others.

Jumping between the scales of farm, plantation and nation, visitors' descriptions reveal much about both European norms and American novelties. This paper will explore the eighteenth-century perception of scale both as an elemental characteristic of national landscape and as a powerful design tool. It will use the landscape garden as a test case for exploring the difficult translation of design scale into new environments. Drawing from a range of sources that span between real sites, maps, paintings and private correspondence, the paper will also explore the use of scale in determining national landscape identity.

PS28 Landscape of Scale
Sonja Duempelmann, Harvard University, *Chair*

Landscape Degree Zero

Tamar Zinguer
The Cooper Union School of Architecture, New York, NY, USA

When, in 1953, Roland Barthes wrote Le degré zéro de l'écriture (Writing Degree Zero), he intended to question language that was perceived as being 'natural' and to show that writing could be dispossessed of any meaning outside itself. Through that act alone, writing could become radical and revolutionary, he claimed. As the expression gained currency, "degree zero" was employed in architectural criticism. Reyner Banham, for example, spoke of "degree zero" as the "null value" condition of architecture that he saw in the bare industrial buildings of Albert Kahn, while Ignasi de Sola-Morales spoke of the reduction and minimalism of Mies' spaces as the "degree zero" of architectural form.

In Landscape and the Zero Degree of Architectural Language (1997) Bruno Zevi brought yet another interpretation. At the conference (and subsequent book) he announced that the new "zero degree" in architectural language has arrived, and was manifest in the values of disorder and imperfection that had been constantly censured in design. The edifices left by the Nuragic civilization in Sardinia three thousand years earlier—those thousands truncated cones (nuraghe) dotting the land—best exemplified, according to him, "the magnificence of irregularity, of contamination… lacking refinement and completeness, following impulse and a method for fragmentation." Vast in scale and beyond grasp, their ensemble presented an a-stylistic order, which Zevi called a "degree zero" in landscape planning. Such an expansive site as the nuraghe landscape, exhibiting a natural unselfconsciousness, impure and imperfect, would be desirable to achieve today, he implied, as it would ensure that only a similarly uncontaminated architecture could grow within it.

Investigating this immeasurable landscape and the linguistic term "degree zero," this paper seeks to explore the attraction that a reductive state indicating nothingness holds for landscape architecture, and how it could inform and change the output of a discipline.

PS28 Landscape of Scale
Sonja Duempelmann, Harvard University, *Chair*

Inventing a Visual Scale in Seventeenth-Century French Landscape Architecture

Georges Farhat
University of Toronto, Toronto, ON, Canada

In scholarship and critique, French seventeenth century gardens are mostly looked at for the formal geometry and large size of their axial layout. But they are hardly scrutinized, or even recognized, for what their scalar system could teach contemporary design practices. Addressing this lacuna, I propose to examine the characteristics and origins of a scalar system determined by optics that applies to the complex relationships between physical dimensions of geometric figures and their appearances. Rather than resulting solely in an abstract metric pattern, this scalar system proves to be multisensory, i.e., it was designed for both vision and bodily movement. It implies the invention of a "topographic perspective" which is both an outcome of and a means for elaborating site-specific spatial devices. The development of this scalar system was fostered by a continuous increase in the size of parks and gardens contingent on land economy and social mobility. It also derived from a transfer of ideas, practices, and methods pertaining to the fields of painting, architecture, and optics.

Using technical literature from different disciplines, as well as case studies that include surveys and analytical drawing, I trace the origins of the scalar system and show how it solves some of the problems debated across the academies of science and the visual arts through the elaboration of anamorphic and collimation patterns.

Rooted in the terrain and in craftsmanship, the scalar system anticipated, absorbed and carried some of the themes addressed in the Quarrel of the Ancients and the Moderns during the 17th century. Through its lasting effects, this system preserves its relevance for contemporary visual arts and design practices

PS29 Placing the Profession: Early Contexts for Interior Design Practice in the US
Paula Lupkin, University of North Texas, *Chair*

Elsie de Wolfe, A Professional Interior Decorator

Penny Sparke
Kingston University, London, UK

The emphasis of the scholarship on the pioneer American interior decorator, Elsie de Wolfe, (including my own) has been upon her biography and the influence of the cultural forces of gender and class upon her work. She has been used as a case-study of gendered practice rather than as someone whose story is relevant to the contemporary interior design practitioner. The fact that her name became a successful brand and that she was an early example of a professional practitioner who worked with a huge team based in an extensive New York office and showroom has been largely overlooked. She was an astute businesswoman and was responsible, with a handful of others, for establishing the interior decorating profession in the years leading up to 1950. Her use of networks to find clients, her working relationships with leading architects of the day, and her interaction with the antiques trade were all strategies that have now become well developed in the world of interior decorating (and indeed interior design) practice.

There remains a perception, however, that the practice that de Wolfe helped to establish is at odds with that of the interior design profession that seemingly developed, in parallel, alongside the so-called 'amateur' practice of interior decoration. While the latter was seen as being merely taste-led, the latter was claimed to be rooted in an educational system and a structure of accreditation. In this paper I will challenge the idea that there a genuine divide between these practices and suggest that it was only through the writings of men such as Frank Parsons and T. H. Robsjohn Gibbings, among several others, that the idea of the divide was constructed. It is perception that needs to be unpacked if a more inclusive, less divisive narrative of the professional interior decorator/designer is to emerge.

PS29 Placing the Profession: Early Contexts for Interior Design Practice in the US
Paula Lupkin, University of North Texas, *Chair*

Imaging Interior Design: Beneath, Beside, and Within Architecture

Penelope Dean
University of Illinois, Chicago, IL, USA

During the first half of the twentieth century, periodicals provided a key venue in which the content and attitudes of an emerging interior design field would be publicizied and disseminated. While images of whole interiors had appeared in two genres of publications, those addressed to professionals (trade journals) and those to consumers (decorating magazines), the former would go beyond simply providing technical information to actively construct dialogues about the identity, principles and values of interior design practices. As such, the trade journals not only provided a forum during the stages of the interior designer's professionalization but also enabled, as design historian Stefan Muthesius has suggested in another context, a kind of "status-lifting": interior design's professional rise ushered in through the authoritative production of intellectual discourse.

This paper examines the roles that North American professional architecture and interior publications played between the late 1930s and early 1960s —Contract Interiors, Interior Design and Decoration, Architectural Forum, Architectural Record, Progressive Architecture, and Arts & Architecture—in actively constructing a discursive platform. It argues that design criticism, which could take the form of opinion pieces, stocktaking reports, or critical essays, not only helped elevate interior design into a profession but also reflected a shifting custodial alignment between architectural and interior practices. Initially presented in journals as if under the control of architecture during the 1930s, interior design would subsequently be acknowledged as a parallel yet subservient activity in the late 1940s, only to be reeled back into architecture's purview during the early 1960s with inserted monthly "Interior Design" and "Architecture Interior" supplements.

PS29 Placing the Profession: Early Contexts for Interior Design Practice in the US
Paula Lupkin, University of North Texas, *Chair*

Principles Not Effects: MoMA and the Legitimization of Interior Design

Lucinda Havenhand
Syracuse University, Syracuse, NY, USA

In 1950, curator Edgar Kaufmann, Jr., curator of design at the Museum of Modern Art, published the explanatory booklet "What is Modern Interior Design?" which explained how interior design, in contrast to interior decorating, is based in "principles rather than effects." Kaufmann's publication marks a key phase in interior design's development as a practice and academic discipline, during which it purposely distanced itself from the notion of interior decoration -- based in taste and subjectivity--- by emphasizing its basis in reason, objectivity and theory.

This paper explores the significance of this shift for the practice of interior design and its role in its successful professionalization. It will interrogate, in particular, how the discourse created by the Museum of Modern Art around the subject of "good design" and Kaufmann's characterization of interior design as based in sound modern rational principles helped shaped the identity of this new profession while at the same time facilitated the desire, acceptance and market for modern products. It will argue that since interior design is more ephemeral than architecture, yet more permanent than fashion, it provided a perfect kind of temporality for promoting modern design during this period, while its identification as based in" principles not effects" allowed it to promote modern interiors and products as the best solutions to the needs of "the new American way of life" mutually benefiting the development and recognition of interior design as a practice and MoMA's promotion of modern design and itself as an important institution.

PS29 Placing the Profession: Early Contexts for Interior Design Practice in the US
Paula Lupkin, University of North Texas, *Chair*

"Apology Areas": Interior Decorating Advice in the 1950s

Kristina Wilson
Clark University, Worcester, MA, USA

This paper compares the interior decorating advice given by two different kinds of commercial enterprises to suburban consumers during the decade of the 1950s: first, the furniture manufacturer Herman Miller; and second, the art dealership Associated American Artists. While neither Herman Miller nor AAA was primarily an interior decorating business, both businesses used interior decorating to sell their goods (furniture, prints, and decorative accessories).

This paper will compare Herman Miller and AAA through the contemporary concerns of conformity, individuality, and social class. The context for both product lines was the suburban home, an important site where status distinctions were forged through the acquisition and display of consumer goods. Although Herman Miller and AAA stand out for the way they celebrated the artists who worked for them--both companies marketed the "artistry" of their wares, and the art-world celebrity of the creative minds behind those wares--the two companies positioned themselves quite differently in the market. Herman Miller cultivated an aura of creative eccentricity through its interior decorating, while AAA encouraged its consumers to make sure their homes conformed to social standards by reminding them of the "apology areas" in their homes (these "areas," needless to say, could be eliminated by the careful placement of an AAA object or work of art). While both companies invoked social elitism in their marketing materials, AAA more self-consciously associated itself with stereotypes of "old money" wealth, whereas Herman Miller boldly allied itself with "new money." But if Herman Miller promoted the idea of modernist distinction and AAA encouraged conservative cultural conformity, both companies can be understood as deeply complicit with the larger ideology of suburbia: in suburbia, the only escape from conformity was the assertion of individuality, and the injunction to be an individual became as dominant as the injunction to fit in.

PS30 The World Comes to Texas: The Architectural World, That Is
Gerald Moorhead, Houston, Texas, *Chair*

The Texanization of the Moorish-Spanish House

Bonnie Frederick
Texas Christian University, Fort Worth TX, USA

Among the many architectural traditions brought by immigrants to Texas, the Spanish colonial legacy is one of the most widespread and readily recognizable. Examples of the domestic architecture introduced by the Spanish *conquistadores* can be found in practically every city and town in Texas. That is not to say, however, that the Texas version is exactly like its Spanish ancestor or its predecessor, the Muslim courtyard house. Over time, the Hispano-Muslim dwelling has undergone many changes, responding to such influences as culture, climate, and even urban building codes. This presentation, then, will examine these stages in the evolution of the Hispano-Texan residence: an orientation to the iconic features of the Moorish-Spanish house that form the architectural legacy brought to the Americas; a focus on the version of the courtyard house in the early 1700s, when San Antonio, Texas, was founded by the Spanish; its meaning after independence from Mexico; the neocolonial structures of the early 1900s that romanticized and Hollywoodized *hispanidad* [Spanishness]; and present-day interpretations, including those that show the influence of Mexican architects such as Luis Barragán. Photos of houses from each of these historical periods will accompany the talk.

PS30 The World Comes to Texas: The Architectural World, That Is
Gerald Moorhead, Houston, Texas, *Chair*

Spanish-Style Architecture and the Texas-Mexico Border, 1910-1950

Stephen Fox
Anchorage Foundation of Texas, Houston TX, USA

The world comes to Texas everyday along a 1,255-mile/2,019-km international border with Mexico, where ethnic, class, and national competition and conflict are materialized in architecture. During the first half of the twentieth century, Spanish revival style architecture, which took form in California around the turn of the century, resonated in the Texas-Mexico borderlands, where it could be construed as acknowledging the Spanish-Mexican cultural legacy of the border. On the Texan side of the border, this seemingly innocuous cultural coding masked the extent to which new Spanish style buildings of the 1910s, 1920s, and 1930s asserted the superior modernity and economic and ethnocultural mastery of their builders, who were primarily Anglo-American newcomers. Spanish style architecture constructed on the Mexican side of the border during the 1930s and 1940s asserted a countervailing nationalist modernity, a symbol of resistance to the inroads of U.S. culture.

This paper examines twentieth-century Spanish style architecture as a medium for masking assertions of ethnocultural and economic mastery and superiority in the Texas-Mexico borderlands during the first half of the twentieth century. A survey of individual building projects on both sides of the border demonstrates how architecture was used to simultaneously mask and advance ideological agendas. An extensive review of period newspapers, architectural journals, as well as more recent scholarly accounts of border architecture by both U.S. and Mexican authors yielded the information used in preparing this analysis. A critical examination of the use of Spanish style architecture along the Texas-Mexico border discloses the extent to which architecture is used to code buildings with subliminal meanings that reinforce vested interests but, based on cultural and political context, can advance contradictory positions.

PS30 The World Comes to Texas: The Architectural World, That Is
Gerald Moorhead, Houston, Texas, *Chair*

Imitatio In Flagrante*: Philip Johnson's College of Architecture*

Amanda Reeser Lawrence
Northeastern University, Boston, MA, USA

Influence is among the more unwieldy and ill-theorized notions in architectural history. Questions of how one architect influences another or is influenced by the past are often too imprecise to answer, or too reliant on self-professed attributions of sources by the architects themselves. As a counter to this imprecision, and as a step toward articulating a more productive vocabulary through which to reengage the notion of influence in architecture, this paper considers one specific example of an apparent architectural replication.

Philip Johnson and John Burgee's College of Architecture at the University of Houston (1983-85) was a direct imitation of the unbuilt "House of Education" (1773-79) by Claude-Nicholas Ledoux. A controversial building from the start, dismissed as a "mere" copy, the College of Architecture indeed reproduces the cubic mass, intersecting wings, and colonnaded facades of Ledoux's earlier design. And yet, inevitably but also deliberately, Johnson and Burgee's building differs significantly from its predecessor: the plinth has been replaced by a disconcerting gap at its base; the "crown" of columns at its top is modified in shaped and scale. Ledoux's architecture was of course a source for Johnson's Glass House of thirty years earlier, and Johnson's knowledge of history is often cited as an explanation for his postmodern "turn." Rather than claim or dispute Johnson's postmodern status, this paper performs a close reading of the mechanisms of replication and difference that Johnson and Burgee employed at the College of Architecture, exploring its status as a plagiarized object and the role of architectural precedent more broadly, ultimately arguing for a more nuanced understanding of architectural influence.

PS30 The World Comes to Texas: The Architectural World, That Is
Gerald Moorhead, Houston, Texas, *Chair*

Texas Tastemakers: The Southwest Research Institute, San Antonio

Anna Andrzejewski
University of Wisconsin-Madison, Madison, WI, USA

Scholarly narratives about postwar middle-class domestic architecture have largely explained it in national terms. This scholarship has minimized regional iterations, such as Wrightianism in the upper Midwest or the "pueblo revival" in the southwest. Similarly, postwar tastemaking has been understood as the product of architects, merchant builders, and design experts on the east and west coasts (and to a lesser extent, Chicago), minimizing voices from other parts of the country, including Texas.

This paper examines a Texas contribution to postwar tastemaking, focusing on the outreach activities of the Southwest Research Institute (SwRI), a non-profit research foundation established in San Antonio in 1947. Between 1949 and 1959, the SwRI spearheaded research designed to improve the homebuilding industry; they conducted structural experiments (the "lift slab" foundation) and also helped establish "The Business of Homebuilding" degree program at Trinity University. The SwRI's most far-reaching influence resided with its Housing Research Foundation (HRF). Founded in collaboration with the Revere Company, the HRF helped architect/merchant builder teams design up-to-date and affordable modern housing while also educating homebuyers through publications, leaflets, advertisements, and even television (NBC's *HOME*). The HRF's efforts were closely interrelated; the "public service" publications promoted the features in SwRI certified houses. Through the HRF, the idea of the "architect-designed" merchant built house gained currency; SwRI houses were initially built throughout south-central Texas initially and eventually throughout the U.S. SwRI plans appeared in shelter and building magazines, including *House and Home* and *House Beautiful*.

Using records from the SwRI archives, popular magazines, and SwRI houses in San Antonio, Madison, and elsewhere, this paper suggests ways the SwRI's efforts shaped postwar domestic modernism. In doing so it weighs questions of regionalism in postwar architecture by asking about "Texas" features of their efforts and how these ideas, particularly in the houses themselves, translated to other locales.

PS31 The Architecture Legacy of Oscar Niemeyer
Humberto Rodríguez-Camilloni, Virginia Polytechnic Institute and State University, *Chair*

The Radical Legacy of Oscar Niemeyer

Styliane Philippou
Independent Scholar, Paris, France

As the pre-eminent figure of one of the most innovative and irreverent national interpretations of architectural Modernism, and radical critic of orthodox Modernist aesthetic formulae and moralizing ideologies, Oscar Niemeyer occupies a unique position in the history of architecture. His bold formal experiments and innovative strategies for articulating space and programme were both forged by and helped forge the modern image of Brazil. What has, however, so far been little appreciated and scarcely evaluated is his radical reconceptualization of Modernist design principles and rethinking of the objectives of formal experimentation that shook the foundations of modern architecture and disturbed its course, in Brazil and abroad.

Inspired by early-twentieth-century Brazilian artistic Modernism's collective defiance against the authority of Europe and by a nationalist feeling, Niemeyer plotted a number of subversive architectural design strategies and tactics of dissent, with the aim of destabilizing the supremacy of a long-established, hegemonic European and Eurocentric architectural discourse that insisted on the universal value of its paradigms, demonizing and excluding otherness. Motivated by a post-colonial wish to undo the image of Brazil as backward and of Brazilian architecture as an obedient follower of European doctrines and directives, Niemeyer affirmed the legitimacy of the Dionysian *espirito de brasilidade*, which he employed to challenge the rationalist and functionalist rhetoric of dogmatic European Modernism, and infect 'civilizing' imports with what was perceived as the tropical, irrational primitive, in accordance with Brazilian Modernism's anticolonialist Antropofagist strategy.

This paper proposes a critical discussion of Niemeyer's transgressive design practices and alternative vision of modern architecture and its goals, which succeeded in emancipating Brazilian architecture from European dependence, fostering resistance to and undermining the centrality and power of master discourses in modern architecture.

PS31 The Architecture Legacy of Oscar Niemeyer
Humberto Rodríguez-Camilloni, Virginia Polytechnic Institute and State University, *Chair*

Artists' Impact on Niemeyer's Mode, 1936-1942

Matthew Breatore
Institute of Fine Arts, New York University, New York, New York, USA

Oscar Niemeyer frequently collaborated with contemporaries from throughout the visual arts. Yet historians rarely analyze the architect's aesthetic idiom in relation to those of cooperating artists. Focusing on Rio de Janeiro's Ministry of Health and Education building (Niemeyer's first major architectural project), this presentation addresses formal and ideological parallels between the architect's early development and works by two of his foremost artist collaborators, Cândido Portinari and Roberto Burle Marx.

Niemeyer was heavily influenced by post WWI cultural ideologies calling for purity and rationalism in the arts. This often manifest architecturally as monumentalized grid structures. In 1929, and again in 1936, such ideals were introduced to Brazil firsthand by the Swiss-French architect, Le Corbusier. His philosophies dominate Niemeyer's contributions to the Ministry building, as well as to other projects from the mid-late 1930s. Niemeyer's designs, however, underwent dramatic shifts for his first major solo project, the sub-urban Pampulha resort commissioned in 1942. Here Niemeyer rejected rationalist principles so essential to Brazil's earlier architectural growth. Conspicuously sensual lines have since served as Niemeyer's aesthetic signature, and indeed that of "Modern Brazil."

Niemeyer's sensualized architecture has been accredited foremost to his adoration for the curves of Brazilian women and landscapes. Though propagated by the architect himself, it is a fun but unlikely explanation for such severe shifts in ideals. Inter-disciplinary analyses show instead that Niemeyer's transition was related to discursive practices surrounding Brazil's cultural production in the mid-late 1930s. Accordingly, the architect's challenges to Corbusian rationalism in 1942 were anticipated by, and are clearly legible in, Portinari and Burle Marx's contributions to the Ministry of Health and Education project.

PS31 The Architecture Legacy of Oscar Niemeyer
Humberto Rodríguez-Camilloni, Virginia Polytechnic Institute and State University, *Chair*

Niemeyer and the São Paulo School : A Rougher Modernity

Jose Bernardi
Arizona State University, Tempe, AZ, USA

Since the 1930's Niemeyer captured considerable attention from architects and critics outside Brazil. The construction of Brasilia made him an internationally well known architect, becoming the de facto representative of modern architecture in his country.

This session, devoted to look at Niemeyer's legacy, allow us to explore the evolution of his work and the impact of his ideas thought time by comparing and contrasting his work to other architects practicing in Brazil. This paper will argue that an understanding of Niemeyer significance today can be better understood and critically assessed when we position the development of his ideas and practice within the larger trends and debates in modern Brazilian architecture. Since the 1950's two leading schools thought to advance quite different approaches: the School of Rio de Janeiro- also know as the Carioca School, represented by Niemeyer, and the San Paulo School. Their differences, influence and impact still resonates today.

The construction of Brasilia marks both the peak as well as the limitations of the repertoire of the Carioca school. As part of the debates about the role of a national architecture, Joao Vilanova Artigas, opposed to the softer formalism of the Carioca School,establishes himself as one of the leading foundational members of the 'São Paulo School' or 'São Paulo Brutalism'

Beginning in the 1960's onward the work of this group is increasingly characterized by relentlessly rough, "brutalist"; stoic structures as alternative to the more indulgent optimism of the Carioca school's undulant lines.

Finally the paper will reflect on the implications of the tension and contrast between these two schools, presenting Niemeyer's work as a contributor to a dispute and dialogue that has enriched the architecture vocabulary and ideas of modern and contemporary architecture.

PS31 The Architecture Legacy of Oscar Niemeyer
Humberto Rodríguez-Camilloni, Virginia Polytechnic Institute and State University, *Chair*

Niemeyer Reconsidered: Architecture as Man-Made Nature

Carlos Eduardo Comas
Universidade Federal do Rio Grande do Sul, Porto Alegre, RS, Brazil

Nature can be defined as the material world that exists independently of man but which man inhabits and transforms. Among the many possibilities of interaction between architecture and this world, two are of particular interest for the understanding of Niemeyer's work. One derives from its condition of milieu and scenery endowed with a particular physiognomy and physiology, which circumscribes architecture and to which architecture has to respond; the other is derived from its condition of formal matrix and source of images, which architecture may transcribe and to which it may correspond.

The biomorphic or topographic inspiration of Niemeyer's work since Pampulha is no secret. It stands for design from nature, albeit one that is stylized, halfway between representational figuration and non-representational abstraction. It never violates the geometrical elementarism associated with modern architecture, but does challenge critical and historiographical taboos at the same time it enriches the modern repertoire. This might be Communist Niemeyer's answer to Social Realism, double-coding architecture to ensure an easy communication with the masses while refusing historicism and folklore.

The comparison with Mies and Wright helps to rebut the widespread idea according to which Niemeyer's work promotes the sympathetic fusion of architecture and nature, distinct from the European insistence on separation or contrast but not unlike North- American concerns. For the Brazilian architect, constructing the terrain appears as architecture's first task; spatial flow occurs between indoor and outdoor spaces that are equally contrived. Although a kind of mariage des contours often disguises the fact, Niemeyer posits architecture not only as man-made nature but also as an endeavor against nature, one involving a degree of violence, as if concurring with Hannah Arendt's assertion about the making of a human world. Niemeyer's work is far more complex than usually assumed, his vision darker, its ambivalence disturbing and stimulating.

PS32 The Changing Face of Urban Cartography
Linda Hart, Los Angeles, California, *Chair*

Google Earth Vedute *and Operatic Ensembles of the Bowed-Head Generation*

Kevin McMahon
Southern California Institute of Architecture, Los Angeles, CA, USA

Personal media devices are transforming the archive from an institution into an accessory. And thanks to GPS tagging, moving image documents can be accessed in situ. It's now possible to stand in a place and watch movies of it from a century ago, thanks to smartphone applications and websites such as The Portland That Was (Celluloid Cinema Collective, 2006), Google Earth for mobile (Google, 2008), Streetmuseum Londinium (Brothers and Sisters Creative Ltd, 2010), HistoryPin (We Are What We Do, 2011), Manchester Time Machine (Manchester Metropolitan University, 2012).

This crowding of actual space with historical augmented reality media prompts a few questions: In what sense can moving images be evidence? What new meanings does the cartographic context impose? Has technology transformed the street into an operatic ensemble number with each individual absorbed in his or her private music drama?

In framing a response to these issues, this paper will step back from the present-day context and explore parallels and contrasts with aesthetic, cartographic and historiographic changes in 17th and 18th century Europe, in which the cityscape moved from background to foreground. Specifically, on one hand, there is a parallel with the development of a rococo urban scenography in Swift, Hogarth, Canaletto, and Piranesi, in which the totality of the spectacle of the streets became the subject. On the other hand, another 18th century figure-Vico-might help define the limits of on-the-fly assemblages of geo-coded Internet media with his criticism of "historical cartography."

PS32 The Changing Face of Urban Cartography
Linda Hart, Los Angeles, California, *Chair*

Alternative Speculation: Chicago's Business District in the 1880s

Gretta Tritch Roman
Pennsylvania State University, University Park, PA, USA

Early Chicago might be characterized by its nearly instantaneous emergence as a major American metropolis, growing from a trading post with no more than a hundred people to a city of a million in less than a century. Within the regularity of its grid, Chicago's built environment changed quickly and dramatically, particularly along the city's waterways that confined the business district and its trading centers within a tight geographical area. In the 1880s, however, Chicago's business district underwent a significant transformation when new development shifted both southward and upward. At the center of this boom was the Chicago Board of Trade's new building, which prompted neighboring construction of 1.3 million square feet of new office space while the Board was being built. Much scholarship has been devoted to these skyscrapers of Chicago's business district, focusing on key individual buildings, their architects, and sometimes their developers. Yet, the fulcrum of Chicago's business district and its role among the early tall office buildings has been discussed only marginally in architectural histories. A consideration of the Board of Trade Building as a part of a network that formed this district reveals that the early skyscrapers were not isolated instances in the urban fabric. This paper, rather, approaches Chicago's downtown as a complex web of real-estate ventures and business interests rendered more comprehensible by mapping the story of the Board's move to their new building. With fire insurance maps as a base, the office locations of the two-thousand Board members are mapped over the pivotal years from 1878 to 1893, demonstrating the general southward shift and new levels of density. The overlays illustrate the interconnectivity of business practices that centered on the Board of Trade but also the trend of Board members who began to speculate in real estate in addition to agricultural commodities.

PS32 The Changing Face of Urban Cartography
Linda Hart, Los Angeles, California, *Chair*

Mapping the Experiential Context of St. Petersburg over Time

Angeliki Sioli
McGill University, Montreal, Quebec, Canada

Engaging compelling literary examples (from the 18th Century to the present) that foreground the urban environment of Saint Petersburg as the narrative's main protagonist (A.Pushkin's *The Bronze Horseman*: A, N.Gogol's *Petersburg Tales*, F.Dostoevsky's *Crime and Punishment*, A.Bely's *Petersburg* and V.Nabokov's *Speak Memory*), this paper discusses an alternative way of mapping the city; one in which 'cartographs' utilize poetic language, qualities of character and atmosphere of the urban place, as they change through time.

This map of the historic site, woven with words and currently under construction as part of an SSHRC-sponsored research project,[1] offers an understanding of space as perceived in different periods, as truly qualitative and not merely quantitative, interpreting and enriching historical representations of the city. The map reveals how impressive public architecture such as governmental buildings, city landmarks, large-scale public spaces, but also the vernacular buildings, affect the geophysical urban terrain and are appropriated in the citizens' everyday experience. It is an evolving map of the cultural and experiential qualities of the rich vibrant city environment.

At a time when architecture's alienation from cultural values and everyday life has become a critical concern, as many architects are expected to practice internationally often imposing arbitrary formal vocabularies, this mapping approach foregrounds important elements that make every spatial context a real place, stirring architects' attention to issues more resonant with the reality of urban space, and drawing out possibilities for designs that may appropriately adjust to changes over time.

PS32 The Changing Face of Urban Cartography
Linda Hart, Los Angeles, California, *Chair*

Aggregate Histories

Jonathan Massey
Syracuse University, Syracuse, NY, USA

The convergence of digital mapping with research methods that use “big data” is changing architectural history research. Digital tools shift the parameters of analysis from the limited number of buildings, architects, drawings, and other artifacts that one can read closely to the vast number that can be sorted, statistically analyzed, and plotted using computational methods. Aggregating large quantities of information and mapping these datasets allows us to ask and answer new questions about architecture and its history.

Mapping is well suited to understanding phenomena of large scale that incorporate many dispersed data points, such as the architectures of bureaucracy, finance, logistics, infrastructure, consumption, and protest. Digital cartography enables new methods, including spatial history, distant reading, and coursourcing.

I illuminate these concepts and methods by presenting two digital cartography projects.

The first, “Mapping Marcel Breuer,” is an NEH-funded research initiative through which I am developing a geospatial interface for the Marcel Breuer Digital Archive (breuer.syr.edu), an online repository containing more than 30,000 artifacts from seven institutions. Using the data and metadata associated with correspondence, photographs, drawings, and many other documents, “Mapping Marcel Breuer” uses geospatial analysis to identify patterns in Breuer’s work and career that elude traditional methods: networks of correspondence, contracting, and patronage; representational practices, and topologies of Breuer’s practice and archive.

The second project is the #OccupyMap (map.occupy.net), a crowdsourced map of Occupy Wall Street activity that provided a web interface for reporting, archiving, and mapping events such as marches, rallies and police interventions, with easy media embedding and compatibility with social media and smartphone apps. By aggregating thousands of events into a cartographic framework, the #OccupyMap allows us to read the city and reconstruct its recent social and political history in distinctive ways.

PS33 Deep History: Physiology, Cognitive Science, and Architecture
Matthew Allen, University of Toronto, Canada, *Co-Chair*

Brain and Flesh: The Experience of Architecture Exposed

Dervla MacManus
University College Dublin, Dublin, Ireland

If, as Walt Whitman wrote, 'All architecture is what you do when you look upon it', what is it that we do when we encounter architecture? What insights do current theories of consciousness give towards exposing the in-the-flesh experience of architecture?

Whitman, writing in 1855, places architecture beyond the built object into the realm of subjective experience; he recognises what psychologist Nicholas Humphrey calls 'sensation'. For Humphrey sensation is the 'subject-centred affect-laden representation of what's happening to me', whereas perception is 'an objective affectively neutral representation of what's happening out there', both of which combine in experience. In architectural experience there is something which is simultaneously out there-an abstract concept of the experience, and in here-an embodied sensation of the experience. Humphrey posits the idea that 'sensory experiences get lifted into a time dimension of their own', into what he has called 'the thick time of the subjective present'. It is an idea echoed by Antonio Damasio who similarly differentiates between emotion and feeling, again consciousness is formed through our embodied relationship to the external world: 'The presence of you is the feeling of what happens when your being is modified by acts of apprehending something.'

This paper will aim to synthesize historic 'artistic' evidence, with 'scientific' evidence emerging from cognitive science. It will concentrate on the period between 1870-1930 when there is a concerted effort to describe and understand the subjective experience of art/architecture, intersected with a nascent 'scientific' understanding of artistic experience in the form of empathy theory, as evinced by Geoffrey Scott's The Architecture of Humanism (1914). In particular it will draw upon the work of photographer Frederick H. Evans (1853-1943) who tried for a 'record of emotion' in his cathedral photographs, which, I will argue, can be considered as evidence of subjective experience.

PS33 Deep History: Physiology, Cognitive Science, and Architecture
Matthew Allen, University of Toronto, Canada, *Co-Chair*

Architecture before Architecture: Frei Otto and J.-G. Helmcke

Daniela Fabricius
Princeton University, Princeton, NJ, USA

This paper will focus on the significant collaboration between the architect Frei Otto and the German biologist and anthropologist Johann-Gerhard Helmcke (1908-1993). Otto and Helmcke's collaboration began in the early 1960s, and can be largely credited for Otto's interest in biology and his appropriation of scientific methodology. Helmcke is perhaps best known for his work on diatoms and teeth, in particular the use of electron microscopy to photograph and measure their structural properties. Otto and Helmcke began by developing a theory of biotechnics based on measuring and calculating the structural properties of plants, animals, and human bodies. Eventually, Helmcke and Otto invented a cosmology of objects that extended to all forms, whether living or non-living, natural or technological -- including architecture. Directly testing materials that included hair, bones, spider webs, and seashells, Otto looked for structures that corresponded to what can be described as an architecture without humans. At the same time, these experiments relied on the interpretation of a scientific observer and the use of highly aestheticized photography to provide evidence of a series of ahistorical patterns over time. At a historical moment in which modernist narratives of progress and the domination of nature came increasingly under question, Otto sought alternative means to construct the development and history of form. What are the problems raised in this renewed search for the origins of architecture? Did Otto's quest for structural optimization introduce another form of teleological narrative? What was the influence of Helmcke's anthropological work on Otto's understanding of the role of humans in creating architecture? This paper will examine these and other questions and contradictions in Frei Otto's relationship to the architecture of the pre- and unhuman.

PS33 Deep History: Physiology, Cognitive Science, and Architecture
Matthew Allen, University of Toronto, Canada, *Co-Chair*

Inputs, Outputs, Flows: Sim Van der Ryn's Epistemology of Design

Sabrina Richard
University of California, Berkeley, California, USA

In 1972 architect Sim Van der Ryn created Whole Systems Design, a universal theory that distributed the materiality of architecture into a series of interconnected flows of energy, matter, and waste products intended to sustain human life. Van der Ryn represented his ideas through the Whole Systems Design Diagram and subsequently built two physical models of the system – the Energy Pavilion, a large-scale installation created at the University of California, Berkeley in 1973, and the Integral Urban House, which existed as a laboratory and demonstration project between 1974 and 1984. Each experimental design was meticulously documented and, in the case of the Integral Urban House, empirical data was accumulated and later published in an instructional text. The cataloguing and ordering of abstract data was implicit to Whole Systems Design, influenced by the US space program's experiments with self-sustaining environments, advances in metabolic biology, as well as Howard T. Odum's application of systems theory to enclosed ecologies. Van der Ryn's proposal for Whole Systems Design reveals a reconceptualization of architecture's materiality – namely, a cybernetic model of human physiology, comprised of inputs, outputs and flows, translated into architectural discourse; resulting in numerous experiments in autonomous, closed system, ecological architecture during the 1960s and 70s.

This paper will argue Van der Ryn's epistemology of Whole Systems Design - his theory, methodology and representational strategies - illuminates a larger phenomenon in which the adoption of scientific concepts, language, and graphic techniques altered the conception, representation, and experience of architecture.

PS33 Deep History: Physiology, Cognitive Science, and Architecture
Matthew Allen, University of Toronto, Canada, *Co-Chair*

Nooarchitecture: Culture and Brain Matter

Deborah Hauptmann[1]
[1]Iowa State University, Ames, Iowa, USA, [2]TU Delft, Delft, Holland, The Netherlands

My premise is that culture and environment alter, effect and transform brain; thus, in an environment where culture is constantly changing, so too is the mind that must fathom it. Not only can we begin to reclassify architecture in the deep memories of the conscious and unconscious; but we can also begin to understand architecture's potential to transform our relation to world from within a cognitive perspective. For instance, in architecture and urbanism early examples of cognitive-capitalism and noopower can be seen in Gehry's Guggenheim Bilbao, not merely as it appears as material form (though iconic, and now embedded in cultural memory and imagination); but as it functions as an economic generator of cultural industry (the 'Bilbao Effect'). Or, much earlier, Bentham's Panopticon, well critiqued in Architecture as an example of Foucauldian biopower, might be discussed in terms of noopower as an example of 'nooarchitecture'.

Addressing both short and long-term temporal perspectives on the dynamic relation between culture and brain, the presentation will be underpinned by scientific concepts of plasticity and epigenics. Neural plasticity is a process through which the nervous system adjusts to changes in the internal and external milieu. Plasticity also alters our sensorial apparatus in relation to our perceptual understanding of both virtual and built works of architecture. Epigenics can be seen as a process through which select possibilities are made stable within a given context, constituting the process through which the property of plasticity is reconfigured. This is the site of "deep history", delineating the ways and means by which neural biological matter might be organized by the manmade milieu. This paper will argue that the culturally based environment we live in – architecture and image: both material and immaterial – operates within this plasticity and upon the long durée of epigenic reconfigurations.

PS33 Deep History: Physiology, Cognitive Science, and Architecture
Matthew Allen, University of Toronto, Canada, *Co-Chair*

Activating the Observer

Anna Weichsel
University of Pennsylvania, Philadelphia, USA

Beginning in the mid-19th century, the notion of movement and interactivity-the experience of spatiality-marked an important change in the articulation of architectural space. In order to explore possibilities for a new "system of living," the influence of experimental experiences of space and the creation of psycho-organizational effects with architecture became omnipresent in the architectural practice of post-revolutionary Soviet Russia. This paper looks into the visuality of conceptions of space in the work of the Rationalists and Constructivists, both of whom perceived the environment as the primary determinant of behavior and consciousness and regarded architecture as a prime constituent of that environment.

Influenced by Münsterberg's psychotechnics, the Rationalists developed an experimental research method for testing people's perceptions of forms under different conditions of movement with the goal of "activating" the observer's perception by providing points of "orientation." The Rationalist architects composed expressive images of a visually ordered spatial experience-a sculptural approach where spatiality became the depth of pure energetic interaction, essentially a mental construct.

Referencing Wundt and Wölfflin, the Constructivists elaborated extensively on ideas of empathy arguing that architecture was perceived by beholders in relation to their own physiques. Their visual analysis of architecture was closely bound to the concept of changing notions of movement, the mechanization of life. The concept of "mechanized movement" translated into dynamic spatial compositions, the directionalities of which introduced tension and intensity whereby the building's form "emerged in response to utility and based on organizational function" of interactivity of men.

Both strategies allowed an understanding of the "new society" as a quasi-artistic experimental arrangement and influenced the psychological debate about the causality of idea and behavior. The absence of a distinction between art and science in Russian Avant-garde architecture enabled a peculiar moment in which people's imaginations were a basis for social reconstruction.

PS34 Visionary Entrepreneurs: The Strong Wills That Built Texas
Mario L. Sanchez, Texas Department of Transportation, *Chair*

West Texas's Architect: David S. Castle

Gary Lindsey
Oklahoma Christian University, Oklahoma City, Oklahoma, USA

Essentially ignored in historical research and writing is the work of architects who located their offices in, created their designs for, and-in fact-built West Texas. Deciding to follow the receding frontier, such architects responded to the region's growth, its peculiarities, and its people's needs by designing historically and architecturally significant buildings which housed its people, contained its commerce, answered the people's innate desire for beauty, and continues to reveal the story of Texas' history and development. In particular, almost no writings have explored early West Texas architects' designs and their buildings which responded to the region's growing needs and which continue to reflect its singular history and define the area's distinctive communities.

Consequently, largely ignored by research and published works are those architects who decided to live, design, and build in West Texas. One such person-and perhaps the most productive and significant architect (and architect entrepreneur) of nascent West Texas-was David S. Castle who founded his architectural firm in 1915 in Abilene. In the next fifty years, he designed eight county courthouses and produced buildings which, in turn, caused significant commercial and economic development in at least eighty-four Texas towns and cities. Castle designed hundreds of projects including residences, schools, university buildings (to accommodate students at rapidly growing regional higher education institutions), commercial structures, churches, office buildings, medical facilities, recreational centers, hotels, apartments, post offices, and municipal buildings.

Thus, the paper will explore Castle's career and his notable impact on the physical history of West Texas. Using oral interviews, newspaper articles, and construction drawings created by the architect and his employees, the presentation will demonstrate David S. Castle's singular and enduring presence in West Texas.

PS34 Visionary Entrepreneurs: The Strong Wills That Built Texas
Mario L. Sanchez, Texas Department of Transportation, *Chair*

Public Space in Dallas: Ray Nasher from the Mall to the Museum

Kathryn Holliday
University of Texas, Arlington, Texas, USA

The real estate developer Ray Nasher is at the center of two projects that define different approaches to public space in Dallas, one a shopping center focused on the suburban experience and the other a museum focused on a revived downtown. Both projects, Northpark Center (1965) and the Nasher Sculpture Center (2004), show the evolution of discussions about the ideal shape of Dallas from a dispersed and privatized series of suburban spaces to a city with a centralized cultural space.

The opening of Northpark provided a focal point for the explosive postwar growth of North Dallas. Funded by Nasher and designed by Omniplan, Northpark explicitly embraced Victor Gruen's conceptual idea that shopping malls could become cradles of civic spirit. Northpark quickly developed into an ersatz art gallery, displaying Patsy and Ray Nasher's contemporary art holdings in its public space. Forty years later, Nasher conceived of a different venue for public access to the family collection. Through his work as a founder of the Business Council for the Arts in 1988, an offshoot of the powerful Dallas Citizens Council, Nasher helped create a downtown Arts District that aspired to undo 40 years of suburbanization. Nasher worked to bring corporate investment back to downtown and created his own museum, designed by Renzo Piano and Peter Walker, that shows the success of private capital's investment in public space.

In both projects, art and architecture are used as catalysts for economic development. But the economics of public space in the shopping center and the museum raise difficult questions about the balance between private and public investment in venues intended to provide space for civic engagement. With the success of private developers in shaping public space in Dallas, it remains an open question how the public can, or should, engage in the process.

PS34 Visionary Entrepreneurs: The Strong Wills That Built Texas
Mario L. Sanchez, Texas Department of Transportation, *Chair*

Hines in Houston: The Urbanism of Architectural Exceptionalism

Sara Stevens
Rice University, Houston, TX, USA

A Purdue-trained engineer who started off in Houston selling air-conditioning, Gerald Hines built a reputation as a real estate developer whose eye was always on the bottom line, but who also recognized the value of signature architecture. His work with local firms like Neuhaus & Taylor and national firms like Johnson/Burgee fundamentally changed the landscape of Houston and drew attention from national commentators like Ada Louise Huxtable. But the mechanisms of decision-making within his projects attracts my interest: adding floors to the top of Pennzoil Place (1976), activating a shopping mall's third floor with an ice skating rink in the Galleria (1970), eliminating the multi-program base and rounding the corners of Post Oak Central's towers (1975-1982). What *architectural* and *financial* decisions led to *urban* effects, and how can those project-level choices combine into an urban reading of Hines' impact on Texas? Put another way, how do we understand Houston's urbanism differently because of Hines?

Hines is a new case study for my research on 20th century American real estate developers. Comparing Hines to his contemporaries, the paper will be based on new archival research, and will build on the work already complete for my book project. There, I argue that postwar urban renewal developers used suburban techniques to shape downtowns, ostensibly making them more resistant to fluctuations in the market yet ultimately more deeply entwined in global corporate finance. For Hines, I wonder, how did his investors, and the landscape of finance more generally, affect the projects (and vice versa)? How did Hines' early work in Texas, and his relationship to Houston as the company headquarters, shape his later global practice? Thus, though rooted in this individual case study, I hope to expand out to make broader claims about the relation between real estate, architecture, and the built environment.

PS34 Visionary Entrepreneurs: The Strong Wills That Built Texas
Mario L. Sanchez, Texas Department of Transportation, *Chair*

Anglos in the Making of a Mexican Town: Laredo, Texas 1881-1891

Jesus Najar
Texas Historical Commission, Austin, Texas, USA

Prior to the arrival of railroad service to South Texas, Laredo was a remote Mexican enclave on American soil. Laredo was founded on the Rio Grande as a Spanish villa in 1755 and became part of the US in 1848 after the annexation of Mexican territory gained in the Mexican War. In 1881, the Texas-Mexican Railway connected Laredo with Corpus Christi, followed by the International & Great Northern Railroad with San Antonio in 1883. Laredo became the first International railroad crossing as the railroads connected the US with Mexico, bringing national attention to Laredo's strategic location. The arrival of European and Anglo-American immigrants seeking opportunities in this frontier community, not only changed the demographic and ethnic composition of Laredo, but also its Spanish-Mexican cultural and architectural landscape.

One of the pivotal efforts to "civilize" this borderland was the creation of the Laredo Improvement Company in 1888. The company was organized by a group of Anglo-Texan entrepreneurs to promote investment opportunities in the new "Gateway City." The company developed public utilities, office blocks, hotels, suburban residential areas, and created the first electric streetcar system in the state of Texas. The streetcar not only connected their real estate interests with the railroad stations, but also served the sister city of Nuevo Laredo, Mexico, making it the first international electric car system. Since supply of building materials and lumber was limited to occasional railroad shipments, Anglo entrepreneurs boosted local handmade brick industry in order to sustain the construction boom. Thus, builders and developers adapted the regional Mexican methods of construction with "northern" Victorian styles. The resulting architectural landscape in Laredo, almost homogenous in its brick appearance, provided unique sense of place and traditional continuum that defines Laredo as an unexplored case study of border vernacular architecture.

PS35 Shaping Postmodern Architecture: The Medium is the Message

Véronique Patteeuw, Ecole Nationale Supérieure d'Architecture de Paysage de Lille, France, and Léa-Catherine Szacka, Oslo School of Architecture and Design, Norway, *Co-Chairs*

Reading Style: Postmodern Recursions to Classicism in AD Magazine

Elizabeth Keslacy
University of Michigan, Ann Arbor, MI, USA

Three of the most notable characteristics of architectural Postmodernism were the return to historicism, the linguicization of both architectural design and interpretation, and the emergence of a new mode of aesthetic reception. Unlike previous modes, such as Kantian disinterested contemplation, the physiognomic reception of caractère, or the Functionalist reception of Modernist form, Postmodernism ushered in a new mode of reception that was most closely modeled on the activity of reading. Indeed, the postmodern transformation of style into language reflected and required a new kind of subject: a reader. Nowhere was the relationship between the reengagement of historical style and this new mode of reception made more apparent than in the explicit recursion to classicism played out in the pages of Architectural Design [AD] magazine in four issues published from 1980 to 1982. Together, the issues edited by Geoffrey Broadbent Neo-Classicism (1980), by Charles Jencks, Postmodern Classicism(1980) and Free-Style Classicism (1982), and by Demetri Porphyrios, Classicism is not a Style (1982), constitute an exemplary case for the postmodern recursion into the problems of style. The discursive nature of this development was twofold. First, these issues made manifest a wider debate that took place in architectural conferences and exhibitions both in Europe and the US. Secondly, the particular discursivity of AD magazine, positioned as a venue for historical scholarship, operative criticism and interpretation, and contemporary design, reveals one aspect of style's new operations: the elision of a mode of interpretation with a paradigm of design. In other words, the very way in which the past was being interpreted formed the model for new design strategies. A comparative analysis of the various forms of return to the classical found in these four issues discloses the consequences of style's linguicization and how the new 'reading' postmodern subject was constructed by it.

PS35 Shaping Postmodern Architecture: The Medium is the Message

Véronique Patteeuw, Ecole Nationale Supérieure d'Architecture de Paysage de Lille, France, and Léa-Catherine Szacka, Oslo School of Architecture and Design, Norway, *Co-Chairs*

Architheses: *The Realism Issues, 1975-76*

Irina Davidovici
Independent scholar, Zurich, Switzerland

The foundation in 1971 of the journal *architheses* signaled a shift in Swiss architectural theory and criticism. *Architheses*'s re-examination of Modernist narratives in the light of their fragmentation opened Switzerland to the debates of Italian neo-Rationalism, specifically Manfredo Tafuri's view of theory as a form of committed criticism and Aldo Rossi's advancement of typology as a model for the study of the historical city. A parallel concern emerged around 1975 with the increasing coverage of the US theoretical discourse on the city and periphery. Robert Venturi and Denise Scott-Brown's neo-Realist studies of Americana iconography as manifestations of popular culture proved, for the Swiss, a relevant commentary on bourgeois values.

Two issues dedicated to architectural Realism (13/1975 and 19/1976) captured an emerging international discourse around type and image, historical city centre and commercial periphery, architectural autonomy and popular culture. Contributions from Martin Steinmann, Bruno Reichlin, Venturi and Scott Brown, Rossi, Alan Colquhoun and Giorgio Grassi were typical of the editorial policy focused on theoretical and cultural transfers between Switzerland, Italy and the US. Within Switzerland, *architheses*'s Realism issues built upon Rossi's teaching at ETH between 1972-74, the Swiss participation in the 1973 Triennale in Milan, and the 1975 gta exhibition *Tendenzen – Neuer Architektur von Tessin*. They propagated the discourse into a new architectural generation, as indicated by the *Realismus* seminar organised in 1976 by then students Marcel Meili and Miroslav Sik, and later figureheads of Swiss architectural education.

Swiss architecture in the 1980s defined itself in continuation of an uninterrupted modernist tradition, in explicit opposition to postmodernism's formal propositions. This paper examines *architheses*'s Realism issues, and their rehearsal of postmodern theoretical tracts, in order to highlight Switzerland's complex and ambiguous relationship to the postmodern discourse.

PS35 Shaping Postmodern Architecture: The Medium is the Message

Véronique Patteeuw, Ecole Nationale Supérieure d'Architecture de Paysage de Lille, France, and Léa-Catherine Szacka, Oslo School of Architecture and Design, Norway, *Co-Chairs*

Transition to Discourse: Architectural Theory in Postmodern Australia

Andrew Leach
Griffith University, Gold Coast, Qld., Australia

This paper considers the role of publishing institutions in the formation of an Australian debate on postmodern architecture and architectural theory in the final decades of the twentieth century. It commences from a survey of two distinct publishing projects across the 1980s: the first drawn from the Melbourne-based Transition (1979-2000), founded as an independent vehicle for architectural critique and tracking the Australian reception of the Anglo-American advent of an intertwined linguistic and critical moment in theory; and Architecture Australia, founded in its first incarnation in 1904 and serving as the official voice and journal of record of the Australian architecture profession, but which sought under the editorship of Tom Heath (1980-90) – and especially through a regular section called "Discourse" -- to reconcile professional concerns with the new energy breathed by theory into the architectural academy. During the 1980s, both projects assumed the task of mediating the increased identification of architecture with architectural discourse at a crucial moment in the internationalisation of architectural culture and mobility therein. This paper will review the major contributions of these journals to this moment and its historical import, deploying an operative distinction between a professional accommodation of architectural theory by Australian architecture and the discursive positioning of Australian practice and thinking in an international architecture discourse. The journal projects will be presented as two conversing knots of editorial agenda, institutional and historical circumstances, preoccupations of internationally attentive authors, visitors, and a discursive culture around architecture that extended to numerous other publication efforts, events, exhibitions and institutional developments across this same period of time. Transition and the Discourse section of Architecture Australia emerge in this paper as two forms of official claim on Australia's participation in a postmodern architectural debate that was consequently regarded as coherent and distant, but ultimately penetrable.

PS35 Shaping Postmodern Architecture: The Medium is the Message

Véronique Patteeuw, Ecole Nationale Supérieure d'Architecture de Paysage de Lille, France, and Léa-Catherine Szacka, Oslo School of Architecture and Design, Norway, *Co-Chairs*

In Pursuit of Architecture: Drawing, Exhibitions and the AA

Irene Sunwoo
Bard College, Annandale-on-Hudson, USA

"We're in pursuit of architecture, we discuss it boldly, we draw it as well as we can and we exhibit it. We are one of the few institutions left in the world that keeps its spirit alive." So declared Alvin Boyarsky, chairman of the Architectural Association in London (1971-1990), supplying an institutional mission statement during an interview in 1983. Nearly a decade had passed since his establishment of the "unit system," a competitive framework of theory-driven design studios, as the basis of architectural education at the AA. As theoretical exploration eclipsed professional training at the school, both the production and exhibition of drawings, as Boyarsky's remarks suggest, had become essential to its "pursuit of architecture." Yet his remarks also tacitly position drawings as vital to the discipline at large. Accordingly, during the 1980s the AA launched a rigorous exhibitions program that showcased the central role of drawing in the work of contemporary architects (e.g. Eisenman, Hejduk, Coop Himmelblau, Wines), including its past and present tutors (e.g. Hadid, Libeskind, Cook, Tschumi). Approaching this arena of cultural production at the AA as a convergence of pedagogical, theoretical, representational, and curatorial practices, this paper investigates how through its exhibitions program the school cultivated and contributed to an emerging postmodern discourse on the agency of architectural drawing.

PS35 Shaping Postmodern Architecture: The Medium is the Message

Véronique Patteeuw, Ecole Nationale Supérieure d'Architecture de Paysage de Lille, France, and Léa-Catherine Szacka, Oslo School of Architecture and Design, Norway, *Co-Chairs*

Perspective and Portrait: Rival Genres in Architectural Publishing

Jon Yoder
Kent State University, Kent, OH, USA

During his design prime in the 1960s, professional journals ignored the work of Los Angeles architect John Lautner. When critics did discuss his buildings, many characterized them as kitsch—guilty pleasures catering to the desires of the Nouveau riche. Other media embraced Lautner's architecture, however. It has been a consistent favorite with popular magazines including Town & Country, Architectural Digest, Vanity Fair, and Playboy. In fact, Lautner's houses appear so frequently in the mass media that critic Alan Hess dubs him the "most famous unknown architect in America." This dubious distinction, which continues to haunt Lautner's critical reception, is the focus of this paper. Based on personal interviews with architects and photographers, and original research with the Julius Shulman and John Lautner Archives, this paper argues that professional periodicals' refusal to publish Lautner's architecture is neither accidental nor unimportant. There is actually much to be learned from looking at Lautner's buildings through the divergent lenses of architectural photography.

After all, not all architectural photos are created (or received as) equal. Architectural photographer Julius Shulman's black and white images beautifully reflect the repeated linear structures, planar surfaces, and perspectival spaces of the mid-century buildings of publisher John Entenza's Case Study House Program. But Shulman's images of Lautner's buildings often look like curious portraits of incomprehensible figures within their surroundings. It frequently took the ostensibly 'distorted' fish-eye and panoramic images of Postmodern celebrity photographers including Mario Casilli, Douglas Kirkland, and Guy Webster to capture Lautner's strange geometries, colorful materials, and lush landscapes. Although critics argue that these spectacular images focus attention on the superficial and sensationalist aspects of Lautner's projects, the power of these photos is undeniable. Indeed, their poignancy points to an important shift in the construction, dissemination, and reception of architectural photography in the early Postmodern period.

PS36 Techniques of Landscape Representation
Therese O'Malley, CASVA National Gallery of Art, *Chair*

Parterre and Place, Representation in Estienne's **La Maison Rustique**

Kelly Cook
University of Maryland, College Park, MD, USA

Often overlooked as a major text of the French formal garden tradition, Charles Estienne's *La Maison Rustique* (originally published as *Praedium Rusticum* in 1554) provided a comprehensive introduction and handbook to the establishment and cultivation of aristocratic landed estates in France. The space of the garden was elaborated over the largest two sections of the work. This paper will consider the shifting modes of landscape representation present in Estienne's text and its accompanying images, and will demonstrate how Estienne moved across three distinct registers. First, the treatise evokes the works of classical agricultural treatises in its complexity, focus on intrinsic relationships between various parts of a working estate, and spatial emphasis on pure geometries. Second, *La Maison Rustique* is symptomatic of the changing landscape of mid-sixteenth France, a time when the royal court was rapidly expanding and a newly ennobled elite bought and cultivated extensive country estates that in turn, destabilized patterns of traditional land tenure. Estienne's text represents the need for explication of the practices of a landed class. Third, the work reflects the intellectual exchange amongst Estienne's peers across Europe, physicians and naturalists deeply interested in refining practices of observation and developing media to disseminate expanding knowledge of the natural world. Accordingly, the garden became a primary site for observation and experimentation in natural phenomena. Estienne routinely prescribed solutions to various problems found in the garden based on his own observations wrought through practice. Moreover, through successive printings, the treatise developed a strict iconography of garden layouts comprised of parterres that reinforced these social and temporal relationships. The two-dimensional graphics were reinterpreted over the text's thirty subsequent editions, and they anticipated later gardening treatises by the Mollet family, Olivier de Serres, and others that led to the development of the grand, architectonic gardens of the seventeenth century.

PS36 Techniques of Landscape Representation
Therese O'Malley, CASVA National Gallery of Art, *Chair*

The New Orleans Cemetery as Nineteenth-Century Spectacle

Peter Dedek
Texas State University-San Marcos, San Marcos, Texas, USA

The cemeteries of New Orleans are unique. Their distinctive funerary architecture, above ground burials, and dense yet orderly planning caught the attention of many visitors to the city during the nineteenth century, especially after Philadelphia architect Benjamin Latrobe commented on them in his published journal in 1819. The cemeteries became a tourist attraction and continue as such today. Numerous travelers, mostly protestant Anglos from the Northeast, visited New Orleans from the 1820s to the 1870s and published travelogues about their experiences. These invariably included a visit to the "French Cemeteries," which authors described as foreign, ghoulish, exotic, and even revolting. Mostly accustomed to underground burials, they usually cited but one reason for the invention of the varied architectural types and styles of New Orleans tombs: the high water table. However, the "cities of the dead" also developed because of centuries old tomb building traditions of early French, Spanish, and African settlers, limited available land, and neoclassical architectural fashions in Europe.

Using over twenty firsthand travel accounts ranging from 1801 to the 1870s and early tour books, this paper examines how the views of death, individuality, memorialization, and even the afterlife of the Anglo visitors contrasted with the culture of the New Orleans Creoles who built and were buried in the famed above ground cemeteries. As the garden cemetery movement, with its emphasis on permanence and preserving the memory of individuals, developed in England and the Eastern United States, New Orleanians found their inspiration in Spanish and French models of reusable family and society tombs that emphasized family and community over individualism.

The historic cemeteries of New Orleans continue to fascinate tourists and contribute to the architectural fabric of the city. We understand ancient cultures by examining how they buried their dead, and this sheds light on more recent cultures, too.

PS36 Techniques of Landscape Representation
Therese O'Malley, CASVA National Gallery of Art, *Chair*

Scales of Longing and Belonging: California Mission Models

Elizabeth Kryder-Reid
IU School of Liberal Arts at IUPUI, Indianapolis, IN, USA

Small scale reproductions of the California missions in the form of "mission models" have circulated in public and private display contexts for close to a century. Unlike models designed by architects and landscape architects, the mission models are produced in a variety of informal contexts by students, hobbyists, preservationists, and artists. The models have also been consumed in a range of settings through the distinct discursive practices of crafting, collecting, displaying, and buying. Mounted on parade floats, displayed on decorative shelving in homes, sold in gift shops, and exhibited at fairs, schools, restaurants, museums, and missions, these small scale representations of the mission landscapes construct in specific and codified ways an idealized mission materiality that reinforces a romanticized, sanctified, and valorized presentation of the past. As Susan Stewart (1993) has argued of souvenirs and collections, the models mediate experience in time and space. As such, they reduce the dominant narrative of California's colonial heritage to a consumable scale, deployed in deeply personal and pleasurable ways that allow viewers and owners to participate intimately in an idealized post-colonial collective heritage. Furthermore, the models' display and consumption within the context of the original missions implicates the recursivity of site representation at varying scales. The display of collections of mission models representing the "chain" of twenty-one missions also signals the relationship of site and series in ways that are more commonly applied to serial prints. Finally, the scale models reify the symbolic logic of an idealized mission landscape in their replication of key symbolic markers distilled for their consumption as miniatures. The mission models, therefore, trace the production of cultural memory in daily life through a miniaturized materialization of heritage constituted across personal and public spheres and over multiple generations.

PS36 Techniques of Landscape Representation
Therese O'Malley, CASVA National Gallery of Art, *Chair*

Wilderness Playground: Image and Reception, Rocky Mountain National Park

Ann Komara
University of Colorado Denver, Denver, USA

Visitor experiences of Rocky Mountain National Park have been recorded through a plethora of images created and distributed over the last 150 years. Ranging from engravings and paintings to family photographs and postcards, they exemplify diverse modes of production and distribution. This paper examines images and their interpretation with the assumption that images "re-present" place; that they register intentions and frame or shape impressions about place for others to "receive"-- to apprehend and consume.

Images for this paper have been culled from various places, with an emphasis on those that were publicly distributed such as in magazines or newspapers or through tourism agencies and venues, as well as materials available to the viewing public and visitors such as park literature, brochures, and ephemera. They forward political and economic agendas and goals of the National Park Service, national railroads, state tourism boosters, and local businesses. The images examined highlight three thematic genres -- scenic beauty, natural and environmental history, and recreational activities – shown through mountain vistas, water features, and forest groves; native flora and fauna, glacial till and beetle kill; and people picnicking, mountaineering, skiing and fly-fishing.

The images reveal, inform, and establish the horizons of expectation that frame cultural attitudes and experiences about this place. Singly, each image reveals specific authorial intentions and bears witness to the aesthetic and cultural milieu that informed its production. Collectively the images offer insights into the life of the park over time and record the evolving additions to the natural terrain: roads like the "Peak to Peak" automobile route, extensive trails, rustic shelters and lodges designed to define and enhance the visitor's experience. Through their cumulative legacy they constitute and locate our reception of this landscape straddling the Continental Divide between Estes Park and Grand Lake, the "wilderness playground of the Colorado Rockies".

PS36 Techniques of Landscape Representation
Therese O'Malley, CASVA National Gallery of Art, *Chair*

Re-envisioning the Gardens at Villa Madama in Rome

Yvonne Elet
Vassar College, Poughkeepsie, NY, USA

Since the Renaissance, the juxtaposition of ancient ruins and unfinished building projects in Rome has stimulated the imagination of artists and architects, who perceived the generative power of partially-extant works in both states. The unfinished Villa Madama, Raphael's late masterwork overlooking Rome, is a potent example. Begun in the early sixteenth century for the Medici popes, it was Raphael's one opportunity to design a freestanding building in its landscape. His general ideas for the landscape are documented in surviving plans and descriptions, some in his own hand, although the gardens were only partially realized, later deteriorated, and were largely destroyed when the villa was refunctionalized as a farm. Nonetheless, centuries of artists studied the partially built villa complex and the surviving plans, and were inspired to generate their own ideas, giving visual form to gardens with varying degrees of historical reference and fantasy. In particular, nineteenth- and twentieth-century virtual restorations by scholars, architects, and urban planners - some for Prix de Rome or Rome Prize projects - made the villa a rich site for experimental planning ideas, some considered in the context of Roman urban planning initiatives. This talk traces the representations of the villa's gardens culminating in their actual recreation in the late 1920s, undertaken as part of a wide-ranging restoration by the villa's then-owners, Count Carlo Dentice di Frasso and his American wife, Dorothy Cadwell Taylor. Drawing on unknown archival documents and photographs of the villa from this period, this talk sheds new light on the appearance of the redesigned gardens, and the people responsible for their design and funding. This previously undocumented chapter in the history of Raphael's legendary villa, considered in the context of earlier representations for the estate, provides a complex case study for the reconceptualization of the so-called Italian Renaissance garden in Fascist Rome.

2014 SAH Annual Conference Fellowships

Rosann S. Berry Fellowship
Laura McGuire, University of Texas at Austin

Spiro Kostof Fellowship
Sun-Young Park, Harvard University

George R. Collins Fellowship
C. Alan Short, University of Cambridge, UK

Samuel H. Kress Foundation Fellowships
Aurélien Davrius, Instituto Italiano di Scienze Umane, Italy
Estefania López-Salas, University of A Coruña, Galicia, Spain

Keepers Preservation Education Fund Fellowship
Julien Bastoen, Ecole nationale supérieure d'architecture de Paris la Villette

Beverly Willis Architecture Foundation Travel Fellowship
Craig H. Lee, University of Delaware

Scott Opler Emerging Scholar Fellowships
Simone Brott, Queensland University of Technology, Brisbane, Australia
Christina Malathouni, University of Liverpool, UK
Jessica Paga, Washington University in St. Louis

Scott Opler Graduate Student Fellowships
Christian Hedrick, Massachusetts Institute of Technology
Sarah Selvidge, University of California, Berkeley
Gabriel Wick, Parsons The New School for Design

SAH Annual Conference Graduate Student Fellowships
Bébio Amaro, University of Tokyo, Japan
Momen El-Husseiny, University of California, Berkeley
Sujin Eom, University of California, Berkeley
Katie Jakobiec, University of Toronto, Canada
Yingchun Li, University of Hong Kong

SAH Annual Conference Independent Scholar Fellowships
Irina Davidovici
Natsumi Nonaka

SAH Annual Conference Senior Scholar Fellowships
Jean-Luc Arnaud, Aix-Marseille University
Said Ennahid, Al Akhawayn University, Ifrane, Morocco
Hilde Heynen, University of Leuven, Belgium
Ben Highmore, University of Sussex, Brighton, UK
George Kapelos, Ryerson University, Toronto, Canada

Latrobe Chapter Student Fellowship to SAH Annual Conference
Katherine A. Miller, University of Virginia