Index of Abstracts by Session

PS01 Architecture of Early Modern Catholicism

Jesús Escobar, *Northwestern University, Chair*

Maile Hutterer *University of Oregon, OR, USA*……..10
Maria Elisa Navarro Morales *Universidad de Los Andes, Columbia*……..11
Caitlin Turski Watson *Independent Scholar, USA*……12
Anatole Upart, *University of Chicago, IL, USA*……..13

PS02 Styles, Revival Styles, California Styles

Volker M. Welter, *University of California, Santa Barbara, Chair*

Philip Jacks *George Washington University, Washington D.C., USA*……14
Erin Que *University of Virginia, VA, USA*……15
Tamara Morgenstern *Independent Scholar, USA*……16
Katherine Papineau *California Baptist University, CA, USA*……17
Talinn Grigor *University of California, Davis, CA, USA*……18

PS03 Reframing Landscape History

John M. Beardsley and Anatole Tchikine, *Dumberton Oaks, Co-Chairs*

Jeremy Foster *Cornell University, NY, USA*……..19
Kathleen John-Alder *Rutgers University, NJ, USA*……20
Mark Eischeid *University of Oregon, OR, USA*……..21
Mira Engler *Iowa State University, IA, USA*……..22
Elizabeth Hyde *Kean University, NJ, USA*……23

PS04 History of Heritage Preservation Revisited

Josep-Maria Garcia-Fuentes, *Newcastle University, UK, Chair*

Selena Anders *University of Notre Dame, IN, USA*……..24
Mercedes Volait *INHA, France*……..25
Clelia Pozzi *Princeton University, NJ, USA*……26
Anne-Catrin Schultz, Wentworth Institute of Technology, MA, USA……..*27*
Tino Mager *TU Dortmond, Germany*……28

PS05 Ethics and Aesthetics in Latin American Design

José Bernardi, *Arizona State University, Chair*

Joana Mello de Carvalho e Silva *University of São Paulo, Brazil*……29
Angela Starita *New Jersey Institute of Technology, NJ, USA*……..30
Annette Condello *Curtin University, Australia*……31
Catherina Seavitt Nordenson *City College of New York, NY, USA*……32
Andres Pinzon *Illinois Institute of Technology, IL, USA*……33

PS06 Open Session 1

Peter Christensen, *University of Rochester, Chair*

Adnan Morshed *Catholic University of America, Washington, D.C., USA*……..34
Victoria Bates *University of Bristol, UK*……..35
Tracy Ehrlich *Parsons The New School, NY, USA*……..36
Belgin Turan Ozkaya *Middle East Technical University, Turkey*……..37

PS07 Coded Architecture and the Paradoxes of Control

Daniela Fabricius, *Pratt Institute* & Anna-Maria Meister, *Princeton University*, *Co-Chairs*

Alison Fisher Art *Institute of Chicago, IL, USA*……..38
Evangelos Kotsioris *Princeton University, NJ, USA*……..39
Daniel A. Barber *University of Pennsylvania, PA, USA*……40
Sujin Eom *University of California, Berkeley, CA, USA*……41

PS08 The Quest for an Appropriate Past in Early Modern Europe

Martijn van Beek, *VU University Amsterdam, The Netherlands* & Konrad Ottenheym, *Universiteit Utrecht, The Netherlands, Co-Chairs*

Ann-Marie Akehurst *Independent Scholar, USA*……..42
Anne-Francoise Morel *University of Leuven, Belgium*……..43
Matthew Walker *University of Oxford, UK*……..44
Giovanna Guidicini *Glasgow School of Art, UK*……..45

PS09 Transnational Housing Histories of the Pacific Rim

Max Hirsh, *University of Hong Kong* & Matthew Lasner, *Hunter College, Co-Chairs*

Jorge Figueira *Coimbra University, Portugal*……..46
Wencheng Yan *University of California, Santa Barbara, CA, USA*……47
Dongmin Park *University of California, Berkeley, CA, USA*……48
Abhishek Nanavati *Georgetown University, Washington, D.C., USA*……49
Elizabeth LaCouture *Colby College, ME, USA*……..50

PR10 Public Spaces and the Role of the Architect

Susannah Hagan, *Royal College of Art, UK, Chair*

George Kapelos *Ryerson University, Canada*……51
Niloofar Amini *Ghent University, Belgium*……52
Adam Kaasa *Royal College of Art, UK*……53
Mônica Janqueira de Camargo *Universidade de São Paulo, Brazil*……..53
Sharone Tomer *University of California, Berkeley, CA, USA*……..54
Aaron Cayer *University of California, Los Angeles, CA, USA*……..55
Catherine Tsukasa Bender *University of California, Los Angeles, CA, USA*……55

PS11 Food and Architecture

Daniela Sandler, *University of Minnesota, Chair*

Samantha Martin-McAuliffe *University College Dublin, Ireland*……..56
Sophie Hochhaeusl *Boston University, MA, USA*……..57
Sigal Davidi *Tel Aviv University, Israel*……58
Ross Elfline *Carleton College, MN, USA*……59
Paulette Singley *Woodbury University, CA, USA*……..60

PS12 The Cost of Architecture

Claire Zimmerman, *University of Michigan, Chair*

Dwight Carey *University of California, Los Angeles, CA, USA*……..61
Erik Sigge *KTH School of Architecture, Sweden*……..62
Alona Nitzan-Shiftan *Technion Israeli Institute of Technology, Israel*……63
Dan Handel *Technion Israeli Institute of Technology, Israel*……..63
Alexandra Quantrill *Columbia University, NY, USA*……..64
Jason Nguyen *Harvard University, MA, USA*……65

PS13 Reassessing the Historiography of Socialist Architecture

Danilo Udovički-Selb, *University of Texas at Austin* & Alla Vronskaya, *ETH Zürich, Switzerland, Co-Chairs*

Vladimir Kulic *Florida Atlantic University, FL, USA*……..66
Juliana Maxim *University of San Diego, CA, USA*……67
Ana Miljacki *Massachusetts Institute of Technology, MA, USA*……..68
Anat Falbel *Universidade Estadual de Campinas, Brazil*……69
Torsten Lange *ETH Zürich, Switzerland*……....70

PS14 School Design in the Twentieth Century

Dale Allen Gyure, *Lawrence Technological University, Chair*

Jennifer Gray *Columbia University, NY, USA*……71
Phillip Goad *University of Melbourne, Australia*……72
Juan Manuel Heredia *Portland State University, OR, USA*……..73
Ruth Lang *Newcastle University, UK*……...74
Joshua Lee *University of Texas at Austin, TX, USA*……75

PS15 Cross-Cultural Exchange in the Iberian Peninsula: Questioning the Concept of Mudéjar Architecture

Francine Giese, *University of Zürich, Switzerland, Chair*

María Elena Díez Jorge *University of Grenada, Spain*……76
Cammy Brothers *University of Virginia, VA, USA*……..77
Helena Lehoz Kopiske *University of Zürich, Switzerland*……78
Razan Francis *Massachusetts Institute of Technology, MA, USA*……..79
Maria Fernández-Shaw *College of International Studies, Spain*……80

PS16 Reappraising California Counterculture

Gregory Castillo, *University of California, Berkeley, California, USA*

Marta Gutman City *University of New York, NY, USA*……..81
Lisa Uddin *Whitman College, Washington, USA*……82
Lee Stickells *University of Sydney, Australia*……..83
Meredith Gaglio *Columbia University, NY, USA*……84
Felicity Scott *Columbia University, NY, USA*……..85

PS17 Serial Landscapes

Bruno F. Nottenboom, *University of Antwerp, Belgium* & Imke van Hellemondt, *VU University Amsterdam, The Netherlands, Co-Chairs*

Andrew Shanken *University of California, Berkeley, CA, USA*……86
Claudia Costa Cabral *Federal University of Rio Grande do Sul, Brazil*……87
Sean Weiss *The City University of New York, NY, USA*……..88

PS18 Gifting Architecture

Alice Y. Tseng, *Boston University, Chair*

Peter Christensen *University of Rochester, NY, USA*……..89
H. H. Joyce *University of Oxford, UK*……..90
Carola Hein *Technische Universiteit Delft, The Netherlands*……..91
Valeria Guzman-Verri *University of Costa Rica, Costa Rica*……..92
Carol Krinsky *New York University, NY, USA*……...93

PS19 Accounting for Mannerism in 20th-Century Architectural Culture

Marinto Stierli, *Museum of Modern Art* & Andrew Leach, *Griffith University, Australia, Co-Chairs*

Timothy Rohan *University of Massachusetts, MA, USA*……...94
Maarten Delbeke *Ghent University, Belgium*……..95
Christina Pech *Royal Institute of Technology, Sweden*……96
Scott Colman *Rice University, TX, USA*……..97
Robert Somol *University of Illinois at Chicago, IL, USA*……98

PS20 Global Exchanges of Social Housing in the Middle-East

Mohammad Gharipour, *Morgan State University* & Kivanc Kilinc, *Yaşar University, Turkey, Co-Chairs*

Nancy Demerdash *Princeton University, NJ, USA*……...99
Bülent Batuman *Bilkent University, Turkey*……...100
Noam Shoked *University of California, Berkeley, CA, USA*……...101
Mohamed Elshahed *New York University, NY, USA*……..102
Manu Sobti *University of Wisconsin-Milwaukee, WI, USA*……103

PS21 Neither Model nor Muse: Women Builders Beyond the Western World

Mrinalini Rajagopalan, *University of Pittsburgh, Chair*

Muzaffer Ozgules *University of Oxford, UK*……..104
Elizabeth Self *University of Pittsburgh, PA, USA*……..105
Rachel Lee *TU Berlin, Germany*……..106
Heeryoon Shin *Williams College, MA, USA*……..107
Anooradha Siddiqi *Bryn Mawr College,* PA, USA……..108

PS22 Oral History as Method: A History of Diverse Architectural Voices

Janina Gosseye, *TUDelft/University of Queensland, Australia* & Naomi Stead, *University of Queensland, Australia, Co-Chairs*

Karen Burns *University of Melbourne, Australia*……..109
Shundana Yusaf *University of Utah, UT, USA*……..110
Jessica Kelly *University for the Creative Arts, UK*……..111
Sandra Parvu *ENS Architecture Paris Val de Seine, France*……112
Alice Sotgia *Laboratoire Architecture Anthropologie, France*……112
Deborah van der Plaat *The University of Queensland, Australia*……..113

PS23 North and South: Modern Living in California, 1930–1970

Marc Treib, *University of California, Berkeley, Chair*

Matthias Brunner *Accademia di Architettura, Switzerland*……114
Atsuko Tanaka, *Independent Scholar*……..115
Stephen Belton *University of Florida, FL, USA*……..116

PS24 Exhibitions as Models: Theorizing Architecture in Gallery Spaces

Nadine Helm*, University of Zürich, Switzerland* & Claudio Leoni, *ETH Zürich, Switzerland/University College London, UK*

Roberta Marcaccio *Architectural Association, UK*……..117
Federica Vannucchi *Pratt Institute, NY, USA*……..118
Sergio Figueiredo *TU Eindhoven, The Netherlands*……..119
Elizabeth Keslacy *University of Michigan, MI, USA*……120
Esra Kahveci *University of California, Los Angeles, CA, USA*……..121

PS25 Historic Preservation in the Middle East: Mapping the Region

Igor Demchenko, *Kunsthistorisches Institut in Florenz, Italy* & Leïla el-Wakil, *University of Geneva, Switzerland, Co-Chairs*

Patricia Blessing *Stanford University, CA, USA*……..122
Mehdi Azizkhani *Texas A&M University, TX, USA*……..123
Emily Neumeier *University of Pennsylvania, PA, USA*……..124
Sumayah Al-Solaiman *University of Dammam, Saudi Arabia*……..125
Anas Soufan *Massachussetts Institute of Technology, MA, USA*……126

PS26 Fiske Kimball and Visual Culture

Marie Frank, Universitry of Massachusetts Lowell, *Chair*

Danielle Willkens *Auburn University, AL, USA*……..127
Joseph Lasala *University of Virginia, VA, USA*……..128
Kathleen Curran *Trinity College, CT, USA*……..129
Elizabeth Milroy *Drexel University, CA, USA*……..130
Sebastien Chauffour *Institut National D'Histoire de L'Art, France*……..131

PS27 Reputational Shadow: Whatever Happened to What's His or Her Name?

Kevin Harrington & Michelangelo Sabatino*, Illinois Institute of Technology, Co-Chairs*

Sarah Dreller *Independent Scholar*……..132
Tyler Sprague *University of Washington, WA, USA*……..133
Pedro Castelo *London Consortium/Architectural Association, UK*……..134
Ruth Verde Zein *Mackenzie Presbyterian University, Brazil*……..135
Daisy-O'lice Williams *University of Oregon, OR, USA*……..136

PS28 Post-war Architecture and African Legacy: Which Tradition?

Elisa Dainese, *University of Pennsylvania, Chair*

Samia Henni *ETH Zürich, Switzerland*……..137
Lukasz Stanek *University of Manchester, UK*……..138
Ana Vaz-Milheiro *ISCTE - IUL, Portugal*……..139
Jorge Figueira *Coimbra University, Portugal*……..139
Ahmad Yahya *Federal College of Education Kano, Nigeria*……..140
Ayala Levin *The Hebrew University, Israel*……..141

PS29 Open Session Two

Keith Morgan, Boston University, *Chair*

Tal Alon-Mozes *Technion Israeli Institute of Technology, Israel*……..142
Jorge Villota Peña *Universidad Simon Bolivar, Venezuela*……..143
Ian Caine *University of Texas at San Antonio, TX, USA*……..144
Jerry Gonzalez *University of Texas at San Antonio, TX, USA*……..144
Tobias Erb *ETH Zürich, Switzerland*……..145
Richard Becherer *Southern Polytechnic State University, GA, USA*……..146

PS30 That Which Does Not Last: Ephemeral Architecture After Modernism

Veronique Patteeuw, *ENSAP Lille, France &* Léa-Catherina Szacka, *The Oslo School of Architecture and Design, Norway, Co-Chairs*

Ana María León *University of Michigan, MI, USA*……..147
Isabelle Doucet *University of Manchester, UK*……..148
Nel Janssens *University of Leuven, Belgium*……..148
Peter Olshavsky *University of Nebraska-Lincoln, NE, USA*……..149
Craig Buckley *Yale University, CT, USA*……..150

PS31 Group Form and Urban Design Since 1960

Eric Mumford *Washington University, Chair*

Seng Kuan *Washington University in St. Louis, MO, USA*……...151
Dirk van den Heuvel *Technische Universiteit Delft, The Netherlands*……..152
Gianluca Ferriero *Politecnico di Milano, Italy*……152
Ellen Shoshkes *Portland State University, OR, USA*……...153
H. Koon Wee *The University of Hong Kong, Hong Kong*……...154
Ana Maria Rigotti *Universidad Nacional de Rosario, Argentina*……155

PS32 Intersections: Dialogues of Architecture and History

Kai Gutschow & Francesca Torello, *Carnegie Mellon University, Co-chairs*

Richard W. Hayes *University of Cambridge, UK*……...156
Eva Hagberg Fisher *University of California, Berkeley, CA, USA*……157
Adam Sharr *Newcastle University, UK*……158
Bryony Roberts *Oslo School of Architecture, Norway*……159
Lionel Devlieger *Rotor VZW, Belgium*……..160

PS33 Pushing the Envelope: American Mid-Century Sacred Architecture

Anat Geva, *Texas A&M University, Chairs*

Michael Gibson *Independent Scholar*……161
Catherine Osborne *University of Notre Dame, IN, USA*……162
Margaret Grubiak *Villanova University, PA, USA*……163
Milda Richardson *Northeastern University, MA, USA*……164
Jeremy Kargon *Morgan State University, MD, USA*……165

PS34 Architectural Reverie

Christy J. Anderson, *University of Toronto, Canada &* David Karmon, *College of the Holy Cross, Co-Chairs*

Jeffrey Ochsner *University of Washington, WA, USA*……...166
Lisa Hsieh *University of Minnesota, MN, USA*……167
Justin Fowler *Princeton University, NJ, USA*……168
Miroslava M. Benes *University of Texas at Austin, TX, USA*……169
Joseph Clarke *Illinois Institute of Technology, IL, USA*……..170

LT35 Graduate Student Lightning Talks

R. Scott Gill, *University of Texas at Austin, Graduate Student Representative*

Building Cultures

Jennifer Donnelly, University of Pittsburgh, Co-Chair

Jessica Varner Massachussetts Institute of Technology, MA, USA……171
Elizabeth Cook *Willam and Mary University, VA, USA*……172
Xiangnan Xiong *University of Texas at Austin, TX, USA*……173
Lorenzo Vigotti Columbia University, NY, USA……174

Commemorative Spaces

Tait Johnson, University of Illinois, Co-Chair

Kevin Berry *University of Pennsylvania, PA, USA*……175
Marcela Garcia *University of Geneva, Switzerland*……176
Andreea Mihalache *Virginia Tech University, VA, USA*……177
Kimberly Kneifl *Kansas State University, KS, USA*……178

Imagining the Modern

Sben Korsh, University of California, Berkeley, Co-Chair

Xu Yang *Chinese University of Hong Kong, Hong Kong*……179
Namtip Yamali *University of Cincinnati, OH, USA*……180
Anna Mascorella *Cornell University, NY, USA*……181
Maja Babic *University of Michigan, MI, USA*……182

Space and Identity

Munazzah Akhtar, University of Victoria, Canada, Co-Chair

Elizabeth Petersen *Pennsylvania State University, PA, USA*……183
Steven Burrows *University of Illinois, Urbana-Champaign, IL, USA*……184
Mia Ritzenberg *University of California, Berkeley, CA, USA*……185
Mallorie Chase *University of California, Santa Barbara, CA, USA*……186

PS36 Open Session Three

Vimalin Rujivacharakul *University of Delaware, Chair*

Diane Favro *University of California, Los Angeles, CA, USA*……187
Anthony Caldwell *University of California, Los Angeles, CA, USA*……187
Ayse Baykara *University of Illinois, Urbana Champaign, IL, USA*……188
Katherine Rinne *Independent Scholar*……189
Deepthi Murali *University of Illinois at Chicago, IL, USA*……190
Irene Vogel Chevroulet *EPFL, Switzerland*……191

PS37 Utopian Landscapes and Landscape Utopias

Sonja Duempelmann, *Harvard University &* Michael G. Lee*, University of Virginia, Co-Chairs*

Nathaniel Walker *College of Charleston, SC, USA*……192
Juliet Odgers *Cardiff University, UK*……193
Anatole Tchikine *Dumbarton Oaks Library, Washington, D.C., USA*……194
Lawrence Chua *Syracuse University, NY, USA*……195
Sarah Farmer *University of California, Irvine, CA, USA*……196

PS38 Distance and Difference: How Has Place Mattered?

Meredith L. Clausen, *University of Washington, Chair*

Armaghan Ziaee *University of Cincinnati, OH, USA*……197
Pilar Guerrieri *Politecnico di Milano, Italy*……198
Laura Taylor *Mississippi State University, MS, USA*……199
Ioanna Angelidou *Yale University, CT, USA*……200
Alexander Craghead *University of California, Berkeley, CA, USA*……201

PS39 Los Angeles Infrastructure: Design, Aesthetics, Publics

Edward Dimendberg, *University of California, Irvine, Chair*

Christine O'Hara *California Polytechnic State University, CA, USA*……202
Stuart Leslie *Johns Hopkins University, MD, USA*……203
Emily Bills *Woodbury University, CA, USA*……204
Linda Samuels *University of Arizona, AZ, USA*……205

PS40 Ibero-American Modern Paths

Ana Esteban-Maluenda, *Technical University of Madrid, Spain &* Maria Cristina Nascentes Cabral, *Federal University of Rio de Janeiro, Brazil, Co-Chairs*

Ana Tostões *Técnico Lisboa, Portugal*……206
Rachel Coutinho-Silva *Federal University of Rio de Janeiro, Brazil*……207
Brett Tippey *Kent State University, OH, USA*……208
Laura Martínez de Guereñu *IE University, Spain*……209
Juan Ignacio de Cueto Ruiz-Funes *Universidad Nacional Autonoma de Mexico, Mexico*……210

PS41 Histories in Conflict

Alona Nitzan-Shiftan, *Technion Israeli Institute of Technology, Israel &* Panayiota Pyla, *University of Cyprus, Cyprus, Co-Chairs*

Andrew Herscher *University of Michigan, MI, USA*……211
Zeynep Kezer *Newcastle University, UK*……212
Delia Wendel *Harvard University, MA, USA*……213
Noah Chasin *Columbia University, NY, USA*……214
Can Bilsel *University of San Diego, CA, USA*……215

PS42 Scandalous Slabs: The Semantics of the Modernist Office Building after 1945

Stanislaus von Moos, *University of Zürich, Switzerland, Chair*

Michela Rosso *Politecnico di Torino, Italy*……216
Teresa Fankhänel *University of Zurich, Switzerland*……217
Luis Carranza *Roger Williams University, RI, USA*……218
Eunice Seng *The University of Hong Kong, Hong Kong*……219
André Bideau *Accademia di Architettura, Switzerland*……220

PS01

An Architecture of Catholicism? The Case of Sainte-Madeleine at Montargis

Maile Hutterer
University of Oregon, Eugene, OR, USA

The rebuilt east end of Sainte-Madeleine in Montargis serves as a particularly fruitful case study for the exploration of Early Modern Catholicism as a complement to stylistic analysis. During the Wars of Religion, Montargis remained a Catholic dominated town, even through the period of its control by the closeted Protestant Renée of France (1560-1574). A Calvinist sympathizer and close correspondent of John himself, Renée nevertheless resisted public proclamation of her personal religious views, even sponsoring the rebuilding of the Montargis' Catholic church. Her patronage of Sainte-Madeline corresponds to a clear break in the choir's architectural vocabulary, which subsequently prioritizes classicizing detailing over the sinuous forms associated with Gothic. The choir's flying buttresses, designed by Renée's Protestant architect Androuet du Cerceau, exemplify this shift. The result is a singular and unprecedented design that applies Italianate classical articulation to an architectural form defined by its close association to the traditional paradigm of church architecture as practiced in France. My paper explores how the religious attitudes of Sainte-Madeleine's patron, architect, and members explain its unusual form.

I begin by comparing the church's new choir, both pre- and post-Renée, to contemporaneous projects undertaken in more homogenous religious contexts. These juxtapositions reveal that the Montargis flying buttresses stand apart in both their structure and detail from the late medieval churches of Paris and Androuet's other projects for Renée. I argue that their difference stems primarily from their remarkable hybridity. Androuet's use of flying buttresses at Sainte-Madeleine clearly reference the architecture of Catholicism based on longstanding local models. Yet, his dramatic reimagining of their constituent parts simultaneously distinguishes them from that model. This careful balancing of orthodoxy and heterodoxy finds parallel with Renée's own tension between Catholicism and Calvinism as well as the tension between her and her citizenry.

PS01

Vigevano´s Duomo Facade, Caramuel's Device for Political Reform

Maria Elisa Navarro Morales
Universidad de Los Andes, Bogota, Colombia

Juan Caramuel de Lobkowitz (1606 - 1682) was a Seventeenth century Spanish Cistercian monk working both under the service of the Catholic Church and the Hapsburg Empire. The scope of his work spans through multiple disciplines. In the field of architecture Caramuel was a prolific author and an accomplished architect. While Caramuel's theoretical work, the treatise *Architectura civil recta y obliqua* (1678 -9) is well known for its original ideas on Oblique Architecture, his built work is less known. Caramuel's most significant project was the façade for the church of Sant'Ambrogio in Vigevano. The original square where the church stood was almost rectangular in plan with a colonnade running on three of its sides. The square took its name from the ducal palace that stood at one of its corners, while the church was a minor presence pushed away on the opposite side of the palace. Caramuel's concave façade for the church had four portals, three of them leading to the interior of the building and the fourth one framing the urban street that stands between the church and the adjacent block. Through the church's façade Caramuel managed to regularize the square, make the colonnade run continuous and re-orient the square placing the church at its centre. The remodeling denied direct access to the ducal palace from the square inverting the existing hierarchy between the palace and the church, restoring the church's primacy as an institution and making it evident by placing it at the centre of the town.
The purpose of this paper is to look at Caramuel's project for the Duomo's facade at Vigevano under the idea of Early Modern Catholicism architecture, to understand how for Caramuel architecture was a powerful tool to transform society that because of its political implications went beyond the Counter Reformation artistic project.

PS01

Tome's Tabernacle: Transubstantiating Light

Caitlin Turski Watson
Independent Scholar, New York, NY, USA

Following an earlier visit in which he was left horrified by the lack of direct illumination of the tabernacle, Cardinal Astorga y Céspedes commissioned Narciso Tome to build the Transparente as an addition to the ambulatory of the Toledo Cathedral in 1729-1732. The massive sculptural work consists of an oculus cut through the vaulted ambulatory behind the existing retable-a massive endeavor that risked the structural integrity of the entire cathedral. Why would the Church go to such lengths over a piece of sculpture?

The framework set up by John O'Malley's term "Early Modern Catholicism" provides a unique lens to unpack the larger cultural and philosophical changes at work in the Early Modern Era that are not adequately addressed by the more ubiquitous "Baroque" label. These changes heavily influenced the Church's commissions for bold undertakings in art and architecture. In examining the intentionality behind the Transparente, we must be able to consider the changing understanding of the relationship between the sacred and the body of the Church.

Although the super sensory nature of the Divine stands unquestioned in the Middle Ages, with the breaking of the frame in the Early Modern Era the sacred assumes a new form of presence within the world activated through its perceptibility. With this in mind, the dire need for the presence of light at this particular location warrants closer examination. The necessity of the work implies that the invisible, as it bleeds into the world, must become visible. Through an examination of the concurrent artistic, theological, and philosophical context in seventeenth and eighteenth century Spain, this paper will aim to identify the larger shift towards vision as an active form of worship within Early Modern Catholicism and to reveal its influence on the architecture of the Transparente.

PS01

Slavic Greek-Catholics in Baroque Rome: The Case of SS. Sergio e Bacco

Anatole Upart
University of Chicago, Chicago, IL, USA

Formed around stable expatriate communities in Rome in the early modern period, national churches offer us some of the earliest instances of Slavic presence in the city. Although recent scholarship has focused on the phenomenon of national churches, even including Latin-Rite Slavs such as Poles and Croats, the Eastern Slavic presence in Rome has remained understudied. However, one such national church – Santi Sergio e Bacco – provides a unique example of a continuous Eastern Slavic presence in the city. Originally built in the ninth century in the neighborhood of Monti, but overseen since 1641 by the order of Byzantine-Rite Basilian monks, the church houses a replica of the fifteenth-century miraculous icon of Our Lady of Żyrowice. Since its foundation, the church has been renovated in styles raging from baroque to neoclassical, eventually appearing what might be labeled typically Roman, if not for an Orthodox iconostasis. I argue that construction of a “Byzantine” devotional space by Greek-Catholic Ruthenians (Belarusians and Ukrainians) within the larger built fabric of early modern Rome was integral to the Barberini project in creating architecturally unified yet liturgically diverse Rome. In effect, Orthodox Ruthenians became fully absorbed into Marian spirituality of Post-Tridentine Rome at large and in the Monti neighborhood in particular. This fact alone begs a question to what extent the phenomenon was exceptional or paradigmatic both to Ruthenian Greek Catholicism and Roman Catholicism during the early modern period. What is at stake is our understanding of mechanisms used by non-Western-European and non-Latin Rite communities in constructing their “homes” in the midst of early modern Rome. Furthermore, the example of SS. Sergio e Bacco allows us to expand our understanding of Post-Tridentine Catholicism beyond the usual Counter-Reformation category, by critically reconsidering the facts of liturgical diversity and non-Latin identities within the newly “global” Church.

PS02

Spanish, Moorish and Renaissance Revivals in California during the Age of Concrete

Philip Jacks
George Washington University, Washington, DC, USA

Concrete, as a medium of revivalist architecture, was debuted by Carrère and Hastings in the Ponce de Leon and Alcazar Hotels at St. Augustine. But their bold experiments never caught on, owing to difficulties in form construction and the lack of traditional colonial architecture in Florida. Arthur Page Brown used cement in a Mission-Moorish design to imitate adobe for the California Building at the Columbian Exposition. Alfred Elzner, whose Ingalls Building in Cincinnati (1903) was the world's first reinforced-concrete skyscraper, realized its stylistic limitations and looked to the southwest missions for inspiration. Ernest Ransome had pioneered ferro-concrete at Stanford (1894). In San Francisco, Franklin Webster Smith pitched his design for a National Gallery of Art & History in Washington, assembling historical replicas in poured concrete and promoted by the AIA chapter (1891, 1900). With a Beaux-Arts master plan by James Renwick Jr. and perspectives by young Bertram Grosvenor Goodhue, Smith envisioned a complex of monolithic edifices free from the constraints of natural materials.

Arthur Benton, Myron Hunt, and Irving Gill turned to concrete for its plasticity, durability and economy, less so for its historicist evocations. To critic Bertha Smith, Gill had "chosen concrete as his medium of expression… one of the newest and apparently destined to universal use." Benton's interest was not to transcend style by forging new methods of construction but to preserve a part of history, as few colonial missions still existed. Goodhue's controversial appointment to head the Panama Pacific Exposition in San Diego (1911) marked a seminal moment in Spanish Revival. His blending of Churiguerresque and Moorish for the California Building came from extensive study of colonial architecture in Mexico. Significantly, the choice of ferro-concrete drew on his experience in Renwick's office and set the standard for "indigenous vernacular" over two decades, notably in Riverside and Pasadena.

PS02

California Whimsy: Building Storybook Fantasies

Erin Que
University of Virginia, Charlottesville, VA, USA

In 1925, Hugh Comstock designed and built the Doll House in Carmel-by-the-Sea, California. Its sagging roof, rustic stone chimney, and rounded wood door are unique if not bizarre. In fact, Comstock designed the cottage to house his wife's doll collection. This is the first of numerous houses he built in Carmel. He was inspired by Arthur Rackham's fanciful storybook illustrations. The 1920s marks the end of the first Golden Age of children's literature, during which fairy tales increased in popularity, and the rise of children's literature divisions in publishing companies. Furthermore, the artist community of Carmel was the ideal environment in which Comstock could explore fantasy through architecture in the creation of his own home.

Concurrent with Comstock, an abundance of houses emerged with exaggerated rooflines, rolled eaves, curved chimneystacks, or turrets. Some versions incorporate elements of English Revival while others align with French Normandy Revival. The greatest concentration can be found around San Francisco and Los Angeles, though the style ultimately spread across the country. Against the tradition of the California bungalow and the popular Mission style, this European vernacular revival fulfilled a romantic escapism amidst the changing American context after World War I.

Using the example of the Doll's House, I will examine the influence of late nineteenth- and early twentieth-century children's literature and illustrations on the development of this architecture. The style is briefly mentioned in architectural guides and studies of the Arts and Crafts Movement, but there has not yet been a scholarly study connecting the implementation of this style to actual storybooks. I will analyze the motivation behind this architecture and the influence of children's literature to understand the emergence of this style and its subsequent popularity. I will also explore why California offered the ideal setting for this architectural whimsy.

PS02

Morgan, Walls & Clements: Spanish Revival Los Angeles, 1922-1930

Tamara Morgenstern
Independent Scholar, Los Angeles, CA, USA

The Los Angeles firm of Morgan, Walls & Clements, the city's oldest and one of its most prolific architectural practices, contributed some of the most iconic and enduring landmarks to the urban setting from 1868 through the 1940s. The firm rose to national prominence with the work of Beaux-Arts trained architect Stiles O. Clements, who became a partner in 1922. During the rapid urbanization of the 1920s, as Los Angeles spread horizontally through the development of interconnected urban clusters heavily reliant on the automobile, Clements designed numerous neighborhood theaters, banks and commercial buildings in varied European and exotic revival modes. The firm was best known, however, for its exuberant Spanish Colonial Revival aesthetic, which had been widely embraced as a fitting regional expression of California's Hispanic heritage.

Long eclipsed in scholarly studies by the prevalent focus on California Modernism, the great body of historicist buildings in Los Angeles has been undervalued and largely marginalized. This examination of the revivalist architecture of Morgan, Walls & Clements from 1922 to 1930 proposes that, to reestablish the significance of the firm's work, it must be evaluated within the matrix of the era's national city-building movement, the nationwide vogue for historicism, the search for a regional architectural language and as part of a collaborative effort among the city's architects to create an urban environment reflective of cultural values, economic conditions and civic ideals. Probing issues of authenticity and simulation, it is argued that Clements, through his Beaux-Arts training, transcended slavish copying to formulate a sophisticated Spanish Churrigueresque idiom for buildings such as the El Capitan Theater (1926), the Hollywood Storage Company (1925) and the Chapman Park Market (1928-29) that were programmatically innovative, sensitively sited and that successfully conveyed a romantic suburban identity as a counterpoint to the Beaux-Arts classicism of downtown Los Angeles.

PS02

From California Style to Lifestyle: Cliff May and the Ranch House

Katherine Papineau
California Baptist University, Riverside, CA, USA

From Harold Kirker's architectural frontier to Rayner Banham's "style that nearly...," the California landscape has been accepting of a variety of styles, materials, and building types. Though not traditionally considered a revival style, the twentieth-century ranch house is an example of a residential style that is both revival and unique to Southern California. Inspired by indigenous adobe structures as well as the California Missions, the ranch house borrows its form from the native landscape and its materials from Spanish-inspired buildings. For designer Cliff May, the development of the ranch house also served as an answer to the question of state identity and provided an architectural style inspired by and fitted to the California landscape, climate, and lifestyle.

This paper critically examines the landscape and ecology of California as a welcome ground for architectural exploration by tracing the development and precedents of the ranch house, popularized by Cliff May. The ranch house, as well as other revival styles, also defined a particular way of living in the west that was informed by California's early history, and functioned as a distinct marker of the California lifestyle: informal living with a strong relationship to the outdoors. May's designs, in particular, quickly became associated with western living and were supported not just locally but nationwide through the editorial support of Elizabeth Gordon and House Beautiful magazine. The California ranch house is uniquely associated with both an architectural style as well as a lifestyle.

PS02

Pathology of Absence: Recycling the Glory of Ancient Persia in California

Talinn Grigor
Brandeis University, Waltham, MA, USA

"They didn't come here to wash dishes," well describes the Iranian diaspora of California. From the Sassanian (224-651 CE) aristocracy's exodus to India in the 7th century to the 20th-century self-exiled intellectuals in Europe, the Iranian immigrant communities have consisted of the privileged – wealthy and educated – elite of Iranian society. In exile, given the absence of a real political arena to win the hearts and minds of a constituency – or, in fact, in the absence of any real political grounds to gain – aesthetics became the only body upon which identity could be played out.

This paper examines the revival of ancient Persian architecture in California during the last decades of the 20th century. Be it in the Darioush Winery in Napa Valley, the Zoroastrian Temple in Orange County, or the deluxe villas in Pacific Palisades, fateful fragments of Achaemenid (551-331 BCE) architecture has been recycled. The psychological desire to hold on to a disappearing sense of nationhood manifests in repeated production of the same: hypostyle halls, bullheaded capitals, standing soldiers, king slaying a lion, etc. This exilic aesthetic adopts the attributes of the pictorial: Adorno's "perennial sameness", Greenberg's "watered down" art, and Broch's "decorative cult".

The neo-Achaemenid is not just a matter of a style imported in an immigrant's luggage. It is about authenticating that import, mending it, plugging 'the style' into an economy of consumption that promises an authentic experience, and not just to Iranians. It capitalizes its success on a pathology of absence. Revivalism aims to recover the glorious past and mend the pain of exile. The mechanics of this fantasy is, nevertheless, based on economic calculations. Like Disneyland, Darioush Winery is a "simulacra that bear no relationship to any truth out there." Yet, it manages to sustain a community, as it never was.

PS03

Elaborating Time-Consciousness at the Emscher Park IBA

Jeremy Foster
Cornell University, Ithaca, NY, USA

Notions that we now live in an Anthropocene era require new conceptions of the 'human' and the 'non-human', as well as how their interactions and agencies in space are sponsored and structured by time. This has significant implications for the landscape idea, in which taken-for-granted understandings of 'nature' and 'culture' are mediated by multiple temporalities -- not only the geological unfoldings, ecological performances, material practices, and cultural narratives recognized by landscape studies, environmental history, and cultural geography, but also the social, political, economic, and technological governmentalities recognized by post-colonial theory, STS, and urban political ecology. This expanded time-consciousness complicates conventional landscape interpretation because it highlights dynamic conditions that blur the human-nonhuman divide and take time – for instance, emergence, change and duration. Conversely, by alerting us to how not-so-obvious legacies persist through material-temporal performances, it increases our appreciation of 'the work that landscape does', as both a means and medium of communication; it also underwrites current post-phenomenological interpretations of landscape as a "tension between proximity and distance…sensuous immersion and detached observation"(Wylie). These lived/living affects are explored in relation to Emscher Park IBA, where a complex techno-environmental history has been re-articulated through design to produce new ecologies and subjectivities. This heterogeneous, still-evolving terrain is unpacked as an example of what Ingold calls a 'taskscape', in which various human-nonhuman relationalities – the naturalization of nationhood, immersive nature as a source of bildung, a 'molecular empire' based on the synthetic transformation of primeval carbon deposits, livelihood-driven politics of engagement, and speculative 'disturbance ecologies'-- have been synchronously and asynchronously entangled by the 'perennial gale' of capitalist destruction and innovation. Although Emscher Park has become a global icon of post-industrial environmental 'best practice', its full affect as a landscape cannot be grasped without taking into account this ongoing articulation of the intimate and the 'historical'.

PS03

Ecologies of Time and Scale: Contextualizing Ian McHarg's Landscape Vision

Kathleen John-Alder
Rutgers University, New Brunswick, New Jersey, USA

Early in his career, just as he was beginning to formulate the environmental planning manifesto that he famously presented in *Design with Nature* (1969), the landscape architect and urban planner Ian McHarg hosted a nationally syndicated television talk show titled *The House We Live In* (1960-61). The program's cross-disciplinary discussions with leading scientists, theologians, and social critics provided an informative and focused reading of post-World War II culture. The format was simple. McHarg, elegantly attired, chain-smoking and comfortably ensconced in an Eero Saarinen tulip chair, sat opposite his guest in a darkened studio. After introducing the scope of the program as "the evolution of matter, life and man," attitudes toward "nature and God," and human "psychological and physiological" needs, McHarg then asked guests to relate their field of specialty to these themes. Throughout, McHarg used ecology to unite the sciences and humanities into a singular, and idiosyncratic, natural history and a resolute faith in environmental design.

Utilizing *The House We Live In* as a point of reference, this presentation examines McHarg's reading of the landscape and the unresolved tension between his scientific desire to physically organize the land and embed humanity within this layered structure, and his humanist desire for design to transcend function and symbolically serve as a civilizing constant within a fragmented, constantly changing world. The intent is to provide new insight into McHarg's paradigmatic attempt to embrace both sustainable ecology and traditional iconography, and then to compare and contrast McHarg's overarching agenda vis-à-vis the later contextual readings of the landscape employed by Anne Whiston Spirn, John Dixon Hunt, and James Corner, his successors at the University of Pennsylvania. As such, this presentation seeks to understand the contemporary use of ecology as a means to read, recover, and shape historic memory.

PS03

Translation Analysis: A Historiographic Technique

Mark Eischeid
University of Oregon, Eugene, OR, USA

Over the last few decades, Translation Studies has experienced what it calls a “cultural turn”, in which the concepts and techniques in understanding translation in print literature are being applied to other media, such as film and film subtitles, music, and the internet. Recently, this turn has continued to broaden in scope to include architecture, as reflected in Esra Ackan’s Architecture in Translation: Germany, Turkey and the Modern House (Duke University, 2012) and the Society of Architectural Historians Australia and New Zealand 2014 Conference theme on Translation. From the perspective of the design historian, this might be called a “translational turn”, as the vocabulary and principles of Translation Studies are used to understand design method and inform historiographic analysis of the transfer of ideas, objects, and experiences in the built environment. While “translation”, both implicitly and explicitly, has been used to describe such transfer in landscape architecture, the metaphor of translation for historiographic analysis has not been systematically studied nor has the historiographic method been defined.

This paper proposes that the metaphor of linguistic translation can be applied to the study of how ideas change and evolve in landscape architecture as they are appropriated across boundaries of time, place, culture, and discipline. This broadening of the application of translation – beyond text as language to also include landscape as language - leads to the development of a novel framework for historiographic interpretation in landscape architecture. To demonstrate this framework, this paper will re-analyze Dan Kiley’s translation of a) vegetative forms from André Le Nôtre’s 17th century French landscapes, and b) spatial flow from modernist architecture, into a modernist landscape architecture. This paper proposes that translation analysis provides a richer interpretation of the practice of landscape architecture, situates it among other modes of cultural expression, and complements site- and project-specific methods.

PS03

Intersections of Landscape Design Studies and Consumerist Arts

Mira Engler
Iowa State University, Ames, IA, USA

This paper locates landscape studies in the context of visual consumer culture, focusing on the production modes and marketing strategies of three media-savvy trendsetters in landscape and garden design: the eighteenth-century landscape gardener Humphry Repton, postwar townscape designer Gordon Cullen, and contemporary garden designer and host of HGTV garden shows Jamie Durie.

Since the 1700s gardens and landscapes have performed like idealized lifestyle commodities via attractive images in mass media as landscape design and consumer markets became increasingly entangled. I examine the work and impacts of these three influential figures and trace the broad diffusion of their work through a representative sample of their "followers." To promote their products and address the professional market, clients, and mainstream audience, they assumed the roles of tastemaker authority, image maker and educator, and informer and entertainer, respectively. Each laid the foundation for subsequent designers who drew on mixed media to promote not only their work but also the public experience of landscape. Though different in their message and significance, these designers successfully appealed to a growing consumer market within the context of the economy and media technology of their time.

Drawing on primary and secondary sources, I show that they persuasively packaged and "sold" their "merchandise" and produced a new sensory-laden and immersive understanding of landscape. Their drive for professional and public appeal led them to bridge theory and practice, use the "art of compromise," borrow and mix pictorial devices from high- and low-brow art genres, and privilege the perspective technique over others-elements that became identifiable trends in landscape design practice.

By using media and consumerist arts perspectives in garden and landscape studies I offer a new interpretive path toward a historical knowledge that incorporates the landscape designer's modus operandi and explains the broadening appeal and public experience of landscape design.

PS03

Reframing Bourbon Landscapes around the History of Plants

Elizabeth Hyde
Kean University, Union, NJ, USA

In 1793, the new French Republican government took stock of French botanical missions around the globe, including that of André Michaux who had been sent by the Louis XVI to North American in 1785 to explore its trees. Michaux had established gardens in New Jersey and in Charleston, South Carolina from which he had furnished thousands of specimens for Versailles, Rambouillet, and the Jardin du roi, among others. The government decided that while the Charleston garden offered access to "belles plantes" from the American south that were suitable for "botanical gardens and for the progress of science," the New Jersey garden had the advantage of producing "objects less curious" but of "greater utility," and its trees had proven vigorous enough to be grown in France. The Charleston garden must go. But the factors weighed by the French government expose the range of meanings by which plants were understood—as aesthetically pleasing, as scientifically curious, as economically and strategically valuable, and as environmentally important. As the Republican government proposed reframing its botanical priorities, this paper will propose reframing landscape history around the plant material at the center of the landscape. Through the examination of key moments in the history of plants in French Bourbon gardens, the paper will argue that the history of Bourbon landscapes is the history of science, the history of consumption, the history of politics and imperialism *and* the history of aesthetics, of iconography, of literature and the arts. It will demonstrate that the founding of the Jardin du Roi, the furnishing of plants at Versailles, and even the colonial botany of André Michaux—indeed the full range of human experience of landscape—can be fully understood only if landscape historians keep one foot each firmly planted in both the humanities and the social sciences.

PS04

Examining Giuseppe Valadier's Controversial Works of Restoration

Selena Anders
University of Notre Dame, Notre Dame Indiana, USA

The aim of this study is to investigate the works of architectural restoration undertaken by the Italian architect Giuseppe Valadier (1762-1839) in order to better understand his philosophical approach to the preservation of historic buildings, monuments and sites in Italy and his lasting pertinence in the field modern preservation theory. Two case studies have been examined in depth to better understand Valadier's methodology in the treatment of historic buildings; these are the Arch of Titus and the Colosseum. Valadier's restoration of these ancient monuments introduced two new criteria to architectural preservation: the differentiation of architectural fabric and the simplification of form as to clarify architectural order. This essay posits that Valadier's use of differentiation and simplification of form in the restoration of these two monuments reflect three distinct factors that both influenced and dictated Valadier's execution of architectural restoration. These factors include an unprecedented understanding of the language of classical architecture, the precarious state of the monuments at the time of Valadier's intervention and the economic limitations of the time exacerbated by the shift in governing authority of the city of Rome from the Napoleonic administration back to papal authority. As a result these works stand out as unique moments in Valadier's extensive portfolio of works of restoration. The investigation of Valadier's restoration of the arch of Titus and the Colosseum is important for our understanding of the history of architectural preservtion and in particular for the implications of this history on contemporary practice. Valadier's treatment of cultural property revolutionized architectural preservation practices during his lifetime and opened the field to a wider spectrum of discussion, providing a lasting legacy that continues to influence contemporary understanding and attitudes towards preservation.

PS04

Campaigning for heritage in Khedival Cairo (1870s-1890s)

Mercedes VOLAIT
INHA, Paris, France

Heritage in the colonial world is generally analyzed through the paradigm of "invented traditions" strongly embedded in issues of governance and social engineering. The early days of historic preservation in 19th c. Cairo offer an opportunity to envision its politics in alternative terms.
The rise of heritage in Egypt represents a form of internationalization of European conservation discourse and values that falls out of the usual colonial model. For one, it predates the British occupation of Egypt in 1882. While an Ottoman province at the time, Egypt did not comply either with Ottoman regulations on antiquities. It developed a genuine system. The Comité de conservation des monuments de l'art arabe that was created in 1881 stemmed from European and Egyptian advocacy, and had to compose with local institutions such as religious endowments. Historic preservation went hand by hand with embellishment and reform of the city's historic quarters. As such, it had little in common with later preservation policies implemented in near-by colonial North Africa.
While the protection and restoration of architectural heritage in modern Egypt has received attention in the last decade (starting with Bierman & al., 2005), its early history did not. Using primary sources, including the correspondence of key figures involved, as well as photography, the paper aims to shed light on the international campaign for the preservation of Cairo's monuments that developed in the 1870s and succeeded in founding a structure that was highly active in the following decades. The notions of "vandalisme restaurateur" and "pittoresque urbain" (urban picturesque) proved crucial in the process. The aspiration to appropriate architectural forms was another determinant factor. The experiments in architectural re-use that were carried out by preservationists in this perspective will be discussed.

PS04

"Old Forms Recast as New:" Restauro as Visual Editing

Clelia Pozzi
Princeton University, Princeton, NJ, USA

This paper addresses early 20th century Italian restauro as a complex of scientific and cultural techniques through which architectural practitioners and historians extracted and imprinted architectural knowledge into the built environment. In this context, to "build" architectural knowledge meant not only to encode historical and spatial information into built forms, but to transform architectural heritage into a vehicle for educating the modern subject's perception, spatial comportment and emotional response to the past. One such permeable idea of history distinguishes Italian restauro from other European traditions of preservation. Whereas French restoration and British conservation attempted to seal off the built environment in the historical past, restauro sought in fact to imprint it with a mark of modernity. Rehearsing the oft-transformative procedures through which Italian restorers integrated old objects in the lives of contemporary viewers, this paper argues that restauro emerged as a ground for mediating historical change.

This phenomenon is evident in the contribution of Gustavo Giovannoni (1873-1947) to the Fascist debates over urban demolitions and in his privileging of the eye as epistemic tool for restauro, as in his 1913-1930 proposals for the "Quartiere del Rinascimento" in Rome. Here a cinematographic reflection on the city's historical stratification led to a physical montage of old and new urban parts, juxtaposed through a selective demolition aimed at "plotting a visual stroll" within the city. Destruction and the calibration of city streets, the paper argues, were restauro techniques for accustoming the modern eye to the effects of historical change. Carved out to accommodate the demands of cars and urban hygiene, Italian historic cities became repositories of architectural knowledge where city dwellers learned to recognize the past as consistent with modern needs. In the face of drastic political and infrastructural transformation, heritage stood as a "training manual" for navigating change.

PS04

Dynamic Restorations: Carlo Scarpa at the Querini Stampalia

Anne-Catrin Schultz
Wentworth Institute of Technology, Boston, MA, USA

In the 1960s Carlo Scarpa was entrusted with the reconfiguration of the Querini Stampalia Palace in Venice with the goal to better serve the program of the Querini Stampalia Foundation and its mission to foster the study of "useful subjects." The foundation's palace houses museum spaces, exhibitions, events, a library and a small garden all within the former dwelling of a Venetian noble family. Throughout its existence, this building has undergone extensive expansions, re-use and redecoration. In the 18th century adjustments to the residence initiated by the Querini Stampalia family typically meant the addition of interior artworks or spatial expansions. The 19th and 20th Century changes support the transformation of the residence into a museum and study center. Carlo Scarpa's work at the Querini Stampalia Palace (1959-1963) can be seen as a critical expansion of Camillo Boito's philosophy of identifying and visualizing historic strata through restoration. Scarpa integrates excerpts of the spatial and formal principles of a historic aristocratic dwelling with avant-garde and modernist ideals of the early 20th century emphasizing the building's use as a public institution. This intensification of the context is testimony of Scarpa's dynamic approach to restoration, with an emphasis on continuity, consistently combining preservation and design. For Scarpa, the physical and cultural context serves as a source of inspiration and as a basis for re-interpretation. Several alterations took place after Scarpa's work at the Palace, including the restoration of his own projects. Over the next decades, Valeriano Pastor and Mario Botta continued the expansion of the institution taking Scarpa's work into consideration as being part of the historic fabric. The Querini Stampalia Palace in this essay is analyzed as a case study for the complex interplay of new and old, citation, copy and commentary within historic buildings.

PS04

EAHY'75 and the Dematerialization of Architectural Heritage

Tino Mager
TU Dortmund, Dortmund, Germany

At the beginning of the 20th century, the focus of preservation efforts finally turned towards the material relict. Before that, aesthetic considerations played the most important role in decisions about how to treat the architectural remains of bygone times. The understanding of architectural heritage as an important source of historical information out-dated formal considerations and stylistic corrections. The new achievements were heavily shaken up by the destructions of the two world wars and afterwards by modernist city planning. However, they remained largely intact, even if the post-war years were hard times for preservation as many buildings fell victim to utopian urban strategies and functionalism.

When the Council of Europe decided for an 'European Architectural Heritage Year' (EAHY'75) to be held in 1975, many European cities were at the edge of losing their historical city centres and urban structures. The public initiatives, exhibitions, publications and medial broadcasts of the EAHY'75 successfully turned the public attention towards the neglected old town quarters that were still in pre-war conditions, in conservation terms as well as in hygienic or infrastructural aspects. The new attention resulted in restoration campaigns that re-established the city centres and old towns as valuable places for living and commerce. But it again changed preservationist principles from more conservative considerations towards aesthetic aspects.

The barely researched EAHY'75 is a turning point in European preservation history. At the raise of postmodernity, its debates help to understand the new trends of historical quotation and mimetic reconstruction. Furthermore they reveal a changing attitude towards architectural heritage. What was understood as historical document since around 1900 is again becoming a mere visual backdrop for contemporary ideas about the past. By focusing on the 1975 discourse, my paper sheds light to a turning point in preservation history with large effects for today's understanding of architectural heritage.

PS05

Politics and architecture in Vilanova Artigas (1950-1980)

Joana Mello de Carvalho e Silva
School of Architecture and Urban Design of the University of Sao Paulo, São Paulo/SP, Brazil

Vilanova Artigas (1915-1985) has been considered since the 1960s as the father of the School of São Paulo, which culminated in Paulo Mendes da Rocha. For him, there was an intrinsic relationship between ethic concerns and aesthetic approaches, which guided his path as architect and also as communist militant. Artigas was committed to building a fairer world, seeking to transform society through architecture, but in a more subtle way than the common sense had been affirming. Believing in the emancipatory role of knowledge as criticism of reality and as ideation tool for new ways of social and political organization, Artigas conceived architecture as a tool for reflection and action. It is within that ideal conception of an architect as interpreter and agent of social transformation that we must understand the relevance of two special types in his work: house and school. He focused on these material and social spaces that housed the education of future citizens: family and educational institution in their various stages. His action was guided not only by a thorough review of these programs, particularly from the point of view of their lay-out, but also with the same strategy adopted by René Magritte in his famous painting *Ceci n'est pas une pipe*. In the case of Artigas, his houses and schools should provoke criticism of ways of living and studying so that, next, it would be possible to state forcefully: this is a house; this is a school; these are other possibilities for establishing relationships among men. In the year of the centenary of his birth, this paper seeks to investigate how Artigas developed this proposal between the 1950s and the 1980s and what his current legacy is.

PS05

"Marvelous Primitivism": Lina Bo Bardi's Uses of the Vernacular

Angela Starita
New Jersey Institute of Technology, Newark, NJ, USA

From her beginnings as an architect and design journalist, Lina Bo Bardi (1914-92) demonstrated exceptional interest in the “marvelous primitivism” of vernacular architecture. Despite the condescension of that term, she made clear in a lifetime of articles and interviews first in Italy then in Brazil that she admired vernacular architecture for its ethical character: its responsiveness to site, its “truthful” use of materials, and most of all, its deference to program. Bo Bardi saw the vernacular as a model for ethical design. Yet, as I argue in this paper, from the time of her arrival in Brazil in 1946 until the 1964 military coup, she often conflated her vision of the vernacular with Brasilidade, a nationalist term, employed by actors across the politic spectrum, to signify the expression of Brazilian identity in politics and in art. By the time Bo Bardi returned to architecture in the mid-1970s, she had grown hugely confident, having learned to deploy vernacular forms without succumbing to the nationalist dialogue that had muddied some of her earlier work.

My paper first describes the complex political atmosphere of the post-war years in Brazil, particularly during the second presidency of Getulio Vargas (1951-54) when nationalism functioned as a charged political cipher for diverse political ends. I then move to formal analyses of two of her lesser known buildings, Valeria Cirell House (1958) in São Paulo and her Chame Chame House (1958-64) in Salvador. Both, I argue, contradict Bo Bardi’s stated architectural ethics. I contrast these with her Capela Santa Maria dos Anjos (1978) in São Paulo state and her masterwork, the SESC-Pompeia, a community center in the city of São Paulo—two buildings where she powerfully aligned her ideals with built form.

PS05

Bo Bardi's Recovery Projects in Salvador

Annette Condello, Steffen Lehmann
Curtin University, Perth, WA, Australia

'We are not going to touch anything, but we will touch everything.'

Lina Bo Bardi (April, 1986)

In the late 1980s, when Salvador was registered by UNESCO as a World Heritage Site, Lina Bo Bardi (1914-1992) created original urban visions to improve people's lives in Brazil. In mending dilapidated regions and restoring past monuments, Bo Bardi focussed her attention on modest urban renewal works involving the local community. Her ethical process and concern became significant as she thought social issues were more important than architectural restoration. She vehemently adhered to the principles of traditional historical preservation, encountered earlier in Italy through Gustavo Giovannoni's idea of 'ambientismo,' and the heritage protection work led by Lucio Costa. Bo Bardi experimented with the use of concrete and used the widely-available material in innovative ways for extensions and adaptive re-use, while respecting/restoring the existing (in collaboration with Lele). For her, the new had to be recognisable as different from the existing.

This paper explores the origins of heritage conservation and urban renewal in Salvador de Bahia to reveal the humane breadth of Bo Bardi's ethical sensibility. Taking into account the published writings of Bo Bardi and by recent critics, the paper will focus on the Casa do Benin (1987) and the Ladeira da Misericordia (1987-90). Her infrastructural and building interventions strengthened public spaces for the common good. The paper suggests how she not only operated as an architect but also as an urban designer, using adaptive re-use as part of a wider urban renewal strategy. Arguing that her work changed over the years, from aesthetic manipulation to an ethical sensibility, her interest in providing places for the common good matured. Although beauty and proportion were not so important for Bo Bardi, ethically she opted for correct, authentic projects.

PS05

Cultura and the Counsel of Roberto Burle Marx

Catherine Seavitt Nordenson
City College of New York, New York, New York, USA

A fascinating conflux of the tension between an aesthetic argument for environmental conservation and an ethical conflict with an association with Brazil's military dictatorship is present in the cultural counsel of Latin America's most significant modernist landscape architect, Roberto Burle Marx (1909-1994). The Brazilian Conselho Federal de Cultura, created by governmental decree in November 1966, was established two years after a 1964 military coup initiated the right-wing dictatorship that would last twenty-one years. The twenty-four counselors had dissimilar allegiances and motivations, but they all shared an interest in the national projection of Brazilian culture. Burle Marx was an appointed counselor, serving alongside other well-known cultural figures. Despite the inherent ethical conflict in working with the military regime, Burle Marx considered his position as Counselor as an important cultural project, for it provided a platform from which to develop his ideas of the Brazilian landscape, its relationship to the public realm, and its protection through a modernist approach to aesthetics, ecology, and conservation, even in a milieu in which critical speech acts were highly restricted. This paper examines Burle Marx's written opinions from 1967 until 1971, delivered to the President of the Republic and published in the Council's journal, Cultura. His opinions address such issues as deforestation, the establishment of national parks, the place of commemorative sculpture in public parks, and the unique history and beauty of the Brazilian landscape. Burle Marx presented a radical counterargument to the dictatorship's encouragement of progress at all costs, challenging this development position that encouraged the destruction of many natural environments. A close reading of Burle Marx's testimonies to the Council, each a carefully constructed position piece, provides new insight into his earlier design work and elucidates a little-known but extremely important moment in the trajectory of his oeuvre, from prolific designer to prescient counselor.

PS05

Pragmatism and Housing in Contemporary Bogota

Andres Pinzon
Illinois Institute of Technology, Chicago, Il, USA

In 1995, Antanas Mockus a philosophy professor of Lithuanian origin became the mayor of Bogota, Colombia. His term is considered a kick-start of a remarkable urban renaissance. Based on a pragmatic approach to solve coexistence problems, Mockus' legacy was concerned with changing people's behavior. Influenced by his pedagogical methods, Bogota lived a dramatic physical transformation under next mayor. Urban renewal initiatives were concerned with the vindication of *Cultura Ciudadana* (Civic Responsibility) influenced by the aesthetic-ethic politic style performed by Mockus. Therefore, the following government created METROVIVIENDA (1999), the city of Bogota's agency for the development of new affordable housing neighborhoods. Being a land-banking, the agency has operated under a mechanism of public acquisition and private redevelopment in near 30 housing projects with multifaceted results, from public to semi-public developments that have engage the previous absence of parks and recreational areas, roadways, and civic and commercial centers in underutilized areas of the city. In spite of being an important alternative of making the city targeting very-low or no income population, the major criticism of METROVIVIENDA's focus that building in the city's edge is that it that it does not sufficiently solve inequity and inclusion of poor in the city.

The aim of this paper is to study METROVIVIENDA's evolution in relation to Mockus' approach, using two case studies: Ciudadela El Recreo (2004) and Ciudadela Plaza de la Hoja (2014) in order to reveal how successful the civic responsibility has played a role in the housing initiatives in Bogota. By describing the turn on the urban renewal approach of METROVIVIENDA, this paper contrasts a pragmatic focus aimed by the post-conflict era in Colombia. It argues that Bogota's newest housing initiatives control the displacement of low-income families from downtown districts, and challenges mental prejudices of inequity rooted in the Colombian society.

PS06

Muzharul Islam's Architectural Modernism and Bengali Nationalism

Adnan Morshed
Catholic University of America, Washigton DC, USA

After completing his architecture degree at the University of Oregon in 1951, pioneering Bengali architect Muzharul Islam returned to a postcolonial Pakistan embroiled in acrimonious politics of national identity. The two geographically separate wings of Pakistan were on a collision course due to different languages and conflicted attitudes as to how their divergent ethnicities and Islamic nationalism intersected. Muzharul Islam interpreted the prevailing political conditions as an unfortunate struggle between secular humanist ethos of East Pakistan (now Bangladesh) and an "alien" Islamist identity imposed on the Bengalis by West Pakistan's ruling elites. It was not surprising that the young architect's design work would partake in this political debate.

Standard architectural histories of South Asia identifies his Institute of Fine Arts (1953) at Shahbagh, Dhaka, as the harbinger of a Bengali modernism—a sort of Bengali Villa Savoye, synthesizing a modern architectural language with climate-responsive and site-conscious design programs. However, what has not been examined in this iconic building is how Islam's work also provides an intriguing cultural foil against which his architectural experiments with modernist aesthetics could be viewed as part of a broader Bengali nationalism. While Le Corbusier's influence on the Institute of Fine Arts is palpable, Islam's iconoclastic building sought to achieve two local goals. First, the building was pioneering in introducing the aesthetic tenets of modern architecture to East Pakistan. Second, the Institute's modernist minimalism—rejecting all kinds of ornamental references to Mughal and Islamic architecture—was a conscious critique of political Islam that became a state apparatus for fashioning a particular religion-based image for postcolonial Pakistan. Such an image arguably went against Muzharul Islam's commitment to a secular Bengali identity, rooted in the enlightenment ideals of poet Rabindranath Tagore.

PS06

Getting Better by Design: 'Humanistic' Hospitals in the Twentieth Century

Victoria Bates
University of Bristol, Bristol, UK

In 1981, US architect James Falick wrote an article for *Hospital* journal, entitled ‘Humanistic Design Sells your Hospital’. This title raises a number of questions: what was considered to make a building ‘humane’ and why? how could ‘humanistic’ design (catering for patient experience) sit naturally alongside ‘selling’ the hospital (economic considerations)? My proposed paper will address these questions by examining the rise of ‘humanistic’ hospital design, in theory and in practice, in the late-twentieth century. ‘Humanistic’ hospitals were evocative of the spirit of Romanticism, seeking to re-integrate the natural environment into healthcare in a backlash against the rise of apparently cold, unfeeling functionalist post-war architecture. Architects who supported this design philosophy emphasised the need to build hospitals around patient experience and highlighted the value of investing in open space, colour, light, gardens and views of the natural environment. A number of model ‘humanistic’ hospitals were built around the principle of ‘therapeutic environments’ in the US and Europe in the late-twentieth century, partly in response to such a shift in design and healthcare ethos. However, high-profile architectural success stories often detract from the typical hospital. Many existing hospitals remained wedded to functionalism, while others embraced ‘humanistic’ healthcare design but could not easily convert pre-existing spaces. The principles of natural and open spaces could only be fully embraced by particular types of hospitals – such as hospices – that emerged as new forms of healthcare *and* healthcare building during the ‘humanistic’ era. This proposed paper will explore these changing principles of healthcare architecture, showing that in practice hospital design continued to be shaped as much by logistical concerns as by new philosophies of ‘humanistic’ spaces. It will also draw upon methods of the medical humanities and medical geography to show that ‘humanistic’ design was not as ‘patient-centred’ as it claimed to be.

PS06

The *Galleria* of the Villa Albani as performative space

Tracy Ehrlich
Parsons The New School, New York City, USA

In the 1750s Carlo Marchionni produced a set of highly finished drawings for the Roman villa of Cardinal Albani. This paper will argue that Marchionni's drawings were a distinctive cultural event, underscoring the role of architecture as a dynamic force in the social world of eighteenth-century Rome. The elevations sought to engage the audience actively in contemporary practices of viewing art and social practices of conversazione.

Marchionni focused attention on the gallery, specifically the entrance portals. Two drawings in the Cooper Hewitt Museum[1]illuminate the performative potential of the space. The thresholds are animated by "theatrical" figures in fashionable dress outfitted with the accouterments of gentility. Eighteenth-century audiences were schooled in theatrical modes of perception but the exceptional qualities of these drawings demand deeper scrutiny.

Marchionni's drawing for the north portal[2], for example, features sophisticated figures conversing at the threshold. Curtains open to reveal an extended enfilade, and above the portal rests a Roman relief capped by the Albani eagle. To the left an artist displays a drawing to a gentleman whom he engages in discussion. The gallery had by this time become a popular site for the conversazioni or gatherings that Roman patricians frequented. Early connoisseurship had a performative nature, which required visitors to circulate throughout a collection and engage in comparative viewing. Participants demonstrated their comprehension of art in refined social performances. Marchionni depicts not the gallery but the threshold, a privileged space for conveying social messages through antique, stone, and stucco decorations. The carefully honed gestures and placement of elegant bodies, together with the hint of an enfilade and magnificent interior vista, performs a social drama and prepares viewers for the experience of the gallery itself. Spectators who "cross" the threshold, whether literally or figuratively, are expected to participate in the construction of meanings therein.

[1]1901-39-2178; 1938-88-486.

[2]1901-39-2178.

PS06

British Museum, Transcultural Collecting and the "Architectures" of Display

Belgin Turan Ozkaya
Middle East Technical University, Ankara, Turkey

Despite the ubiquitous popular perception of the museum as a place of eternal values embodied by seemingly unchanging "original" artifacts museums and their contents are quite dynamic entities that are prone to change. In my paper I probe the changing architecture of the museum in relation to the "architectures" of the displays in the British Museum by disentangling the diverse and cumulative histories of three groups of artifacts, the "Xanthian marbles," the "Canning marbles," and the "Assyrian sculptures," transported from Lycia, Halicarnassus and Nimrud, all Ottoman lands back then, by British envoys and early archaeologists, Charles Fellows, Stratford Canning and Austen Henry Layard in the 1840s and 1850s while the architectural projects of Robert Smirke and Sydney Smirke for the British Museum were being built. How do the outer shell, i.e., the building, the museum space and different displays interact and shape each other? Today when we talk about "original artifacts" what do we exactly talk about? Are such "original artifacts" constructs? Do they have a history of transformation? What is the role of restoration techniques such as reconstruction in shaping the perception about "originals?" How can we make sense of the pervasive nineteenth century practice of making and displaying casts? While the architecture and the history of the British Museum and its collections together with the European perceptions of ancient cultures such as Greece or Assyria have already been studied these are largely based on British and European sources. In contradistinction I locate my reading of the architecture of the British Museum vis-à-vis the changing displays of three different groups of material transported from where back then were Ottoman lands in a transcultural context by scrutinizing not only the British sources including those from the archives of the British Museum but also the documents from the Ottoman archives.

PS07

Paul Chemetov and the Limits of an Open Industry

Alison Fisher
Art Institute of Chicago, Chicago, IL, USA

By the end of the 1960s in France, escalating social and political crises called into the question many of the technological advances of the post-war decades. Chief among them was a massive program of rebuilding and industrial development that resulted in isolated districts of endless concrete towers and bars—the result of poor social policy as well as techniques of heavy prefabrication. After the protests of May ’68, the government responded with Plan Construction, a daring new program—at once research, marketing, propaganda, and reform—that enlisted progressive architects as “innovators” to reimagine the relationship between housing design and industrialized production, and thus preserve the future of an important sector of the French economy.

This paper focuses on the work of leftist architect Paul Chemetov who became a prominent member of Plan Construction’s Open Industrialization program, an experimental and ultimately illusive plan to replace existing technologies with a potentially limitless system of manufactured components. Driven by the idea that architecture could become more responsive, diverse, and local in impact, Chemetov’s research with Plan Construction spanned ten years and culminated in Malissol III (1979–81), a housing project in remote southeast France. In order to test the limits of open-source construction, Chemetov left the design process as indeterminate as possible, and turned Renaissance theories of composition to design a minimum framework and a set of points beyond which the “input” to the system—available stocks of components, labor, and local building traditions—would change the building's content and form. Although Chemetov was not alone in his revival of classical theory—joining a distinguished group that includes Le Corbusier, André Lurçat, and Rudolf Wittkower—I argue that Malissol III represents an end game in the modern fascination with industrial technologies with all the contradictions inherent to a non-standard architecture of standardized parts.

PS07

Combinational Gymnastics: Computational Optimization in post-WWII Soviet Housing Design

Evangelos Kotsioris
Princeton University, Princeton, NJ, USA

Can architecture and city planning be transformed into an “exact science”? Since the early 1960s, a handful of researchers from USSR’s leading design and research institutes systematically investigated the “scientization” of design across all scales through the application of cybernetics, computation, and systems theory. In the context of planned economy, where the state served as the sole commissioner of the built environment, optimization of construction exerted the allure of total control; a mode of governance that could theoretically be achieved through the development of automated design protocols. Soviet architectural algorithms were presented as sequences of rational (if subjectively and often manually scripted) steps. Computer programming promised a radical update to the project of “rational spatial organization,” that had been intensely rehearsed by Moisei Ginzburg and the OSA Group, among others, during the 1920s. Optimization—an enduring notion and theoretical endeavor throughout the Soviet period—became the watchword for a new generation of architects, planners and engineers.

This paper looks at the origins, mobilizations and political implications of computational optimization in Soviet housing design algorithms developed during the early 1970s. Focusing on the work of David Broner at the Central Research and Experimental Design Institute of Housing in Moscow I examine how “coded architecture” provided a unique test-bed for the amalgamation of state ideology with immaterial and material structures. Specifically, I argue that computational optimization, in the case of Soviet housing, was conceptualized as a triangulation of: a) efficiency-laden design rule-sets, b) Construction Norms and Regulations (SNiP), and c) the prevailing use of standardized, prefabricated concrete panel systems. In the end, I contend that while computational optimization was deployed by state agencies as a means of normalization and control, it presented certain Soviet designers with the opportunity to challenge—and even undermine—the regularization regimes of building codes and physical assembly rules from within.

PS07

Climate Design Methods and the Weather of the Future in the 1950s

Daniel A. Barber
Princeton University and University of Pennsylvania, Philadelphia, PA, USA

This presentation examines climatic design methods of the mid-century period according to their paradoxical relationship to weather forecasting.

Designing for climate in the early 1950s assumed that the weather of the future was going to be understood. Climate design methods, developed in collaboration with engineers and physiologists, were assuming that the climate could be computed, weather managed, and buildings attenuated accordingly. Victor and Aladar Olgyay at the Princeton Architectural Laboratory, Richard Neutra in Puerto Rico, and the Architectural Association theses in Ghana in the late 1950s all serve as interesting case studies. After a decade of anticipating full and strategic knowledge of weather forecasting, climatological researchers began adjusting models, language, and images to imagine a new and less predictable understanding of the global weather systems.

Representations and images preoccupied these analyses – diagrams, charts, and form-types relative to optimal climatic performance. Knowable seasonal and diurnal climatic patterns conditioned this image ecology. Architectural diagrams mark a progression from holistic feedback systems to chaotic, parametric systems of weather prediction in the 1960s. Architecture, it was also presumed, would to work hand in hand with physical sciences, engineering, and behavioral sciences to develop the optimal living and working environment. Even these disciplinary relationships were experimented with and figured through diagrams. At the same time, all of the imagery of the period – energy forecasting, climate modeling, and in the kinds of living envisioned by architectural-climatic methodologists – looked to near future, they were aspirational images. Appealing to a logic of necessity.

The technical image proliferated, and began to articulate itself in a different way, a different mode of living with a new kind of technological understanding of the world, and, ultimately, a very different understanding of the global climate.

PS07

Governing the Body: Race, Biopolitics, and the Making of Architectural Standards

Sujin Eom
UC Berkeley, CA, USA

This paper examines how architectural standards were developed in tandem with the growing awareness of public hygiene in the late nineteenth and early twentieth centuries and how they served to regularize urban space. More specifically, by looking at the making of Chinatown as racial enclosure, this paper investigates the ways in which architectural standards were imposed on residential space of racial groups—a group perceived as a homogeneous entity rather than an aggregate of individual bodies—in attempts to manage the society as a whole. As diseases became associated with cultural habits and built environments, living conditions emerged as one of the primary concerns of architects, sanitary engineers, and medical doctors, who subsequently made natural sunlight, air, and water supply architectural necessities. Newly prescribed norms of architectural sanitation however contributed to the marginalization of certain built forms. In San Francisco, for instance, the Cubic Air Ordinance of 1870 stipulated that 500 cubic feet of space should be allocated for every occupant in lodging facilities, which rendered the most of housing types within its congested Chinatown—single-room occupancy hotels—illegal. While it was coeval with regulations imposed on lodging houses in other cities such as Chicago and New York, this legislation showed how architectural codes took up the “scientific” missions to conduct sanitary surveillance on domestic spaces and ultimately to take control of problem groups. As causes of disease were often attributed to racial traits that were considered inimical to the well-being of modern states, architectural space as well as racialized bodies served as the milieu of biopolitical intervention. By showing that this form of biopolitics exerted upon Chinatowns was not only found in the West but also in the non-West such as Japan, this paper will further reflect upon the transferability of architectural knowledge and practices in the making of modern cities.

PS08

Constructing England's Past: Genealogy of Place and Genius Loci

Ann-Marie Akehurst
Independent Scholar, York, UK

England's appropriation of *all'antica* architecture is conventionally characterized as a two-stage process, focused on architects' agency, sources, and style. This paper enriches that model of cultural assimilation by proposing antique culture sometimes became naturalised through a two-fold attachment: an intellectualised genealogy of place - constructed through domestic archaeological inquiry - reinforced by, and reinforcing, strong affective engagement with a real, and imagined, localised past.

Wootton's English *Elements of Architecture*, and Jones' classicising Stonehenge survey, exemplify the political role of classical architecture, and its representation, in bolstering the legitimacy of the new Stuart dynasty. Both men - like other courtly Jacobean grand tourists – had encountered large-scale European monuments of classical antiquity, but cultural appropriation was not exclusively an intellectual exercise. England's abundant - if tantalisingly insubstantial - Roman remains rarely offered design models, yet combined with the country's intimate historical connection with Emperor Constantine, they stimulated an imagined collective memory, and community with imperial and early Christian ancestors. That relationship between historical imagination and historical narrative discourse, inspired Romanising architecture that imaginatively evoked England's history.

Knowledge of that history came from England's first countrywide, chorographical survey - William Camden's seminal, ubiquitous, *Britannia* (1586) that was written in the context of emerging national self-consciousness, and desire for a collective identity. Camden aimed 'to restore antiquity to Britaine, and Britaine to its antiquity', demonstrating classicism's national unifying force. Camden's argument, of spiritual and ancestral continuity between Roman and contemporary Britons, is echoed in later antiquarian inquiry. *Britannia*'s hold on the imagination stimulated the hunt to reconnect with inalienable British *Romanitas*, by anchoring the present to the past. Concentrating upon Camden, and with a particular focus on England's Wessex, this paper argues that observing locational decorum, *all'antica* interventions became naturalised because they spoke to patrons of divinely sanctioned national origins.

PS08

English Early Christian History as a design tool for "decent" church buildings in Stuart England.

Anne-Francoise Morel
KULeuven, Gent, Belgium

The quest for an appropriate past was of huge importance in late Tudor and Stuart England. Henry VIII's break with the Roman Catholic Church created the National Church of England but left this newly established State Church with a historical vacuum. The establishment of the new Church on firm English roots continued well into the 17th century. Church historians started to rewrite the history of Catholicism in England, while architects and theologians dug into antiquarian studies in order to define the status of and reflect upon the architecture of church building in the Church of England. Biblical history, early Christian proto-archaeology and antiquarian studies of the Anglo-Saxon en Medieval past, are the sources upon which these reflections are based.

If we read architectural descriptions in antiquarian writings of the seventeenth century, and treatises of architects (Jones, Wren and North), together with testimonies of patrons (Anne Clifford), it emerges that the fundamental debate on church architecture is less concerned with the well-known opposition between Gothic and Classical architecture than with finding a dignified expression of religious ideas that does not succumb to charges of idolatry or parsimony. This resulted sometimes in mixed forms drawn from medieval and classical architecture in order to shape a legitimate past for the Church of England, linking its genuine English roots with the biblical early Christianity.

In this paper I want to study the interaction between the emergence of antiquarian studies and the development of theories and design on "good" church building practice for the Church of England. I will also pay attention to the English interpretation of a shared set of Christian references (biblical history and Early Christian Past) within the cross-confessional discussions on church building and trace the influence of contemporary architectural practice on the description and interpretation of English religious antiquities.

PS08

Writing about Roman Britain in the Late Seventeenth Century

Matthew Walker
Oxford University, Oxford, UK

Scholarship on architecture's place in antiquarian cultures in late seventeenth-century Britain has tended to focus on the country's Neolithic and Medieval buildings and on questions of style and national identity. In this paper I will show that contemporary authors were as interested in what remained of the built fabric of the Roman period, but for different reasons. Although too poorly preserved to function as source material, Roman ruins in Britain were still used as evidence in debates about Britain's built past. This can be seen in Christopher Wren's notes on Roman London and in the writings of the antiquarian Martin Lister, author of a series of accounts of Romano-British antiquities including the Roman walls of York.

Both Wren and Lister were keen to identify places where these ruins tallied with Vitruvius and other ancient authors, or with accounts of Roman buildings abroad. This reflected the standard British assumption that Roman architecture was generally homogeneous across the empire. They also used the buildings to engage with European philological debates about ancient culture. Lister, for example, used the York ruins to highlight a discrepancy between the accounts of Roman brickwork in published editions of Pliny and Vitruvius. He then showed, using measurements of the walls, that the Barbaro edition of Vitruvius contained a significant transcription error.

Ultimately, I argue that these accounts, unlike those related to other historical ruins, did not stress the uniquely British nature of this architecture. Instead, they emphasised its similarity to continental Roman buildings. But this, in turn, allowed authors to showcase British antiquarianism and to demonstrate that British scholars could play a leading role in the debates about ancient architecture that were such a feature of European scholarship at the time. In this instance, scholarly erudition, rather than architectural style, was the measure of national identity.

PS08

Romanitas and Local Folklore in Scottish Early Modern Urban Ceremonies

Giovanna Guidicini
Glasgow School of Art, Glasgow, UK

Through an analysis of the available sources and records, this paper focuses on urban ceremonies staged in Scotland in the 16th and 17th century as politicized spectacles portraying a surprisingly hybrid national identity. It will show how the powerful hosting burghs and the visiting Stewart monarchy attempted to achieve an uneasy coexistence of local folklore and Romanitas in these public ceremonies, through the use of both temporary and permanent architecture as settings for speeches, performances, and gift-giving. Traditional buildings representing local identity and privileges (Tolbooth, Market Cross, St Giles Kirk, Trons, and urban gates) reinforced the country's dependency on the century-old relationship between crown and burghs, but coexisted with 'all'antica' triumphal arches and settings built in painted canvas and timber. During the celebrations, the appearance of performers impersonating characters from local history and folklore, such as Robert the Bruce, St Andrews, Picts and wild highlanders went hand-in-hand with classical themes such as roman deities, pageants of classical inspiration, and speeches in Latin. I argue that through speaking both the language of tradition and of classical antiquity, these ceremonies addressed both a local and an international audience and aimed to establish Scotland as a country proudly relying on its history, but also modern and culturally aware enough to play its role on the European stage. The inclusion of Romanitas and classical precedents in a Scottish narrative is particularly worthy of investigation, as Scottish early modern art and literature celebrated the country as the stronghold resisting the Roman conquest, and the Stewarts as the dynasty whose ancestors had defeated the invaders. My paper will investigate how the potentially awkward inclusion of classical language in a Scottish context celebrating traditional folklore was successfully achieved, and how a coherent, believable national identity was created in a period of profound cultural and political change.

PS09

America through the eyes of a European architect:housing in Macau

Jorge Figueira
Coimbra University, Coimbra, Portugal

After working with Louis Kahn, between 1968 and 1969, Manuel Vicente returned to Macau to continue his long activity as an architect in this territory, until 1999 under Portuguese administration and now a Special Administrative Region of the People's Republic of China. With a large number of housing projects built in the peninsula, of which we will analyze three case studies - the STDM complex (1978-84), the Barra Towers (1976-87) and the already demolished Fai Chi Key (1977-82) - Manuel Vicente combines the kahnian experience with the pop approach of Venturi and Scott Brown, but also European references, in particular Also Rossi's neo-rationalism. The result is a hybrid, transcultural architecture, which embraces the way of life of Macau's residents in one of the world regions with the highest population density.

In these housing case studies there is a compression of themes; "good" and "bad" materials; a hybridization of typologies - the tower and the slab block; a struggle between verticality and horizontality. Often the use of color operates as a warmer approach to the brutality of the volume and of the materials. The geometric discipline of these buildings, although put into place without the hygienism of the modern tradition, tries to deal with their dense occupation and future changes. It has nothing to do with nostalgia for order but it is a way to transcend the circumstances, a kind of poetic realism that prepares architecture to operate in an overpopulated territory. A complex puzzle of typologies somehow fit into each other, creating very saturated spaces that are constantly in change.
The density of these buildings and the playfulness of the typologies, the very small dimensions in contrast with gigantic porticos, did capture something indefinable and transnational: housing in Asia reflecting American culture through the eyes of a European architect.

PS09

Cooperative housing in Republican China and now

Wencheng Yan
University of California, Santa Barbara, Santa Barbara, USA

China's contemporary housing pressure in urban centers throughout the nation has brought about discussions of founding housing cooperatives as a possible partial solution to the problem, since the establishment of the first post-1949 housing cooperative in Shanghai in 1986. Subsequent discussions of the topic, especially in Chinese publications, largely focus on the contemporary era after China's "Reform and Opening-up" policy, dismissing the preceding discussions of the same topic during the 1930s and 1940s, when China faced similar pressing housing issues in the Republican period. Using historic journals and newspapers from this period as my primary source, this paper will attempt to explore a few questions related to the issue of cooperative housing in the 1930s and 1940s, and later in contemporary China. I will first examine the introduction of the idea of cooperative housing from Europe and America, and ask why it largely remained a discourse and barely materialized in practice in Republican China. I then investigate the disappearance of the discourse immediately after 1949 and its revival in the contemporary scene, albeit more or less entirely severed from its predecessor. In resurrecting the neglected discourse in order to restore the historic link between the two sets of articulations, I wish to discover ways in which the historic discussions could inform contemporary debate and practice of cooperative housing in China.

PS09

Free World, Expensive Homes: Exporting America's Middle Class Housing to South Korea, 1953-1957

Dongmin Park
UC Berkeley, Berkeley, CA, USA

On the front line of the Cold War, the reconstruction of South Korea became a symbolically important example of the United States' attempt to create a new democratic Asia as a bulwark against Communist expansion. In this ideological conflict, U.S.-aided housing became an important vehicle for American values and ideologies such as individualism, democratic participation, and free market capitalism. The Homes for Korea housing project was one of America's earliest endeavors to create private residential communities for Korean middle-class families. This paper argues that American policy makers and entrepreneurs consciously used the project to inject American ideologies into Korea through the project's ownership model, collaboration with Koreans, and design features.

As cleverly noted by Gail Radford, the U.S. Housing Act of 1937 institutionalized the two-tiered pattern of housing developments in the U.S.-the private housing market for the middle and upper classes and subsidized homes for the poor. Both models were exported to South Korea during the Cold War. The U.S. assisted in various low-cost housing projects to accommodate low-income people or refugees. Believing that the market should actively solve the housing shortage, an American private aid agency, the American-Korean Foundation, launched the project in 1953. The design process emphasized principles of self-help. Headed by I. M. Pei of Webb & Knapp, a team of Americans and six Korean architects collaborated to design modern housing units that incorporated Korean customs and traditions. In sharp contrast with the inadequate amenities and social services of other U.S.-aided housing projects in Korea, this project was equipped with a variety of modern amenities and landscaping. This essay attempts to demonstrate that this expensive private housing project foresaw the upper sector of the subsequent housing development pattern in South Korea.

PS09

Mediating Housing Practices: Allied Settlements in Occupied Tokyo

Abhishek Nanavati
Georgetown University, Washington, DC, USA

While considerable attention has fallen on Japan's political, military, and economic conditions immediately after World War II, less effort has focused on how people actually lived. The Washington Heights dependent housing complex, homes for military-affiliated personnel and their families in what is present day Yoyogi Park, Tokyo, provided a contact zone in which Japanese and American architects negotiated ideas of ideal homes and lifestyles. Though Army engineers strove to re-create an average "Western" experience, the practices of the Allied community could not be transplanted precisely as planned. The lack of building materials and food supplies compelled Japanese and American members of the occupying Eighth Army's Design Branch to collaborate. Occupiers *and* occupied co-produced daily life in Japan after the Asia-Pacific War.

This project investigates a transnational moment of exchange where Army engineers and civilian architects explored concepts of minimum standards of accommodation, hygienic living, and ideal home-lives. Analyzing Allied blueprints, photographs, and newsreels, reveals resulting homes did not conform purely to either American or Japanese standards. Houses that fulfilled Allied design expectations had hidden (at least from street-view) Japanese design elements, from sliding windows to heated floors. Japanese and American architects and designers jointly produced hybridized homes that were, according to the Design Branch, forerunners to "a new house and a new way of living." This paper investigates the ways in which seemingly isolated foreign communities imbricated with Japanese society more broadly. The concepts devised in these settlements helped propagate the image of, and desire, for a bright, appliance-filled "modern" lifestyle. As a sample of a larger set of instances, this case study touches more broadly on what happens, at the everyday level, when a region is occupied. Rather than a unilateral process, both occupiers and occupied contributed to the dynamic dialogic process of producing everyday spaces.

PS09

Housing, Property, and Individual Identity in Colonial-Capitalist Tianjin, China

Elizabeth LaCouture
Colby College, Waterville, ME, USA

This paper explores how owning a house became central to individual identity in urban China during the first half of the twentieth century. While home ownership has long been cited as a marker of middle-class identity in post-industrial revolution Europe and North America, the rise of the Chinese modern home and family were forged instead through a process of colonial capitalism. Thus, while in late imperial China, houses were built by carpenters over an extended period of time, and they belonged to the extended family unit, by the middle of the twentieth century, housing in urban China was being built on spec and property rights had been granted to individuals, including women. Looking at the northern treaty-port city Tianjin, which was home to eight foreign concessions, this paper draws from Chinese, French and British archival documents to explore how local, global and national forces shaped ideas about property ownership and individual gendered subjectivities.

Tianjin's foreign concessions experienced rapid growth after WWI, introducing new types of housing and architectural styles to Tianjin's urban landscape, as well as new ways of living at home and in the city. This paper examines two forces that shaped Chinese ideas about property and individual identity during this period: the colonial-capitalist real estate market and the legal reforms of the Chinese Civil Code. As real estate investors and concession governments joined together to plan and build Tianjin's speculative housing market, new economic and political ideas about housing as a commodity and as a source of political and individual rights began to emerge. Moreover, as Chinese Nationalist political leaders were confronted with China's declining position on the global stage of nation-states, they sought to reform property and inheritance laws in hopes that imperial powers would rescind legal extra-territoriality.

PS10

Designs for public space, Toronto’s 1958 civic square competition

George Kapelos
Ryerson University, Toronto Ontario, Canada

This paper analyzes public space design in the entries to Toronto's 1958 City Hall and Civic Square Competition. The 509 submissions represent a cross section of approaches to modern public space. The paper situates submissions in then-current global discussions on the shape of such spaces and compares entries by origin and type.

Toronto's competition brief called for the creation of symbolic public space and expressive architectural form. Over half of the two-hectare site was allocated to public use. Entrants were challenged to design outdoor and indoor public spaces that would become "a most important element in the life of the city." Competition submissions put form to CIAM debates on civic centre design addressing "new empiricism", "new monumentality" and "the heart of the city". These concepts were uppermost in the minds of jurors - distinguished international modernists - as well as hopeful architect-entrants drawn from 42 countries.
This paper discusses spatial configurations found in selected competition submissions. Following Jaqueline Tyrwhitt's 1959 approach (Canadian Architect 4(04) 55-65), the paper analyzes civic square designs comparatively by type, considering variants of site compositional strategies, spatial shapes, flows and responses to context, formal and informal penetrations between spaces, and the inter-relationship of enclosure, built form, elevation change and landscape treatment on civic space design. The analysis compares variants across entries to identify trends, representing national or global positions on public space design. Where possible, the analysis situates architect-entrants historically in the development of public space design within their own countries and globally.
The paper posits that Toronto's competition represents a moment "frozen in time" for modern architecture and civic space. It created a model for public space, set the stage for future architectural and urban design praxis, and gave shape to contemporary understandings of the meaning and importance of well-designed public space.

PS10

Kamran Diba: ‘Modern' Architecture In Tehran In The Sixties.

Niloofar Amini
Gent University, Gent, Belgium

"The beginning might then appear at the end, and the outcome might emerge at the outset." 1978 should be regarded as the crucial point to Iranian society. Almost seventy years after Persian Constitutional Revolution, The Iranian Revolution had emerged as the modern man's demand. What exactly led up to this?

Iran entered the twentieth century with oxen and wooden plough, and left it with steel mills, it has-in a way- truly entered the modern world. The process of modernization, though, has not yet come into its own, because it is forced to nourish itself not on social reality but on fantasies. Iran deals with modernity by strictly separating the private and the public sphere: by holding up a ‘modern outlook' and being ‘modern' in public but without integrating its value. While the exterior could conceal festering slums, it looks ‘civilized' on the outside. Whoever wants to play is obliged to play a part, which means separating the house and home from the city and the public sphere. In the sixties and seventies, though, some Iranian architects such as Kamran Diba, did try to promote a kind of modern pattern of social interaction, to link the private and public sphere and reappraise the public domain and to integrate modern daily life and the public sphere architecturally. These architects had a leading role in redefining concepts, like public and private, in social and cultural environment based on tradition. Their projects, and the new spatial concepts they introduced, like the boulevard or cultural center in Tehran, supported a climate of tolerance and sociable interaction with strangers, and the public debate. Their ideal of urban space as a -in the broad sense of the term- political space, however, was not accepted. This paper analyzes how their projects remain as fragments in the city.

PS10

The Architect as Antidote: Public Space in São Paulo and London

Adam Kaasa[1], Mônica Jungueira de Camargo[2]
[1]*Royal College of Art, London, UK,* [2]*Universidade de São Paulo, São Paulo, Brazil*

In São Paulo and in London, in the post-war era and the contemporary, public space design has been seen as the 'answer' to the challenges of the city. The role of the architect in public space design, then, becomes a key indicator of a city's position and capacity to address urban complexity.

In the mid-twentieth century, these challenges took the form of a vast demographic shift through post-war rural-to-urban migration in São Paulo, and the post-war reconstruction and the de-densification of the slums in London. Architects believed a 'new city' was possible, and employed the language of 'open space' in the city.

In the beginning of the twenty-first century, a 'new city' is no longer an option – the city is already there. Urban challenges include an increased purchasing power and greater demands of city services by a previously marginalised underclass in São Paulo, and the emergence of super-diversity as an urban issue in London. Again, the language and promise of public space design is placed as one, in a series, of solutions to these complex urban conditions.

Through a trans-national and trans-historic comparison, this paper highlights the continued reliance on public space design as an urban antidote to post-war and contemporary urban challenges in both London and São Paulo. We argue that by placing the architect within a broader political and economic discussion about the role of public space, we start to shed a new light on how and why the architect's role shifts between the modernist era and the contemporary. Both cities see a shift from the architect as a central node within political and economic relationships, to the architect as a marginalised figure.

While the rhetorical promise of public space persists in both cities, focussing on the changing role of the architect helps to qualify that promise.

PS10

Reclaiming Architecture: Fashioning Public Space in Post-apartheid Cape Town

Sharone Tomer
University of California, Berkeley, Berkeley, CA, USA

In the late 1990s, shortly after apartheid's ending, the City of Cape Town began to prioritize public space design in its spatial planning agenda. This was apparent in the inauguration of the 'Dignified Places Programme', or DPP: an array of public spaces to be built across Cape Town, with special attention given to the neglected townships where most mixed race and black residents lived. Each space consisted of rugged but visually appealing features that would support a range of public activities, from gathering to ablutions to informal trading.

The DPP was prolific, eventually producing seventy public spaces. However, its greater significance arguably comes from proposing a role for architecture in addressing apartheid's legacy. In essence, the program's authors made the case for public space design as a method of upgrading the city, with the architects involved employing design processes and producing designs that facilitated improving everyday lives and aesthetically recasting neglected townships. Thus the DPP's project was to fashion public space as a technology for equality, reclaiming architecture from its apartheid and colonial-era uses as a tool of racialized control.

In this paper I will examine the premises and methods of such a project, using the case of one site – a transit interchange in the township of Philippi. The case illustrates the complexity of public space as a historic and cultural typology – for the city, state and architects. While the South African history of public space is marred by apartheid's prohibitions on racial mixing, contemporary architects - most educated in Western traditions - idealize public space for its formal and social qualities. I will use the Philippi site's design history to unpack how architects brought such ideals into conversation with the realities of poverty, thus shaping what public space means for townships and architects in a post-apartheid era.

PS10

Public Evasion: Architects, Activists, and the Design of *Akichi* at Tokyo's Miyashita Park

Aaron Cayer, Catherine Tsukasa Bender
University of California, Los Angeles, Los Angeles, CA, USA

The conceptual juxtaposition of architecture and public space reveals a fundamental contradiction: the historical definition of architecture suggests durability, protection, and exclusion, while the term "public" implies openness and access to all. Histories of public spaces in cities such as Tokyo and Los Angeles demonstrate that architects are often pressured to uphold the ideals of public inclusivity by eliding the tenuous and even violent relations necessary for implementing liberal democratic values of contemporary nation-states. This paper examines the contested role of architects at Tokyo's Miyashita Park, which has been perpetually redesigned and re-imagined since its conception as an open green space in the 1930s. We focus on the most recent and highly contentious redesign by architects Atelier Bow-Wow in 2008, which was a result of a public-private negotiation between Tokyo's Shibuya Ward Government and the Nike Corporation. The design consisted of gated pay-to-play facilities, and its implementation required the eviction of a large tent city of homeless residents. Although Atelier Bow-Wow has received much acclaim for their attention to marginalized urban sites, their architectural practices exemplify the limitations embedded in the historical role of architects, in which training, professional obligation, and regulations emphasize acts of exclusion as a method for creating ostensibly more inclusive spaces. By comparing the narratives presented by Atelier Bow-Wow with those of homeless art activists living in the park, this paper uses historical and ethnographic research to reveal the inadequacies of the concepts "public" and "private" for architects. Read together, these divergent narratives highlight the potential of akichi-- the unscripted gaps in urban space and the undercommons of this binary-- to serve as a generative framework for architects. The transformation of Miyashita Park from akichi to commodified space provokes a reconceptualization of design to include the socio-political systems through which it is constituted.

PS11

To Sow a Nation: Cultivating Architecture in the United States

Samantha Martin-McAuliffe
University College Dublin, Dublin, Ireland

This investigation begins with a footnote to the early architectural history of the United States. Benjamin Henry Latrobe (1764-1820), architect and colleague of Thomas Jefferson, is best known for his work on the US Capitol in Washington DC. His designs for the Old Senate Chamber, Statuary Hall and the first Supreme Court are Neoclassical masterpieces: Grand projects that fulfilled Jefferson's ambition for a Capitol that was a "temple dedicated to the sovereignty of the people." Notably, Latrobe included in this lofty ensemble a series of sandstone columns representing stalks and ears of maize (*zea mays*, or simply, corn). His imaginative design faithfully observed the principles of European Neoclassicism while also articulating a distinctly American character. Maize, a most humble foodstuff, was promoted to the status of an architectural canon. Having nourished the American continent for millennia, this ancient grain was henceforth enlisted to cultivate a visual identity in the form of a native architectural order for the fledgling nation. But it was not meant to be: Soon after congress nicknamed Latrobe's design the 'corn-cob capital' in 1809, it was all but jettisoned; an inspired effort reduced to whimsy.

Modern scholarship has never seriously considered Latrobe's maize order, choosing instead to dismiss it as a failed adaption, or worse, an inconsequential novelty. Yet this study shows, for the first time, that Latrobe's design was highly prescient. Although civic architecture was not destined to champion the maize order, by the twentieth century corn attained a mythical standing that remained rooted in Jefferson's original ideals of an agrarian democracy; this would ultimately be reflected in America's built environment. In recovering the underlying meaning and legacy of Latrobe's design, this paper provides a deeper context for understanding how corn has contributed to America's architectural identity, especially in relation to its industrial and vernacular buildings.

PS11

Home Front Functionalism: Cookbooks, War Produce Gardens & the Modern House

Sophie Hochhaeusl
Boston University, Boston, USA

Ration cards became a reflection of one of the most urgent problems in Vienna throughout World War I: the provisioning of the city with resources and especially foodstuffs. By 1918, a daily ration of food was state mandated and amounted to 830.9 calories per person a day. To substitute these diets, an Imperial Ordinance devised the provision of allotment gardens on fallow lands throughout the entire capital, prompting the emergence of 60,000 so-called war produce gardens over the course of four years. Between 1918 and 1914 the widespread development of these productive gardens completely changed the physical fabric of the city. At the same time it spurred a discourse on functionality that extended from the careful use of foodstuffs to the everyday architecture of small homes.

The paper “Home Front Functionalism: Cookbooks, War Produce Gardens & the Modern House, 1914-1918” thus traces the physical and social transformation of the city of Vienna during World War I through individual and cooperative urban food production. But it also reveals the interconnected debates amongst allotment gardeners on wartime food provisioning, the production of simple, self-made household appliances and the construction of entire homes. It argues that wartime cookbooks with inserted building manuals often written by female authors were a major source of information in allotment garden communities that extended the widespread acceptance of functionalism from the preparation of simple meals to everyday objects and architecture. While their authors maintained that meals could be provisioned by readily available staples that were harvested from the ground, they argued in accordance that architecture could be produced functionally through local and native materials. When Adolf Loos and Grete Lihotzky became cooperative architects of the allotment garden movement in 1920, they built upon this vernacular discourse of functionality outlined first on the home front.

PS11

The Training Kitchen and the 'New Woman' in Mandate Palestine

Sigal Davidi
Tel Aviv University, Tel Aviv, Israel

Following the awakening of the Zionist movement at the beginning of the 20th century, European Jews began immigrating to Palestine. In addition to their many other difficulties, women immigrants had to deal with managing households under totally new conditions: a hot climate, unfamiliar foods, spices, home appliances and domestic cooking methods. WIZO, a leading international women's organization, then active in the Jewish settlement in Palestine, took a variety of actions to support women immigrants, seeking to help them adapt to their new land more easily. The program called for abandoning European cuisine and creating a local cuisine as a means to assist women in adapting to the country. It taught urban women how to grow vegetables, conducted cooking demonstrations, provided menus and presented food exhibitions.

The most extensive project was the establishment of modern training kitchens, planned by women architects. These kitchens were designed in accordance with the principles of the rational modern kitchen as defined in the European modernism - ensuring efficiency, technology and hygiene. In them women were given courses on local cooking and on managing a rational household. These actions, improving nutrition and ensuring hygiene, were presented as a contribution to the health of the society as a whole and to its wellbeing. Even Erna Meyer, the reformer who earlier led the new household revolution in Germany and immigrated to Palestine in 1933, supported these ideas.

The training kitchens established by WIZO directly reflected its definition of the image of the Jewish woman in Palestine and her role in building the nation. The modern architecture of these training kitchens helped structure the national identity of the "new woman" in Palestine. Architecture played a central role in the women's organization's campaign for the modernization of the kitchen and of the domestic sphere as a whole.

PS11

Haus-Rucker's *Eatable Architecture* and Gastronomic Détournement

Ross Elfline
Carleton College, Northfield, MN, USA

In 1970 the Viennese architecture collective Haus-Rucker-Co. staged their exhibition “Haus-Rucker-Co.—Live!” at the Museum for Contemporary Crafts in New York. Particularly noteworthy was that Haus-Rucker-Co.’s three members inhabited the gallery spaces for the run of the exhibition. There they interacted with visitors, demonstrated their new environmental works, and, importantly, dined with members of the public. This paper will explore how Haus-Rucker-Co.’s used food both to “détourn” the museum and to assert a sense of the local and specific within the modernist white cube.

Haus-Rucker-Co.’s goal was to *“divest the Museum of its static, awesome, ‘don't touch’ atmosphere and infuse it with the spontaneous spirit of real life, or… of ‘your own living room’.” Or, of one’s own dining room, one might add, as Thursday nights during the exhibition were devoted to traditional Austrian meals cooked for 20–30 museum visitors. As with Haus-Rucker-Co.’s other works, such as their “mind-expanders,” their aim was to provoke a new relationship with one’s customary surroundings. Here, by treating a space normally devoted to detached aesthetic delectation as a mess hall, viewers were encouraged to interrogate the habitual uses of our public spaces and possesses the power to regulate those functions. For a separate performance work, Eatable Architecture, the group hired a local Viennese pastry chef to create a “cake shaped like Manhattan,” an immense white block overlaid with a grid of dark chocolate “windows.” Here, the anonymous housing block, the epitome of International Style modernism, could be literally devoured. Through the act of its erasure, viewers were left with something specific and unique—the lingering taste of Viennese buttercream and vanilla crumb. Food thus served a critical architectural function both through its radical insertion of the domestic and convivial and the nihilistic destruction of monoculture in its attempt to re-assert a sense of local flavor.*

PS11

Carnivalesque Cruising and Cannibalized Cities

Paulette Singley
Woodbury University, Burbank, CA, USA

In recent publications seeking to identify the intersections between architecture, urbanism, and the culinary arts authors often focus on the pastoral imagery of horticultural farming at the expense of any discussion regarding the more disagreeable practice of animal harvesting. Recently a number of architects such as Michael Sorkin, C.J. Lim, and MVRDV have turned their attention toward designing buildings that facilitate the presence of stock animals in cities as part of a critical economy. Urban slaughterhouses reintroduce meat's relationship to ancient ritual practices of sacrifice and carnival while resisting what Jean Baudrillard describes as a progression from carnivalized to cannibalized stages of capitalism. While carnival at sea determines a series of hyper-real spaces of surveillance and control over passengers' eating patterns these ships likewise cannibalize their ports of destination by consuming the existing landscapes and economies of their destinations. Similarly, loci of gentrification that thrive on a status of permanent carnival cannibalize factories and industries into leisure destinations, removing the labor that provided them with their *raison d'être* in the first place. The urban slaughterhouse offers a counterproposal to these tendencies that resacralizes the kill floor through the ancient ritual of carnival while simultaneously offering sites of labor back into urban centers.

PS12

Cost Structure and the Global Turn: A Study of Creole Dwellings

Dwight Carey
University of California, Los Angeles, Los Angeles, CA, USA

In 1772, Madame DuBreuil, a small landowner on the French Indian Ocean island of Mauritius, paid the local government 19,554 Livres (the local currency) to support the construction of a storehouse. This sum allowed her to assemble a labor force of 416 slaves. This group comprised individuals from Madagascar, India, Mozambique, and West Africa. Over the course of six months, these slaves collected the sand needed to make bricks, the coral required to generate mortar, and the stones necessary for the construction of masonry walls. The building they produced conformed to a style known as creole architecture. This dwelling had two stories as well as a gable roof and a frontal porch, which served as a veranda. Previous research on such forms has focused exclusively on the Atlantic world. Scholars, most important, Jay Edwards and John Vlach, have refused to discuss cost structure when claiming that creole houses reflected the amalgamation of European and West African design traditions. This paper contends that an examination of the costs of eighteenth-century Mauritian dwellings can transform our understanding of creole architecture. I argue that the receipts detailing the funds deployed to erect creole domiciles reveal the non-Atlantic influences on this style. Building projects demanded labor forces that included individuals who drew upon their knowledge of construction techniques from across the global south. It is significant to recognize that Mauritius occupies a marginal place in the discipline of architectural history. I suggest that an investigation of Mauritian construction prices elucidates both the global dimensions of creole houses, specifically, and the world historical importance of Indian Ocean architecture, in general. Thus, this paper positions the study of cost structure as a mechanism for globalizing the discourse on colonial built environments.

PS12

The Influence of Cost Accounting on State Architecture in Sweden

Erik Sigge
KTH School of Architecture, Stockholm, Sweden

Since 1949, the Swedish governmental agency the National Board of Public Building (KBS) published a yearly index of the cost of building construction. The index included specific data on the cost of material, subcontractors, wages, machinery, transportation, etc., and allowed for accurate estimates of both the cost of specific work operations and the total cost of new buildings. In the 1960s, the emphasis on costing and cost accounting grew within public administration in Sweden, as governmental agencies were put under scrutiny for the relevant use of allocated tax money. New administrative systems for planning and budgeting were adopted that improved transparency but fundamentally altered the ways the systems operated both in regards to planning and evaluation. This paper will analyze how the new systems implemented at KBS in the 1960s were matched with new accounting rules and evaluation criteria that questioned previous practices for which the quality of buildings were measured.

The historical changes at KBS correspond to what Maurizio Lazzarato has designated as a historical shift of “accounting machines” from measuring “labor time” to “financial rent.” The praxis of the latter of measuring “Return on Equity” was not new in the corporate world but grew into the public sector through implementation of new budgeting and procurement systems in the 1960s. In the case of KBS, the predictability of the new administrative practices were put in contrast to design-driven practices which had previously been the source for the costing of new construction, i.e. costing was now made with data from indexes and charts without the guidance of architectural drawings. The comprehension of the shift described here not only alters our understanding of the historical roles and influences of various professions but force us to question a conventional approach of interpreting the history of architecture.

PS12

Envelope Buildings: Architectures of Economy in Moshe Zarhy's Industrial Projects, 1980-1991

Dan Handel, Alona Nitzan-Shiftan
Technion Israeli Institute of Technology, Haifa, Israel

During the 1980s Moshe Zarhy, one of Israel's prominent architects, experimented with industrial buildings that captured the changing role of economic processes after the radical 1977 political turn from labor to liberal rule. His testing ground was the industrial area and garden of Tefen in Northern Israel that industrialist Stef Wertheimer developed as a new liberal model for the Israeli industry.

According to Zarhy, in his new "envelope buildings", the separation between internal and external systems created a building type with "universal qualities, allowing flexibility in its internal subdivision". It therefore perfectly matched the shifting focus of Wertheimer's industrial development from product to transaction. Accordingly, Zarhy planned these buildings for uncertainties regarding their programme, tenants, and future change. At the same time, however, his meticulous articulation of their envelopes maintained an unprecedented level of control.

The proposed paper follows the evolution of the envelope in these projects, exposing a curious Semperian trajectory in which its technical sophistication and formal articulation reaches an apex and then degenerates. The decline of these envelopes reflects changes in macroeconomic circumstances and in managerial philosophy. It closely follows the rise of the turnkey scheme that would characterize Wertheimer's projects from the 1990s onwards – a scheme that demanded dramatic cuts in the cost of architecture.

The plans for the Wertheimer projects - the Iscar Tool Factory (1980), the Carbide Production building (1988), and the five incubator buildings for the Industrial Garden (1991) among others – suggest architecture as organization. By contrast, their envelopes are highly expressive, articulating their operative task by embedding structural, mechanical and logistical functions. We argue that the link between these plans and envelopes is found in the overriding of the humanizing effect of the building and its users in favor of an unmediated expression of the impersonal cycles of economic development.

PS12

Performance, Viability, and HSBC, c. 1986

Alexandra Quantrill
Columbia University, New York, USA

Upon its completion in 1986, the Hong Kong and Shanghai Banking Corporation (HSBC) headquarters by Foster Associates was widely described as the most expensive building produced in the modern world in terms of both total budget and cost per square foot, an attribute employed variously as a critique and a selling point. The architects' narrative of the project privileged precision and efficiency in material and energy techniques, drawn from aerospace and high tech industries, and accentuated their facility with intricate global labor and production patterns required to realize the building. The client justified the capital costs of the headquarters' "criteria of performance" in terms of commercial viability: the value of the building was its flexibility, allowing HSBC to competitively respond to an unknown future. Rather than following a path from advanced technique to optimal efficiency, the design and construction processes were fraught with disputes over research methods, calculations, standards, and bottom lines. These were driven as much as by qualitative interests as by quantitative ones on the part of the client, architects, engineers, and consultants; emphasis upon technical proficiency belied their aesthetic motivations. The headquarters presented an environmental paradigm in which energy efficiency correlated to commercial acuity. As the symbolic prowess of the institution was invested within the tower's overtly technical language, the enclosure suspended within its exposed armature accommodated invisible yet volatile financial and environmental systems requiring complex management techniques. Accelerated telecommunications responded to rapid market fluctuations, and an expanding computerized workspace prompted reconsideration of optical, lighting, and atmospheric conditions as screens interacted with glass facades. At HSBC, enhanced climate controls stood for prospective productivity, conditioning the air to sustain an increasingly digitized system of exchange. The headquarters building itself was to present an image for global circulation, transmitting confidence in Hong Kong's then uncertain political and economic future.

PS12

Speculating the Rococo: Germain Boffrand and the Cost of Propriety

Jason Nguyen[1]
[1]*Harvard University, Cambridge, MA, USA,* [2]*CASVA-National Gallery of Art, Washington, DC, USA,* [3]*Institut national d'histoire de l'art, Paris, France*

This paper examines several speculatively developed residential projects constructed in Paris during the first two economically turbulent decades of the 18th century by the Rococo architect Germain Boffrand (1667-1754). Though his theoretical approach, published later as the *Livre d'architecture* (1745), is at this point well known, less clear are the specific ways that the climate of speculation that swept the capital influenced some of his most formative and architecturally ambitious projects. Significant among these is the hôtel Amelot (1710), noted by the academician Jacques-François Blondel for its ingenious disposition, décor, and interior *distribution* and for which Boffrand self-financed completely independent of a patron. Though overlooked by Blondel, this approach toward cost and construction shifted prevailing notions of *convenance*, or architectural propriety, which guaranteed that the form and appearance of a building aligned with the rank and grandeur of its patron. Theory and practice, in other words, conflicted and coalesced precisely at the moment of architectural construction and decorative fabrication.

Immediately following Louis XIV's death, the Regent of France hired the Scottish-born economist John Law to found the Banque royale, for which he began publishing paper money based on expected resources from Louisiana. Boffrand, among notable others, flocked to the opportunities presented by the credit bubble. As an *expert-juré*, for example, he employed his construction expertise (of stonework, of wood quality and cost, etc.) to gamble on the promises of a future that ultimately ended in the financial disaster of 1720, resulting in his own ruin and a consequential reevaluation of many of the kingdom's regulatory practices. This paper, therefore, considers the ways that theory and practice found rare common ground during the early years of the Rococo and how architectural and decorative proposals were at every step of the way colored by the economic pressures conditioning their realization.

PS13

Socialist Revolution in the World Republic of Buildings

Vladimir Kulic
Florida Atlantic University, Fort Lauderdale, USA

Except for Soviet Constructivism, the former socialist world is curiously absent from the map of significant modern architecture. On the one hand, a wealth of new research discusses its built environments from the varied methodological perspectives of the humanities; on the other hand, its popular perception is still shaped by ideological stereotyping, most recently through a novel form of Orientalism, which presents the buildings of the late socialist period as irrational flights of totalitarian imagination. What is missing is a substantial amount of internationally available studies that address socialist architecture qua Architecture, with its own great personalities, achievements, and artistic and intellectual lineages-precisely the material used to construct the so-called architectural "canon," from which the socialist world remains excluded.

But rather than merely expanding the global "canon" to include a few token examples from the "former East," the very notion of canon, with its quasi-religious connotations, should be replaced with a more democratic concept. Borrowing from the French literary theorist Pascale Casanova, I propose that a more realistic metaphor would be a "world republic of buildings." A republic is a political field of concrete power centers, brokers, and relations, thus revealing the socially constructed nature of any prominence, including architectural. In that light, the labels such as "totalitarian," "dictatorial," or "oppressive," customarily attached to the architecture of the socialist world, clearly perform an ideological role of preemptively dismissing the revival of the specter of socialism. I argue that the World Republic of Buildings is now ripe for a socialist revolution, not just in the sense of including in it the heritage of socialism, but even more importantly through concerted efforts at fostering more egalitarian relations that would allow access to prominence to the world's peripheries and marginalized practices.

PS13

Socialist types: the notion of *tipizare* in 1950s Romania

Juliana Maxim
University of San Diego, San Diego, CA, USA

In this talk I examine the vigorous research and debates that surrounded what can be loosely defined as the standardization of architecture in postwar Romania. As a defining feature of socialist architecture, standardization is considered to have produced monotonous and oppressive environments by a class of professionals that renounced, in its name, authenticity, freedom, and ‘care for the soul.'

A close examination of texts and designs of the 1950s shows instead that the process through which socialist architects came to understand, define, and implement standardization by no means reduced architecture's possibilities, and that the meaning of standardization was itself far from ‘standard.' In the 1950s, even the terminology was in flux: terms such as tipizare, proiect--tip, sectiune--tip, locuinte-- tip indicate simultaneous, innovative, and open--ended investigations of the role and nature of type at different scales.

The rich repertoire of type--solutions produced throughout the 1950s by the numerous institutes and design collectives involved in tipizare contradicts retrospective accounts of an impoverished architectural discipline. But it is the theoretical implications of tipizare, as well as its historical pedigree, that especially suggest a different history of socialist architecture, in which design and construction combined into an intellectual project as much as a political one.

Rather than approach typization and, through it, socialist architecture in terms of success or failure, I propose to revisit the early discussion of types as a moment in the history of modernism where architecture's relation to technology, society, and the needs and purposes of urban living was being actively defined, and in flux rather than congealed into official policy. Through the example of *tipizare*, I argue that a crucial task of a history of socialism is to recover meanings and possibilities that were once contained in its architecture, but that current disciplinary (and political) configurations now hide from view.

PS13

(Towards) A Dialectical Biography of Karel Honzík

Ana Miljacki
MIT, Cambridge, MA, USA

Architect and theorist, Karel Honzík was never a huge figure in Czech Architecture. Not the size of Karel Teige before the second world war, and not directly involved in the nationalization and reorganization of the field after the 1948 coup. Perhaps his best moment was at the end of his life (1966) when his status among students of architecture was enviable, his projects were mostly imaginary, his avant-garde contribution was not totally negated and his more embarrassing statements of the 1950s were far enough behind him. The twists in Honzík's biography are all fairly typical and historically explainable; but do they make him a hero or antihero of postwar architecture?

When architectural historians from either side of the epistemological cold war divide have invoked his name it has been to different ends. Jean Louis Cohen has described Honzík as an easy converter to socialist realism in his introduction to Karel Teige's *Modern Architecture in Czechoslovakia*. Writing about another "enfant terrible" of the Czech Avant-garde, Bohuslav Brouk, Viktor Debnár casually attached "non-communist" to Honzík. Honzík's biographer, who generally withholds judgment on his political affiliation, chose mostly his pre-1948 articles for the collection of his essays published in 2002. In a typical act of period revisionism during the era of Normalization, Czech historian Josef Pechar included Honzík's immediate post-war work, previously mostly ignored, into a comprehensive history of Czechoslovak socialist architecture.

I propose to examine closely the effect of each of these differently motivated characterizations of Karel Honzík, in which he appears too simply as a hero, or as a villain depending on the circumstances and the agenda of his historians. The paper will historicize this architect's biography—offering a model of a dialectical biography—as a way to transcend the politically simplistic definition of Honzík and of other architects like him.

PS13

Anatole Kopp and the Historiography of Socialist Architecture

Anat Falbel
Universidade Estadual de Campinas, Campinas, Sao Paulo, Brazil

To respond the challenge of this session my proposal concentrates in one of the first tentative critical surveys of the Soviet architecture: the historiographical production of architect Anatole Kopp (1915-1990) understood in the context of his cultural background, architectural practice and, in particularly, his political engagement. I suggest that Kopp's production was the result of his own confrontation with one of the aspects of the intellectual's engagement-the need to recognize the rules of the revolutionary process and the authority of the Communist Party- which under the denunciation of Stalin's crimes, the repression at Budapest, and the FCP's position concerning the independence of Algeria, in the end of the 1950s, was becoming intolerable for Kopp. In this context, his first writings on Soviet architecture, dated from the end of the 1940s, revealed the architect quest for reconciliation between his belief in modern architecture as the expression of socialism and the Party position regarding social realism in architecture. In the 1950s Kopp continued to develop the issue introducing the idea of "content", a key concept in his future historiographical work and investigations on the Soviet avant-garde, the post war architecture in URSS, and his search for an "architecture de gauche" through which he also exposed the circulation of ideologies and forms between continents. In this sense although his presence in the first seminar which took place at the IAUV, between 1968 and 1969, I argue that the motives and theoretical hypotheses behind Kopp's historiographical work were not exactly the same that inspired the Venice group led by Manfredo Tafuri and Alberto Asor Rosa during the 1960s and 1970s. Nevertheless, I intend to demonstrate the lasting influence of Kopp's original research themes and approaches nurtured by primary sources gathered in archives distributed along three continents.

PS13

Between autonomy and application: Kurt Junghanns and historical research at the Deutsche Bauakademie in East-Berlin

Torsten Lange
ETH, Zurich, Switzerland

From the 1960s, early twentieth century modernism played a conspicuous role in architectural debates in the German Democratic Republic, in the wake of the industrialization of construction in particular, and in relation to processes of modernization during the thaw generally. Scholarship has been quick to align the interest for figures such as Bruno Taut or the altered position on the previously dismissed Bauhaus among historians and architects with changes in official construction policy, arguing, on the basis of a limited number of historic publications, that the renewed interest in 1920s architecture and town planning served, above all, the needs of building production. Yet, surprisingly little remains known about the main actors as well as the conditions and institutional networks of the practice of architectural history in socialist East Germany.

This paper will center on the Institute (later Department) for Theory and History of Architecture at the Deutsche Bauakademie in East-Berlin, and in particular its deputy director, the historian Kurt Junghanns (1908-2006). Famous for his work on Taut (published in 1970, later republished in Italy and West Germany), Junghanns, alongside his colleague Karl-Heinz Hüter, was also key in paving the way for the Bauhaus's official rehabilitation a decade later in 1976. Drawing on archival documents, this paper suggests a far more complex story than the one told thus far. Stretched to their limits by frequently contradicting ideological and practical demands, architectural historians such as Junghanns sought to establish a degree of disciplinary autonomy, while, at the same time, arguing for architectural history's relevance to building practice by attending to the particular material conditions of architectural production at given historical moments. The paper will discuss to what extent they may have posed, without theoretically reflecting on it, an alternative model for the historian to that developed simultaneously by Manfredo Tafuri.

PS14

Embryonic Societies: Pragmatism, Democracy, and Public Schools

Jennifer Gray
[1]*Columbia University, New York, NY, USA,* [2]*The Museum of Modern Art, New York, NY, USA*

In 1910 the Chicago architect Dwight Perkins delivered a lecture to the National Education Association in which he correlated public schools and democracy in terms so optimistic they bordered on utopian: “The public school is the bulwark of democratic social organization with the school building as its chief instrument.” Like many progressive activists, Perkins believed that universal education was the foundation of self-government. As architect to the Chicago School Board and through his private practice, he designed a veritable network of pedagogical institutions across the Midwest. This paper examines the relationships between John Dewey, pragmatist philosophy, and public schools designed by Perkins in order to probe the ambitions and limitations of these spaces to advance social democracy.

The influence Dewey had on progressive school design is both undeniable and deeply problematic. The appearance of active-learning spaces such as workshops and laboratories clearly owe a debt to him, but political and theoretical struggles for democracy played out across pedagogical and epistemological grounds. Dewey’s pedagogical theories were inextricably linked to his philosophy of pragmatism and his theories of participatory democracy. Perkins translated such theories into practice not by simply including gyms and vocational spaces into his school plans – common practice by that time – but by pioneering new types of “expandable schools” and “connected-group plans” that engaged local communities in ways that were contingent, flexible, and participatory. They allowed districts to spread construction over time and facilitated future expansions to be designed by other architects. Their historical exteriors were broadly legible and showcased the craftsmanship of local artisans. They challenge received narratives that hail geometric abstraction as emblematic of democratic ideals. Democracy is a process, not a product. Perkins enacted pragmatist theory and democratic exchange by adopting collaborative, pluralistic strategies of engagement – architectural *process* as the signifier of democracy.

PS14

A Model for Learning and Living: Richard Neutra's Ring Plan School (1927)

Philip Goad
University of Melbourne, Victoria, Australia

In 1927, émigré Viennese architect Richard Neutra published images of what came to be known as the Ring Plan School as part of his vision for the city of the future, 'Rush City Reformed' in *Wie Baut Amerika?*. Published again in *Amerika* (1930) and exhibited in model form at the seminal 1932 'Modern Architecture' exhibition at New York's Museum of Modern Art, the Ring Plan School would become a touchstone for Neutra's lifelong interests in designing educational spaces for children. Over nearly forty years, Neutra would repeatedly invoke the Ring Plan School as a valid model of school, even well after its final realization in 1960 at Lemoore, California and even as educational pedagogies shifted to embrace new models for learning. This paper examines the sources and context behind this idealist proposal. It suggests that Neutra's conception of the Ring Plan School lies across a series of interests: his immediate fascination with US glazing systems, in archetypal collective building forms specific to Neutra's view as a newcomer to America, in his response to local versions of open-air schools, in his contemporaneous interaction with the Lovell family in the design of their soon to be famous house in Los Feliz, and in his belief that living spaces of the contemporary home might be the classrooms of the future. In so doing, this paper goes beyond the much-celebrated fragment of the Ring Plan School constructed at Corona Avenue in Bell, Los Angeles (1935) that gained international claim then and since. Instead it highlights the Ring Plan School as a leitmotif, as an encapsulation of Neutra's ideal of building community.

PS14

Schools in the Modern Periphery: Two Disregarded School-Building Programs of the Interwar Period

Juan Manuel Heredia
Portland State University, Portland OR, USA

In 1950 the Swiss architect Alfred Roth published the classical account of school architecture of the 20th century. His book, *Das Neue Schulhaus*, was a survey of some of the most important schools built before and after World War II as modern architects tried to catch-up and contribute to the development of new pedagogical philosophies and practices. Focused on Central-European, English and North-American examples Roth's book, however, omitted two of the most important school-building programs of the early modern period, those of Mexico and Greece. Located on "peripheral" areas these two programs have never got the attention they deserve in part because of the starkness and regimented character of their proposals. Led by Patroklos Karantinos and Nikos Mitzakis, the Greek program was a collective effort made by a group of young architects seeking to carry to its logical conclusions the teachings of the architectural avant-garde, i.e. extending the emancipatory spatiality implied in terms such as *Befreites Wohnen* and *Plan Libre* to the social and public realm. Although having important precedents, the Mexican program on the contrary was largely the initiative of a single individual: Juan O'Gormam. It was also more technocratic in character as it was less focused on the subtleties of space than on expediency and economy of construction. In both cases, however, the results were rather similar as its architects envisioned spaces in which children could not only gather in conventional modalities and postures, but meet one another in different situations in playful anticipation of the encounters of social life. This paper will reconsider these two disregarded school-buildings programs stressing the idea that schools are institutions in which the tension between discipline and liberation -social control and emancipation- so central to modernity is more clearly played out.

PS14

Structures of policy : Building Bulletin in Postwar Britain

Ruth Lang, Stephen Parnell
University of Nottingham, Nottingham, UK

School design in Great Britain underwent great typological change in the post-war era, necessitated by depleted construction labour and materials, coupled with a bourgeoning school-age population resulting from the population boom and an expanded student base generated by the Education Act of 1944. Yet the impact upon the resultant architectural design was developed via a series of less explicit forces of influence.

The work undertaken by architects commissioned by and working within local councils was to be informed by the Ministry of Education, whose economic calculations, and administrative and educational policies would have a fundamental influence upon the schools built. Transmitted through Council meetings and "regulations, circulars or administrative memoranda" which established student numbers and cost parameters, these were abstracted from the design process. The lack of opportunity to convey architectural aspiration established a great operational separation between intention and implementation.

The issues of "Building Bulletin" published by the Ministry sought to address this divide, creating an opportunity for transmitting policy in an applied manner, and establishing the means for feedback from the profession and the absorption of research undertaken external to the Ministry including elemental analysis of building components, down to the detail of planting, furniture, kitchen equipment and staff administration. Through these, they were able to disseminate the findings from the built Development Projects by the Ministry's Architects and Building Branch, which culminated in the design of at Wokingham School ("Building Bulletin No.8", 1952. HMSO) and Junior School, Amersham ("Building Bulletin No.16", 1958. HMSO) as a test bed to address "practical problems" highlighted in developing the necessarily revised typologies.

This sporadic publication thus formed an underappreciated facet of the architectural genealogy, providing the means for the dissemination of applied policy and to explore its absorption in the architectural manifestation of educational buildings in Great Britain during this period.

PS14

Uncertainty and Spatial Flexibility: The 1960s S.C.S.D. Approach

Joshua D. Lee
University of Texas at Austin, Austin, TX, USA

Spatial flexibility is a recurrent approach to dealing with the multifarious forms of uncertainty associated with school design. In the 1960s the School Construction Systems Development (S.C.S.D.) project pushed the approach of spatial flexibility to an extreme by offering four modes of flexibility-spatial variety, immediate change, long-range changeability, and expansion. The S.C.S.D. team produced a detailed performance specification that manufacturers used to create system of components, which included an innovative orthotropic structure, movable wall partitions, ceiling pans with integrated lighting fixtures, packaged HVAC units with flexible ducting, and mobile cabinets and lockers. Thirteen S.C.S.D. schools were built across California to test the concept at a regional level. Early documented success of this experiment spawned an array of systems-based schools throughout the U.S. and Canada.
This paper provides a detailed longitudinal account of four S.C.S.D. projects. By combining historic and social science methods, this analysis compares the intentions expressed in historic documents and architectural drawings with renovation plans, photographs, surveys, and interviews. A plan evaluation of each of the four projects details the physical changes to the buildings over time. Rephotographs of historic views of each project provide compelling visual evidence of the many changes. Results from a satisfaction survey (originally administered in 1971 and repeated in 2014) with faculty and staff members compare the perceptions of those who use the building on a daily basis. And finally, a series of follow-up interviews with several S.C.S.D. team members and faculty and staff provide a final method of analysis. This evaluation finds that these schools demonstrated a high degree of spatial flexibility, but not as the progenitors intended. Although technically proficient, the extraordinary social arrangements fostered during the planning and construction phases of the project were not matched with an equally effective long-term social infrastructure to support its use as intended.

PS15

Homes of Granada (Spain): debates in relation to the use of the term *Mudejar*

María Elena Díez Jorge
University of Granada, Granada, Spain

The Mudejar epoch (1492-1501/1502) and the subsequent Morisco period (1501/1502-1609/1610) constituted a time for the city of Granada somewhat characterized by a Christian hegemonic rule although still with a strong presence of the previous Islamic tradition. In this setting, the Granadian 16th century can be defined as a multicultural period.

In order to talk about Granada during the Mudejar time we must consider some initial points. Firstly, it is important to distinguish between Mudejar as a social group and Mudejar as an artistic style developed not only by this Muslim group but also by the Catholic people. Likewise, the Mudejar must only be understood within the setting of the *Reconquista* of al-Andalus by the Christian Kingdoms of the Iberian Peninsula. Beyond these definitions, the Mudejar style has had multiple historiographic characterizations that will be briefly presented in this paper.

Thus, the Mudejar and especially its art, has often been understood as an idyllic situation between the diverse cultures, far away from a society with a violent component.

In this sense, it is important to point out how some notions such as tolerance or coexistence together with the definition of Mudejar Art itself, are contemporary concepts, which we frequently apply to the past. Although the use of this kind of anachronisms can be problematic, in this paper we would like to consider how these modern ideas can be useful to think about these past realities.

In this theoretic framework, the talk will be mainly focused on the domestic architecture of this epoch, studying and comparing four different Granadian dwellings both from Catholic and Mudejar people. Moreover, we will also present an analysis of these spaces and their characteristics, and we will discuss on the application of the concept Mudejar and its utility to understand these particular examples.

PS15

Mudéjar, “Moresco” or Mixed: The Casa de Pilatos in Seville

Cammy Brothers
University of Virginia, Charlottesville VA, USA

My paper will examine the Casa de Pilatos in relation to its historiography, which is often described as an example of mudéjar architecture (or, according to Vincente Lleo Canal, “gotico-mudéjar”). I will question the utility of this definition, suggesting that the particular cultural, urban, and architectural histories of Seville are more pertinent to understanding the appearance of the palace than is any overarching term. The varied references the patron makes within the palace, courtyard and façade—to Jerusalem, to Rome, and to Islamic monuments—would seem to make it a perfect embodiment of the emerging cultural identity of the sixteenth century elite of Seville. I will suggest how each of these elements relates to earlier buildings within Seville, its broader urban history, and the interests and pursuits of the palace’s patron, the Marques de Tarifa. Recent historiography has attempted to replace the term “mudejar” with the idea of the “hybrid,” but I will suggest that this term offers little improvement. None of these stylistic characterizations provide much more insight than the Italian humanist Navagero’s description of such buildings as “moresco,” or in the manner of the Moors. Instead of attempting to define the style of palaces such as the Casa de Pilatos, I will suggest it is more constructive to consider the ambitions and experiences of the patron against the particular local history of the city in which it is built. As one example, I will suggest that both the politics and realities of construction surrounding of a so called mudéjar building in sixteenth century Seville, which had been in Christian hands for centuries, were very different from those of the newly reconquered Granada.

PS15

The Third Player in Medieval Spain: "Mudéjar" Synagogues?

Helena Lahoz Kopiske
University of Zurich, Zurich, Switzerland

José Amador de los Ríos' mention to the synagogue of El Tránsito in Toledo (1355-1357) as an example of Mudéjar architecture has determined later research on Sephardic architecture. Yet if the terms used until his speech *El Estilo Mudéjar en Arquitectura* in 1859 - "Arabic", "Saracen" or "Islamic" - were replaced by the new concept "Mudéjar" in referring to medieval Sephardic synagogues, the consideration of a lacking architectural and artistic Jewish tradition continued to prevail. Even if the concept Mudéjar is being criticized when applied to architecture, main discursive efforts concentrate on two agents of artistic exchange: the Muslim and the Christian. Very little has been said about the third player in medieval Spain; this is the Jews and the Synagogue.

The goal of the proposed presentation is to query about the active role of craftsmen, patrons and religion in the conception of the synagogue of El Tránsito. Even if one can argue about the intricate architectonic vocabulary that existed in Late Medieval Spain, recent results of Daniel Muñoz Garrido`s dissertation *Leyendo en la Sinagoga, Arte, Cultura y Simbolismo Hispanojudío*, read in Granada in July 2014, have shown the distinctive iconological signification of the mentioned Sephardic monument, which was designed to fulfil specific religious exigencies and related to contemporary Kabbalah literature. These theses let the question arise if it was the craftsmen alone or also other agents who contributed to the final appearance of so called Mudéjar synagogues. Does the term Mudéjar reflect the complexity and meaning of Sephardic monuments? Can the religious affiliation delineate differences between Islamic, Jewish and Christian architecture of the 14th century?

PS15

The Meanings of Mudéjar: Cases from Zaragoza, Valladolid, and Segovia

Razan Francis
Massachusetts Institute of Technology (MIT), Cambridge, MA, USA

The term mudéjar as used in early modern accounts is fraught with ambiguity that is implicated in modern scholarship. Spaniards had long been confronted by the Islamic and Jewish presence in their land. Sebastián de Covarrubias in his *Tesoro* (1611) defines “mudéjares” as Moors, or old moriscos from Castile, Aragon, and Cataluña, who were subjugated and converted to Christianity, distinct from those of Valencia and Granada. The term became problematic when describing both the people and the art and architecture produced; after all, “mudéjar” elements were being produced while parts of the peninsula were still in Muslim hands. The persistence of Islamic aesthetic throughout political transitions calls for a case-by-case study. In this paper, I will focus on issues of definition. Instead of starting in the pre-modern period, my point of departure will be the eighteenth century, when the term mudéjar surprisingly disappeared from the official Spanish lexicon. I will analyze how Spanish institutions—the Royal Academy of San Fernando, the Royal Academy of History, and the Royal Spanish Academy—contrasted the Islamic and Jewish artistic contributions with those of the Christian Spaniards. When discussing painting and geometric ornament, how did the academies demarcate the artistic, cultural, and religious differences, and define authorship and style? I will analyze how three cases of early modern mural paintings from Zaragoza, Valladolid, and Segovia—all defined by modern scholarship as mudéjar—incorporate geometric motifs, calligraphy, and figural elements in a way fundamentally in conflict with the standards promulgated by the Academies. These three sites exhibit changes in media and execution that problematize the term mudéjar, recalling the geography and temporality of the Reconquista.

PS15

Coffered Ceilings and Mudéjar Architectural Style in Early Modern Spain

Maria Fernández-Shaw
College of International Studies, Madrid, Spain

Coffered wooden ceilings built in the technique of Carpintería de lo Blanco have been always considered a distinctive characteristic of Mudéjar architecture. They can be found in all regions of Spain, not limited to the Middle Ages but also expanding well into the modern period (in the Iberian Peninsula and the Canary Islands up to the 18th century) throughout the colonial period from New Spain to the Viceroyalty of Peru. However, though Mudéjar architecture as a stylistic category has recently received more attention in international bibliography, these ceilings--essential to the Mudéjar vocabulary--are largely unaddressed. Research is more difficult by the very specific vocabulary which defines both structural and decorative patterns, mostly using Spanish words with Arabic origins (e.g. arrocabe, almizate, alicer, taujel, etc.).

In particular, wooden carpentry in religious buildings in the province of Ávila (Castile, Spain), like churches in the villages of Madrigal de las Altas Torres, Fontiveros, Narros del Castillo, Palacios de Goda, among others, can serve as case studies to underline the complexity of defining Mudéjar style. In Ávila it is difficult to find relevant documentation relating to these issues in the archives, but what records do survive curiously do not relate those works to the actual Mudéjar population. Especially in the sixteenth century, the tradition of using this type of carpentry ceiling helps complicate the more familiar dialectic between Renaissance and Gothic style that dominate discussions of early modern architecture, but also the very Mudéjar question itself. This paper will argue that these ceilings and some of these buildings in Ávila--at times not well preserved and badly damaged and sometimes restored or renewed without any historical criteria--are illustrative not only of a melting or synthetic artistic taste or stylistic features, but also a response to very specific, practical needs on the part of patron and architect.

PS16

Radical by Design: The Odyssey School in Berkeley

Marta Gutman
City University of New York, New York, NY, USA

In the late 1960s, radical architects, teachers, and parents joined forces to create racially integrated experimental public schools in Berkeley, California. They collaborated with the Berkeley Unified School District, which voluntarily desegregated its schools in 1968, making Berkeley the first city in the United States with more than 100,000 and a large black population to do so. Multi-million dollar grants from the Ford Foundation and the U.S. Office of Education helped the district execute the Experimental Schools Project. Known as the "ESP," it consisted of six schools, Black House, La Casa de la Raza, Other Ways, Equal One, and Odyssey School.

Odyssey, a junior high school, stands out as an architectural and pedagogical experiment of note. In a time of crisis, Berkeley radicals recognized that physical spaces are not a backdrop for childhood but that rather space and childhood are mutually constitutive. Set up in the basement of the Lawrence Hall of Science, the counter culture's ideals for childhood prevailed in this emblem of Cold War liberalism, even if only for a brief moment. The architect, Sim van der Ryn, led the design team, and he relied on inexpensive recycled materials and do-it-yourself techniques; he also defined and popularized ecological ideals in design and education and called on architecture students to help humanize classrooms at Odyssey and renovate playgrounds across the city. Kids built geodesic domes, learned to design and build furniture, and developed ecological consciousness as their teachers experimented with play as a pedagogical tactic and spatial occupation as a political one.

After the school closed, the ESP became mired in controversy about racial separatism, racial integration, racial justice, pedagogy, and architecture. By 1975, the project had collapsed, and in the acrimony that followed, a rich architectural history was lost. It deserves recovery.

PS16

Radical Shit: Countercultural Autonomy and the Composting Toilet

Lisa Uddin
Whitman College, Walla Walla, WA, USA

It is no accident that Lloyd Kahn, shelter editor for the *Whole Earth Catalog* and co-author of the still profitable *Shelter* (1973), saved discussion of the bathroom in the latter publication to page 168 of 176. While this guide to handmade, off-the-grid housing championed “discovery, hard work, the joys of self-sufficiency, and freedom,” its world tour of radical houses buried the complex topic of toilet design near the end, further limiting it to a curt taxonomic chart and six drawings of familiar and foreign waste management systems for the Western household. For some comparison, domes received their own section and 36 pages.

The marginalization of toilets in *Shelter* signals the conceptual and practical implications of taking human bodily waste seriously, particularly via the composting toilet. Focusing on UC Berkeley’s experimental design studios of the early 1970s and other schemes for “autonomous dwelling units” within and in conversation with the Bay Area, this paper examines these implications and what they can bring to accounts of California counterculture and its legacies in alternative housing movements today. Composting toilets that were imagined, built and used by Sim Van der Ryn and fellow "eco-tectural" designers tested the radicalism of any countercultural project by offering a pungent critique and reformulation of human autonomy in everyday modern life. These toilets instrumentalized and sacralized feces and urine, shifting their status from undesirable waste to misplaced precious resource. They revived a lapsed ethic of neighborliness. They revealed the extent to which the Victorian and postwar house suppressed vital senses, functions, and postures. And they demonstrated how human bodily waste has, in a Latourian vein, never been human, both in terms of its potential and danger. Reconnecting to these micro(bial) histories of “Hippie Modernism” helps clarify why *Shelter* and its tiny house descendants have kept the bathroom door closed.

PS16

The Integral Urban House: Architecture and Sustainable Living Experiments

Lee Stickells
University of Sydney, NSW, Australia

In 1973 Berkeley architecture students constructed an "Energy pavilion" on campus, informed by the teaching and "Whole Systems Design" thinking of Sim Van der Ryn and Jim Campe. The pavilion was a patchwork structure incorporating a homemade solar panel, barrels to collect rainwater, a wind-powered generator, a greenhouse bedded with lettuce and snow peas, a stationary bicycle that drove a grain grinding mill, and a composting toilet. It drew fascinated crowds but was promptly removed by campus administration. Despite that initial setback the initiative eventually transformed into the Integral Urban House. The house was an urban research/teaching center for appropriate technologies, energy-efficiency, organic agriculture, community design and ecologically sustainable energy and waste systems, design and construction. It also was also the subject of the 1979 Sierra Club monograph *The Integral Urban House: Self-Reliant Living in the City*, one of the earliest guides to sustainable household design.

This paper will argue that the Energy Pavilion and Integral Urban House, as well as being significant examples of Californian countercultural architecture, were connected to a broader set of projects associated with the growing countercultural environmentalism of the 1970s. Specifically, the paper will be situate these projects within an international network of household living experiments that aimed to materialise a dynamic space of socio-environmental, technological, and political change. These self-sufficient, "autonomous", house projects were often occupied, observed, measured, and publicly discussed, by their designers - bringing together technological demonstrations, social research and forms of moral experimentation. They were articulated as prototype exercises in living "well" - projecting material actions, like heating, cooking and washing, as a way of engaging with an assortment of issues, from environmental pollution and resource depletion to consumerism and centralized industrialization. The house became a site of public participation through architectural experimentation - defining and popularizing ecological ideals through design.

PS16

Institutional Counterculture: The Office of Appropriate Technology

Meredith Gaglio
Columbia University Graduate School of Architecture, Planning, and Preservation, New York, NY, USA

The California Office of Appropriate Technology (1976-1983) was a curious partnership between the counterculture and establishment: one that demonstrated the mainstream potential of and governmental support for countercultural environmental consciousness and alternative architectural strategies in the wake of the Oil Crisis of 1973.

In the late-1960s, American critics of Western society embraced appropriate technology (AT) as a solution to the rapid expansion of socially, physically, and culturally "polluting" technologies in the United States,[i] a way of "helping to make Experiment Earth a success."[ii] As did many countercultural movements, AT initially progressed in a grassroots manner, but by the mid-1970s, as the government scrambled for innovative energy solutions, AT, along with its countercultural devotees, found legislative support.

The Office of Appropriate Technology (OAT) is one of the best examples of this formerly unthinkable union of counterculture and establishment, not only because of the governmental institutionalization of a predominantly countercultural ideology but also because of its placement in California, the epicenter of the American countercultural movement. This paper examines the OAT's initial design projects, including the Governor's Apartments Solar System, Agnew's Greenhouse Project, and the "New Possibilities Road Show," which demonstrate both a professionalization of alternative architectural practice and the progressiveness of state policy-makers in supporting countercultural objectives in the late-1970s.

[i]E.F. Schumacher introduced the term "intermediate technology" to define an alternative development strategy for developing nations in his article "How to Help Them Help Themselves," *The Observer*, August 29, 1965, 17. American practitioners used the modifiers "appropriate" and "soft" to describe the movement in the United States.

[ii]J. Baldwin, "Introductions," in *Soft-Tech*, eds. J. Baldwin and Stewart Brand (San Francisco, CA: POINT, 1978), 4. Stewart Brand as well as the *CoEvolution Quarterly* editor J. Baldwin and countercultural architect, Sim van der Ryn, were consultants for the establishment of the OAT.

PS16

Where Did All the Flower Children Go?

Felicity Scott
Columbia University, New York, USA

In the wake of the fallout from Haight-Ashbury's legendary Summer of Love in 1967, the People's Park movement in Berkeley a few years later, and the ongoing US-led war in Indochina, disenchanted California hippies did not only head back-to-the-land when seeking to experiment with alternative technologies and environments. In June 1970 a small group of people rented a vacant six-story industrial warehouse in downtown San Francisco and founded Project One as an urban commune of artists, filmmakers, musicians, craftspeople, and, in turn, video and media collectives and computer programmers. Turning to the urban counterpart to rural communes and experiments with low-tech shelters, this paper will address Project One as a countercultural appropriation of a former industrial site, tracing the way in which the commune and its interior and urban infrastructure served as a site for experimentation with postindustrial technologies and new ways of life. Like other aspects of the California counterculture, Project One was haunted by the Vietnam War and by technologies born of the Space Race, and it served as an intense environment for negotiating communal ways of life and questioning conventional gender roles. Focusing on the computer programmers of Resource One—including their remarkable acquisition of an SDS940 computer and role within the Community Memory Project—along with the media collective Optic Nerve and their 1972 video, Project One, I will trace the ways in which Project One served, for a short while, as a key node within the emerging communication networks of the 1970s. Indeed, using the rhetoric of "access to tools" from Stewart Brand's Whole Earth Catalog, and receiving funding from the notorious Whole Earth Demise Party, Resource One was perhaps the most significant countercultural testing of computer technologies, the legacies of which resonate ambiguously today.

PS17

Image as Embedded Series: A Teardown of Edmund Bacon

Andrew Shanken
University of California, Berkeley, CA, USA

This paper describes the process of sketching and observation that led to Edmund Bacon's expressively reductive diagrams in *Design of Cities* (1967). In preparation for his book, Bacon sketched and mapped his way through Europe, India, and Japan in the 1960s. Bacon did serial sketches and was committed to a way of understanding the experience of moving through cities. Yet arguably just as important is the way his sketching at multiple sites helped him forge a novel graphic language. In this sense, the series is methodological rather than solely geographical. On the surface, his finished images betray surprisingly little of the method he employed in the field. Behind his hand lay a rich array of sources, including Camillo Sitte's figure ground diagrams, Kevin Lynch and Philip Thiel's work of urban sequence, and R. D. Martienssen's study of movement in Greek Architecture, as well as guidebooks and the notebooks of Paul Klee. In the end, his method aimed to extract formal elements from historical sites intended to guide urban designers in their quest to deliver certain kinds of aesthetic experience in the city. His images, spare as they are, nevertheless overflow with elements that he drew from other times and places, and assembled only to erase them. This essay attempts to reconstruct this invisible network of overflowing elements that lies beneath Bacon's graphic innovation.

PS17

Niemeyer and the Portuguese Landscape: Study for Algarve, 1965

Claudia Costa Cabral
Federal University of Rio Grande do Sul, Porto Alegre, Brazil

In 1965 Brazilian architect Oscar Niemeyer was commissioned to plan a tourist resort for Algarve (Portugal), to be placed on a natural landscape by the sea. Niemeyer's schemes for Pena Furada urbanization, as it was called, would never be carried out, and therefore never evolved into an executive project.

Nevertheless, Niemeyer's preliminary study constituted an interesting body of work. It consisted of a model, an overall plan and a few handwritten pages with hand made drawings. The most remarkable things about these records were not so much owed to Niemeyer's well-acknowledged drawing skills, but to the document's narrative structure, and to the role of serial views in relation to that structure.

Niemeyer's handling of serial drawings went far beyond the purely descriptive or illustrative function usually assigned to sketches in professional presentations. The study combined the static aerial panoramic view conveyed by the plan to the perspective of an observer in movement across the landscape, explored through a series of sketches presented according to a specific order, as to conform a sequence of frames. More than the expected results, this sequence of frames showed a *modus operandi*, as a way of thinking about landscape through drawings.

Niemeyer's urbanistic approach relied on the modern planning tradition; the typological components of the plan - slabs, towers, platforms – were, to some extent, universal and interchangeable objects, surrounded by plentiful, however undifferentiated, green areas. As Colin Rowe would put it in *Collage City*, the type of plan that could be described as "the accumulation of solids in largely unmanipulated voids". The paper argues that Niemeyer' sequence of sketches for Algarve, as a graphic device, disclosed the development of a system of places otherwise unnoticed in the elementary logic of the modern plan as a system of solids, as depicted by the aerial view.

PS17

Visualizing Accountability: Serial Photography and the Restoration of the Pont-Neuf in the Late Nineteenth Century

Sean Weiss
The City University of New York, New York, NY, USA

At 6:00 AM on 17 December 1885, the roadway of the Pont-Neuf in Paris cracked, disjointing stones on the road and violently lifting up a portion of the sidewalk's pavement. At the same moment, the second pier closest to the Left Bank began to sag into the river, causing two adjacent arches to slump, as many voussoirs crashed into the Seine River. The engineers of the Service des Ponts et Chaussées, the state administration charged with the construction and maintenance of the bridges of Paris, found that the river's rising water levels caused the accident. Over time, water had eroded a layer of sand below the bedrock, undermining the second pier. As the pier settled, it ultimately damaged the bridge, disproving the aphorism "*solide comme le Pont-Neuf*." The accident occurred at a moment when the structural integrity of a number of Parisian bridges had been compromised. With the renewal of public accountability in Third Republic France, Parisians accused the engineers of not properly maintaining the structures. This public outcry prompted the administration to evidence the stability of the Pont-Neuf during the restoration process and assure the public that the repairs would not alter the bridge's historic appearance. The engineers thus produced an exhaustive documentary record, commissioning an unknown photographer to track a portion of the bridge's restoration process in nine albumen prints that were compiled into a leather-bound album and placed in the archives of the École des Ponts et Chaussées. This paper analyzes these serial photographs as a form of paperwork that created a record of the structure's repairs by visualizing the step-by-step restoration process. The photographs contributed to the lengthy paper trail of documents that verified the engineers' accountability as much as the stability of the bridge, evidencing the administration's renewed responsibility to the public in the period.

PS18

Fluid Tributes: The German Fountain of Istanbul

Peter Christensen
University of Rochester, Rochester, NY, USA

In 1901 a fountain, given as a gift by Kaiser Wilhelm II to Sultan Abdülhamid II, was unveiled at the eastern edge of Constantinople's Hippodrome. The fountain was designed by the German architect Max Spitta and served as the most potent symbol of the intense German–Ottoman partnership that had been forged through numerous transnational dealings. Apparently, Wilhelm had been intrigued by the fountain's double function in Islamic society as both a benevolent civic provision and a facilitator of the customs of worship and he saw it as a gift that could ostensibly symbolize cultural equanimity between the two sovereigns through its ambiguous functionality, despite the rather clear semi-colonial subtext of the relationship.

This paper takes an in-depth look at this individual monument, foregrounding unpublished archival documents from both German and Turkish archives that reveal, on the one hand, the stylistic development of the fountain and, on the other, the complex story of its siting, construction, inscriptions, and maintenance. Spitta's iterative designs reveal, among other things, the tension a figural motif such as the German *Bundesadler* played in the project as well as the importance of Byzantinizing elements in drawing connections between the two empires. Meanwhile, the General Protocols Office in Istanbul was tasked with the delicate diplomatic task of negotiating the siting of the fountain and interpreting what exactly the fountain was: a diplomatic document, a waterwork, or a monument, and, in turn, which administrative department was responsible for it. Charting the fountain's life from conception to its role in the day to day events of the city, this paper traces the collective authorship of the kaiser, the sultan, diplomats, an architect, a poet, an epigrapher, a mosaicist, vandals, and policemen; a multi-level and multi-national admixture which demonstrate how the "gifting" of architecture is anything but an axiomatic act.

PS18

The Harvard Club of New York City and the Gilded Age Leadership Class

H. Horatio Joyce
University of Oxford, Oxford, UK

In 1894 the Harvard Club of New York City moved into ‘Harvard House’ on West 44th Street, which was the first purpose-built alumni clubhouse in the United States. The project required unprecedented alumni commitment, including the architect Charles F. McKim’s gift of his services and the financial support of the stockbroker Henry Lee Higginson. These two men collaborated again as designer and benefactor on the Harvard Student Union in Cambridge, which was completed in 1901. The Union was the first building of its kind on an American campus and reproduced many of the functions of a private members’ club for undergraduates.

This paper investigates the role of Harvard House in fostering alumni identity and an alumni culture of giving at the turn of the century. It reconstructs the design narrative of the clubhouse through committee minutes, member circulars, and club correspondence, as well as McKim’s drawings and business papers. I argue that the building represented a desire by members to extend a sense of themselves as college men into their adult lives. This raises new questions about the significance of this still largely unapproached institution and building type for the emergent leadership class and its meritocratic ideals.

PS18

Gifting Oil: The Global Architectural Philanthropy of John D. Rockefeller Father and Son

Carola Hein
Delft Technical University, Delft, The Netherlands

In parallel with their commercial ventures, but carefully separated from the Standard Oil/Exxon name, the Rockefeller family made architectural gifts to educational, health and cultural institutions, and supported natural and historical sites in key locations. Their gifts promoted societal transformation and constructed a cultural modernity in tune with the oil-based transformation of cities and landscapes around the world.

Discussing three examples from the early 20th century, this paper explores how architecture gifted by the Rockefeller family mirrors and supports their corporate strategy, promoting Western science, new lifestyles and modernist culture. With the Peking Medical Union College, a modern facility glad in Chinese garb (1916-1918), designed by the Canadian architect Harry Hussey, the Rockefeller Foundation helped subtly advance societal transformation in China where the company had created a permanent need for petroleum since 1910 through the free distribution of Meifoo petroleum lamps. Promoting lighting oil in China occurred at a time when Standard Oil was switching to the production of gasoline for automobiles and when the growing number of cars in the US coincided with the promotion of leisurely drives to newly imagined destinations. The preservation and restoration of Colonial Williamsburg as a major piece of American identity after 1926, funded by John D. Rockefeller Jr. included the construction of the Colonial Parkway that passes underneath the historic city and connects it to the larger region. Rockefeller philanthropy furthermore served to build a modern capital culture in New York, Exxons' headquarter city, as exemplified in the Rockefeller-sponsored MoMA that promoted modernism stripped of its European political roots and adjusted to corporate American interests.

In conclusion, the paper highlights the subtle ways in which oil philanthropy has contributed to the creation of modern lifestyles and values modeled on American preferences, promoting architectural and urban functions in tune with oil interests.

PS18

The imperative of the *generic* in the diplomatic gift: The Chinese Stadium in Costa Rica

Valeria Guzman-Verri
University of Costa Rica, San Jose, Costa Rica

Chinese Stadium Diplomacy (CSD) is a strategy that the People's Republic of China has been evolving since the late 1950s, initiating diplomatic relations with African, Caribbean, and South Pacific countries. The turn to "accept" a building as a diplomatic gift fell to the Costa Rican capital of San José in 2009, the only Latin-American city to date to have assimilated the CSD dynamic in its landscape. While Ding and Xue see in the history of Chinese architectural gifts the export of a "transformational modernism", this paper argues that in the case of Costa Rica the gift carried with it the imperative of the generic: the *National* Stadium is a template building, designed and built exclusively by a Chinese workforce and with Chinese capital, bestowed to San José under the epithet of *the most modern sports facility in Central America*. Without leaving aside the political intricacies involved in CSD, which operated as a catalyst for Chinese diplomatic recognition in Central America and as a signature of presidential legacy in Costa Rica, this strategy also introduced in the city a building that is *generic*: The very same shape has been reproduced in many African countries; it holds the paradoxical designation of *national* stadium, while also functioning as a "modernizing" agent on a local scale. This paper will interrogate the architectural and urban effects of this radical assemblage of politics and architecture in San José, that is to say, where contemporary architecture becomes the site of a diplomatic and economical circuit in which both *modernization* and the *national* bear the stamp of the generic.

PS18

A Gift, then a Gift Horse: The New York City Library as of 2016

Carol Krinsky
NYU, New York, USA

The New York Public Library was the gift of the Astor, Lenox, and Tilden Foundations at the start of the twentieth century. These private libraries had been open to members of the public for some time, but their leaders agreed that the City of New York needed something better coordinated and larger. Accordingly, they engaged Carrere and Hastings, among others, to design a monumental library at 42nd Street and Fifth Avenue, a district then growing in importance. There was a lending room on the ground floor, and impressive corridors leading to the magnificent reading room on the third floor---a room supported by seven layers of metal stacks containing about three million volumes. These were made available in about 20-30 minutes by an ingenious system of pneumatic tubes and elevators. A second gift, this recent one of $100 million, by a financial manager whose name is now engraved in four places on the library, promoted a plan to demolish the stacks, enlarge the borrowing area, destroy a large lending branch across the street, and provide more populist activity in what has become the free public research library for the western hemisphere. Between two and three million volumes were removed from the stacks and sent to storage in New Jersey, where they remain. A new mayoral election caused at least part of the plan to be abandoned. The story is not yet finished, and I propose to explain the nature of these gifts and to keep SAH members alert to the situation as of spring, 2016.

PS19

Ordering 1960s Architecture: C. Ray Smith's Supermannerism

Timothy Rohan
University of Massachusetts, Amherst, MA, USA

In 1977, American journalist C. Ray Smith published Supermannerism: New Attitudes in Post-Modern Architecture, a book which argued that recent architectural tendencies had anticipated postmodernism. For Supermannerism, Smith drew on earlier work in which he had written about the architectural trends of the 1960s, such as the Supergraphics movement. In effect, his book documented American architectural culture during the "long 1960s" which extended into the early 1970s, when the manuscript was actually written. Smith turned to a historical analogy to explain these diverse tendencies, comparing them to sixteenth-century mannerism. His neologism "supermannerism" was intended to show how the "super-paced" changes of the 1960s affected this new architecture.

Smith's Supermannerism drew upon previous reflections about mannerism and modern architecture put for forth by Colin Rowe, Robert Venturi, and Philip Johnson. They described mannerism in largely formal terms. What distinguished Smith's effort from theirs was his linking of late modernism's formal manipulations of space, scale, color, and environment (itself a new concept) to the revolutionary social changes of the day. Smith wrote, "Supermannerism expresses our age of revolution – revolution in every sphere and aspect of life – in the political and social order, in science and education, in morals and ethics, and in the aesthetics of all the arts." Smith elaborated upon discussions of how contemporary art and media shaped architecture, but he also considered social changes not addressed by the era's architectural discourse, such as the impact of the sexual revolution. Analyzing Smith's Supermannerism will show how he used mannerism as an ordering device to elucidate the relationship between the formal and the social in high modernist architecture and will deepen our understanding of postmodernism's emergence.

PS19

Architectural history without mannerism? The French case

Maarten Delbeke
Ghent University, Ghent, Belgium

The historiography of 16th-century Italian architecture has lent itself to a variety of agendas in post-war architectural culture. A key trope in this historiography holds that from the early 16th century an architectural design practice emerged that played with, and reflected on the newly recovered and purified principles of ancient architecture, under the influence of developments in society. Exactly this trope suggested the relevance of 'mannerism' for understanding architecture's role in contemporary culture.

This raises the question of whether 'mannerism' could be equally productive as a historiographical category resonating with the present in cultural environments outside Italy; that is, in areas or contexts where architecture 'all'antica' entered into a complicated relation with local pasts, different building traditions, and other myths and histories.

This paper proposes to examine this question by looking at the case of France, for two interconnected reasons. As the birthplace of academic architectural theory, France has known a very early backlash against 16th-century architectural style, from 1650s onwards; and, as a consequence, France has fostered a mythical classicism that was eventually contrasted to the baroque (in historiography from the early 20th century onwards), but never with mannerism.

Still, the 'invention' of Mannerism in the 20th-century historiography of art and literature was picked up in France as well. This paper will examine whether and how mannerism found its place between classicism and the baroque as a means to situate historical and contemporary architecture in the present.

PS19

Relocating Mannerism to Swedish Architecture in the 1970s

Christina Pech
Royal Institute of Technology, School of Architecture, Stockholm, Sweden

The article "Mannerisms, or what should we do with our functionalist inheritance?" was published by the Swedish architectural review *Arkitektur* in 1978. In evoking an inversion of the mannerist transition - architecture brought to a halt instead of set in motion - the three young authors/architects Stefan Alenius, Jan Angbjär and Magnus Silfverhielm sought to understand a sense of clash between Swedish society and contemporary architecture. Set in plural form, mannerism surfaced as a viable parallel in history that could host the inconsistencies perceived and the argument was further developed in several articles, exhibitions and eventually also a few buildings.

This paper analyzes the notion of Swedish 1970s mannerism in relation to the historiography of Swedish 20th century architecture. It is argued that the analogy between Italian 16th century and Swedish postwar architecture offered a position that differed markedly from the contemporary architectural climate; it was daring both in its historical scope and theoretical implications. The rhetoric figure of the metaphor seems appropriate to describe the transferring of ideas across time and place. Mannerism's situatedness in historic Italy per se, appears to have been central to the Swedish authors. It made it possible to consider architecture as art, culture and history and dwell in questions that were discussed very little in relation to Swedish architecture at the time.

It is further suggested that the argument would contribute to changing the course of architectural historiography towards discussions on aesthetic, artistic expression and content. The reassessment of architectural authorships like those of Gunnar Asplund, Peter Celsing or Sigurd Lewerentz is part of this discourse. But more importantly perhaps, the mannerism parallel helped to pave the way for historiographical narratives that are still today highly relevant in Sweden in popular as well as more scholarly contexts.

PS19

Rowe's Mannerist Constitution

Scott Colman
Rice University, Houston, TX, USA

In "Mannerism and Modern Architecture" (1950) Colin Rowe suggested the "spiritual crisis" of sixteenth-century Italy and the "conflicts" of the mid-twentieth century were analogous; Mannerist and Modernist architecture were the visual indices of congruous extra-architectural conditions. Rowe thus asserted a particular correlation between architectural history and practice. With the recent establishment of modern architecture and critical art history in the British academy, concerns had arisen concerning their relative autonomy. A recent Warburg graduate, trained architect, and design educator, Rowe was an opportunistic intermediary between specialist historians and architects anxious to comprehend, codify, and transform modern architecture. Rowe offered Mannerism, constituted by the loss of a hitherto self-evident correspondence between the arts, science, nature, politics, and theology, as a parallel. Following Wittkower, he conceived Mannerism as the belated reassertion of, and simultaneous departure from, an ideal. Having conceived Mannerism between established stylistic paradigms, historians were attuned to its tempered disruption: they interrogated the imbrications of its artistic and extra-artistic concerns; emphasized the interplay of public meaning and individual expression; and charted the drift between established motifs, conceptual content, historical assertions, theoretical schemas, and artistic techniques. Rowe leveraged this already self-conscious historical program into a methodological, operative, and philosophical one. Rejecting immutable dogma and passive relativism—the ever-present specters of totalitarianism and empiricism—Rowe embraced the simultaneous contiguity, ambiguity, and agency of the Mannerist sensibility as a governing ethic. Implicating, but not concretizing, history, theory, and design, Rowe's humanist analogy, deftly applied to the development of modern architecture, moderated the subsequent half-century of Anglophone architectural thought, history, practice, and pedagogy. Unfolding in correspondence with developing discourses on Mannerism and architecture—evincing the impact of belatedly translated texts and the struggle to inform architectural design with history—Rowe's mannerist oeuvre imaginatively applied and extended the governing restraint of its founding conception.

PS19

Mannerism Ever After

Robert Somol
University of Illinois at Chicago, Chicago, IL, USA

The simultaneous “invention” of mannerism (as historical category) and modern architecture (as contemporary practice) in the early twentieth century can be understood as parallel projects, twin responses to uncertainty rendered through an attention to the manipulation of existing codes or the establishment of a new order, though respective preoccupations with convention or abstraction. Inevitably, these paradoxical siblings would be fused almost immediately in the postwar period, beginning in 1950 with Colin Rowe’s identification of Corbusier’s deployment of the “blank panel” in Villa Schwob with various instances of mid-sixteenth century Italian facades, an historical collision that would be famously extended and amplified through the subsequent writings and projects of Philip Johnson, Robert Venturi, C. Ray Smith, and others. In other words, this collision of mannerism and modernism, the recombination of history and practice, represents the precise fallout of the emergence in the postwar period of a new form of *auteur* in architecture, the hybrid figure of the architect-critic.

It is in fact this parallelism of mannerism with the postwar architect-critics of his generation that Manfredo Tafuri denigrates in his dismissal of the possibility that architectural criticism might exist in forms (or images) rather than words, and that Jorge Silvetti will alternately defend as a necessary form of “criticism from within.” Regardless of orientation, these perpetual returns to the discourse of mannerism over the last century are a primary means through which writing is thematized in, or makes its appearance as, architecture.

PS20

Structuring Dignity: Housing & Economic Development in Tunisia

Nancy Demerdash
Princeton University, Princeton, NJ, USA

In the wake of Tunisia's political independence from France in 1956, the country had set out to actively commit to a new public program for social housing. Chartered with the task of providing low-income housing complexes for already timeworn urban fabrics, the state had lofty ambitions to accommodate otherwise abandoned strata of society. With many decrepit homes at risk of destruction—in part due to President Habib Bourguiba's formal decree of 1957 demanding the razing of *gourbivilles*, or mud-built slum districts—certain areas received the privilege of preservation while others were neglected. Paralleling phenomena in Casablanca's vast Carrière Centrale *bidonville* district, what transpired in Tunisia was quite similar; those slum-dwellers for whom social housing units were built, could not afford the lifestyle and maintenance of even the most austere units. This paper—which constitutes a chapter of my dissertation—questions the construction and self-evidence of habitation in Tunisia, illustrating how the needs of the many and not the few, were in fact suppressed in its making, while those bolstering its legitimacy service the coherence of nationhood. The aesthetics of postwar modernist construction were caught in the dialectic of materiality and dignity, reflecting a historical moment that was marked by a pivotal shift in attitudes away from the machine aesthetic and towards so-called vernacular building modes and typologies. In the case of social housing, how does the vernacular forward a politics of indigeneity? Moreover, if the postcolony's task is to restore dignity that has been stripped by the colonial regime, then where can it be found? This paper illuminates the complicities and ambivalence of the post-colonial nation-state, and how the translations of utopic, state-sponsored rhetoric into programmatic aestheticization and demolition, clashed with the ever-growing crises of habitation.

PS20

Neoliberal Islamism and Cultural Politics of Housing in Turkey

Bülent Batuman
Bilkent University, Ankara, Turkey

Housing has been a major component of neoliberal urban policy for the past two decades. This has also been the case in Turkey with a certain peculiarity. Since the mid-1990s, housing provision gained increasing pace under the Islamist parties and assumed a role in the cultural politics of neoliberal Islamism. I define the particular strand of pro-Islamic politics of the Justice and Development Party in power as neoliberal Islamism, since the party did not seek to transform the state structure into a theocratic one but rather aimed to reorganize civil society in Islamic terms to the extent that the economic relations allowed.

In this paper, my intention is to scrutinize the utilization of housing for Islamic community-building through two examples. One of these is Başakşehir, which was begun as social housing in an industrial zone in Istanbul in 1994. Constructed in four phases, Başakşehir displays spatial transformations of Islamist cultural politics and its internal conflicts regarding class relations. While the first phase was built as social housing and later occupied by pious middle class families, the fourth phase (built in 2002) is a typical example of an upper class gated community with Islamic brand. The second example is an urban regeneration project in Ankara along the road tying the city to the international airport. The main idea here was to juxtapose slum upgrading with luxurious housing: a utopia where rich would be rich and poor would be poor yet they would live side-by-side with the shared identity of Islam. Shared practices (and spaces) of Islamic faith were expected to serve as the ideological apparatus to build a new urban realm, an alternative to the capital city of republican modernism. Through the comparative analysis of these two examples, I will discuss the architectural forms of Islamic community-building and their political implications.

PS20

Rabbis, Architects, and the Design of Orthodox City-Settlements

Noam Shoked
University of California, Berkeley, Berkeley, USA

Beginning in the late 1980s Israel's attempts at annexing the West Bank through the construction of civilian settlements underwent a shift. Whereas previously settlements consisted of small and medium-sized suburban neighborhoods for national-religious communities, it now built large-scale state-led city-settlements to house lower-income Orthodox Jews. Known among the Orthodox community as "The Projects," these cities have come to house over one third of the total population of Jewish settlers living in the West Bank. Built on occupied land, the settlements are an object of international critique. However, "The Projects" contain an internal contradiction that plays out in the trajectory of their architecture. Although the settlements are a colonial enterprise, the Orthodox citizens who have been settled in "The Projects" are explicitly anti-Zionist, and, at first, were reluctant to move to the occupied territories. Furthermore, even though state officials and planners invested efforts in designing the first modern cities ever planned exclusively for Orthodox Jews, adapting building codes and apartment layouts to what they assumed were the religious needs of the residents, their attempts were inchoate. Thus, once occupied, "The Projects" took a different turn. Frustrated with politicians, secular planners and their conventional housing programs, leaders of the Orthodox community took things into their own hands, and adapted their cities to their needs. The urban form they created provided a model that was later replicated elsewhere.

Drawing upon archival material and a series of interviews I conduced in Beitar Illit, the first Orthodox city-settlement built in the late 1980s, I will elaborate on these negotiations, and trace a few of the architectural forms designed by state planners and then modified by the users. By doing so, this paper will shed light on the interrelations between governance and housing, and complicate intellectual frameworks that prioritize top-down or, otherwise, bottom-up design processes.

PS20

Housing in Mid-20th Century Egypt: Workers Housing and the Socialist Villa

Mohamed Elshahed
[1]*New York University, New York, USA,* [2]*Forum Transregionale Studien, Berlin, Germany*

The housing question captured the attention of Egyptian architects from the 1930s to the 1960s. Following the ideological shift of the Nasser regime into what it defined as “Arab Socialism” in the National Charter, many architects rallied behind the socialist rhetoric in an attempt to keep up with political change and maintain their relevance to the new political order. Sayed Karim, for example, reframed his portfolio to fit the new political atmosphere. He engaged in architectural discourse that combined his interest in the private dwelling as the cornerstone of his architectural practice with the changing political and economic conditions of Egypt. This negotiation resulted in his conception of the “socialist villa,” a concept that built on contemporary models of collective housing, and one epitomized by Le Corbusier’s Unite d’Habitation in Marseille. However, many of Karim’s proposals for collective housing remained unrealized with the exception of his design for housing in Madinat Nasr, the largest single planned expansion of Cairo at the time.

During the formative years of the Egyptian architectural profession, architects took on a new role as planners of cities and public life in the service of a centralized revolutionary government. The practice of Egypt’s architects was situated in a local context but always aware of the global evolution of housing typologies, particularly social and collective housing. By tracing selected episodes in the history of housing in Egypt from the 1930s to the 1960s, I will illustrate how architects thought they employed “the tools of their discipline to politically facilitate social betterment and progress.” Specifically, I consider Sayed Karim’s “Socialist Villa,” Mahmoud Riad’s workers housing and I place them in the context of the state’s affordable housing experiments and its Madinat Nasr development.

PS20

Forging the Soviet *Stans* - Hammer, Sickle, & Social Housing Unmade

Manu Sobti
University of Wisconsin, Milwaukee, USA

Within the little-known process of collectivization in Soviet Central Asia, the usurpation, consolidation and redistribution of agrarian land immediately springs to mind. However, beyond these profound changes, an even more dramatic transformation occurred within the urbanities of Tashkent, Almaty, Bishkek, and in Tbilisi and Yerevan further to the west. Starting in the 1950s and responding to the state-propagated fetishization of Soviet (versus Western) models of design, efficiency and order, this was the introduction of the social housing block within the urban *microrayon* (micro-district). Exuberantly emulating Soviet models, the typical micro-district covered 10–50 hectares (30–150 acres), and comprised of residential dwellings and public service buildings. In this 'sterile' social space of state control, low/middle income families were provided habitation. Most importantly, in Central Asia, the *microrayon's* burgeoning density of social exchange was exaggerated by the state's inability to provide necessary services and security. In effect, 'parallel processes' - entirely isolated from institutional surveillance - filled this gap while facilitating social survival. This described Soviet social 'urban collectivizing' building typology constituting the *microrayon* continues to conspicuously mark these rapidly changing urban landscapes. Functionalist and melancholic, save for the profusion of decorative tilework, these blocks remain a legacy and constitute the largest share of housing in these nations. Unlike some countries with longer capitalist heritage - where social housing is now marginalized as a place for the poor - in Tashkent, Tbilisi, Baku and Yerevan, these blocks still provide the most common and accessible living conditions for average citizens. How then should this Soviet housing legacy - its evolution, survival and current transformations - be examined to uncover the decay of socialism as a complex and multilayered process symbolizing not simply the death of a particular ideology but as the genesis of new, and often conflicting, notions of belonging and nationhood?

PS21

Rethinking the Agency and Involvement of Ottoman Women Builders

Muzaffer Ozgules
The Khalili Research Centre, Faculty of Oriental Studies, University of Oxford, Oxford, UK

Although the building activities of royal women from Islamic Empires, such as the Ottomans, has become an intriguing subject of recent scholarship, the extent of women's agency and their precise involvement in the building processes still remain ambiguous. This is due to lack of documentary evidence and commonly-held views about the position of women in Islam. Even the decisions to embark on building projects or donating money to finance them were attributed to their male counterparts on their behalves. The inscription panels on those buildings mentioning women in relation to their husbands or sons, plus the silence of the chronicles have probably elicited these misconceptions, even during the seventeenth century Ottoman Empire, when the so-called "Sultanate of Women" was in progress.
However, a group of hitherto unpublished documents from the Topkapı Palace Museum Archives shed light on the construction processes of the buildings of a certain Ottoman royal woman. The correspondence between Gülnuş Sultan -queen mother to Mustafa II (r.1695-1703) and Ahmed III (r.1703-1715)- and her chamberlain Kethüda Mehmed Efendi clearly shows that she played a far more active role as patron than previously thought. These letters reveal the extent of the queen mother's involvement in building projects in several phases: the designation of the location of a building and its architectural details, approval of the inscription panels, assignment of the attendants and their salaries, meeting the expenses, and so on. These archival documents are also invaluable as they demonstrate how other women builders may have acted, and also seminal in the way they illuminate the decision making processes at different stages of building activities. The "dialogues" between the female benefactor and the mediator chamberlain not only reveal hitherto obscured aspects of Gülnuş Sultan's patronage, but they also challenge prejudices about Ottoman women as having been subordinate and passive agents.

PS21

A Mausoleum Fit for a Shogun's Wife

Elizabeth Self
University of Pittsburgh, Pittsburgh, USA

In this paper, I will investigate the role that women played in the formation of the Tokugawa regime. Scholars have established that Tokugawa Iemitsu (1604-1651) launched a widespread program of art and architectural patronage in the 1600s, intended to claim legitimacy for his rule, including the construction of elaborate mausoleums for his father and grandfather. However, the part played by women in this process has not yet been examined. I argue that despite the seeming invisibility of these women in the historical record, Iemitsu purposefully incorporated Tokugawa women like his mother, Sūgenin (1573-1626), into this aggrandizing program of architectural patronage. Sūgenin was an important woman, wife to shogun Tokugawa Hidetada (1579-1632), and mother to his two sons. After her death, her youngest son Tadanaga (1606-1633) had a grand mausoleum built for her at the Tokugawa family temple of Zōjōji, completed in 1628. After Hidetada's death in 1632, Iemitsu assumed power and had Tadanaga, his rival for power, exiled and forced to commit suicide. Fifteen years later, he moved Sūgenin's 1628 mausoleum to a different location and built a new, grander mausoleum at the original site. While completed only twenty years later, this 1647 mausoleum was constructed in a very different architectural style. Previous scholars have claimed that the rebuilding was due to Iemitsu's desire to outdo his brother. I argue that the new style for the 1647 mausoleum instead resulted primarily from Iemitsu's changing political needs and priorities. While the 1628 Sūgenin Mausoleum was a square, single building in the tradition of other earlier mausoleums, the 1647 mausoleum was firmly located within the tradition of tripartite gongen-zukuri shrines, used for official Tokugawa shogunal mausoleums. I assert that through these changes, Sūgenin's identity was integrated into a standardized Tokugawa memorial traditions.

PS21

Transnational Regionalism: Hannah Schreckenbach's work in Ghana

Rachel Lee
TU Berlin, Berlin, Germany

The development of the international regionalism discourse during the second half of the twentieth century was to a large extent dominated by the works of male architects such as Geoffrey Bawa, Charles Correa and Muzharul Islam. Although the role of women has been largely overlooked, current research is beginning to reveal that transnationally active figures such as Jane Drew, Minnette de Silva and Jacqueline Tyrwhitt made important contributions to the regionalism debate. In this context I will analyse the work of Hannah Schreckenbach, a highly mobile transnational architect and town planner. Born in Osnabruck, Germany, in 1932, Schreckenbach grew up in Magdeburg and studied architecture in Dresden before fleeing the GDR and completing her studies in Karlsruhe. At the University College London, Schreckenbach received a post-graduate degree in town planning before working briefly for the London County Council. In 1960 she emigrated to the newly independent Ghana, where she worked for 22 years: fifteen with the Public Works Department in Accra, during which she designed the extension to the national parliament building; seven teaching at the University of Science and Technology in Kumasi; and the final two writing the book *Construction Technology for a Tropical Developing Country*. Throughout her career in Ghana, Schreckenbach regularly visited rural settlements, documenting the communities' building practices and analyzing their use of space through photography and drawings. In this paper I will discuss how her engagement with indigenous architectures influenced her own architectural work and her approach to teaching, contributing to an increased awareness of the subject within a country that was undertaking ambitious nation building projects and committed to modernization. Moreover, I will discuss how her extensive personal and professional networks enabled her work to become known to international development experts and architects, affecting policies and practices far beyond Ghana.

PS21

Ruler, Builder, Devotee: The Temple Patronage of Ahilyabai Holkar

Heeryoon Shin
Williams College, Williamstown, MA, USA

Throughout the late eighteenth century, new temples, ghats, and palaces rose on the bank of the sacred Ganges River in Banaras, the celebrated Hindu pilgrimage center. At the heart of this architectural revitalization was Ahilyabai Holkar (r. 1767-1795), a Maratha queen based in distant Maheshwar. In addition to rebuilding the famed Vishvanatha Temple at the center of Banaras's sacred landscape, Ahilyabai built ghats, temples, and a massive residential complex at important ritual locations on the riverfront. Ahilyabai's patronage in Banaras, however, was in fact only a part of multiple temple-building projects within and beyond her territory, particularly in Hindu pilgrimage centers across India. Even during a time when other Maratha rulers were also busy making religious endowments at pilgrimage centers beyond their territory, Ahilyabai's extensive patronage was remarkable.

Taking Ahilyabai's temples in Banaras as a point of departure, I explore the relationships among female patronage, temple building, and architectural renewal in eighteenth-century India. I first examine how the use of portraiture in her newly built temples contributed to Ahilyabai's self-fashioning as a pious Hindu queen. I argue that in her religious endowments, Ahilyabai was not only highly conscious of her status as a female ruler, but also actively used that status to strengthen her position. I then explore the complexity of the sources informing the temples' architectural forms. Built by a trans-regional patron using local craftsmen and building materials, the temples present a remarkable dialogue between local and trans-regional forms. On the other hand, Ahilyabai's temples also creatively draw from both past and contemporary sources: while their towers (shikharas) and wall moldings evoke an earlier tradition, the temples also incorporate bulbous domes and floral motifs from contemporaneous Mughal architecture. The result is a truly new architectural vocabulary that complicates the dominant view that these eighteenth-century temples were inherently revivalist.

PS21

Modern Architecture as a Loom: Minnette De Silva and a Crafting of Regionalism

Anooradha Siddiqi
Bryn Mawr College, Bryn Mawr, PA, USA

Few careers invite critical investigation of architecture's complex engagements with gender and the postcolony in South Asia like that of Minnette De Silva, R.I.B.A., S.L.I.A. Understudied, yet credited and self-proclaimed as a pioneer of modern architecture in Sri Lanka, her most interesting yet problematic discursive contributions included reflexive conscriptions of the local—forms understood as indigenous as well as those seen as colonial—in the service of constructions of regionalism. De Silva has often been understood as drawing power from personal and professional relationships with elite men figuring this region's architectural aspirations through production or commission—including Mulk Raj Anand, Le Corbusier, Vikram Sarabhai, and Jawaharlal Nehru—and adhering to international modernist rhetoric, particularly as espoused in the CIAM circles to which she gained entry. While enlistment of the vernacular figured centrally in these, closer analysis of De Silva's work illuminates an unexpected weaving together of colonial architectural heritage, nationalistic symbolism, and pan-Asian forms, which may have offered critical purchase for postcolonial South Asian modernist claims, while also supporting peculiar gendered labor practices. Her buildings (the Kandyan Art Association and Pieris Houses examined here) often incorporated traditional *dumbara* handloom, lacquered wood, and clay tile relief, produced through significant labor of women from crafts-based communities to whom she had unique social and professional connections, revealing a particular imbrication of industrial and pre-industrial systems of organization and construction. Meanwhile, her studies of Asian architectures for the aspirational journal *MARG* and Sir Banister Fletcher's *A History of Architecture* suggest a positioning of her own intellectual and practical labor as a basis for local knowledge and its immanent authority. This paper argues that through specific vocalizations of region, her work crucially inflected a rising South Asian modern movement long credited to peers whose work has appealed to more masculine or chauvinistic palates.

PS22

Who speaks? Constructing a feminist history of everyday architectural culture

Karen Burns
University of Melbourne, Melbourne, Victoria, Australia

For second wave French feminists, speaking of women provoked questions, symbolized by the use of the verb “parler” (to speak). For more radical thinkers, women were constructed within a male gendered language: only a “feminine writing” could speak otherwise. Less radically, speaking as a women disrupted received categories of knowledge. As this paper argues, a method of feminist spoken history has the potential to be disruptive within our disciplinary norms. Oral history can challenge our discipline’s emphasis on buildings as its primary focus, and instead produce other topics, such as a gendered history of recent *architectural culture*. Personal memories are a repository of the “informal” practices of architectural culture, those transactions that may sometime leave traces in the “events” section of journals, but generally escape their pages, and leave no imprint on production drawings or built works. These informal practices are critical in the gendered reproduction of architecture as a predominantly male discipline from the 1970s to the 2010s: the networks, systems of everyday patronage of students and rising architects, the day to day practices of architectural offices and the bar-room culture of architectural conversations. Tracing the “everyday life of gender” in architectural culture can investigate the everyday impact of equality ideals and policy, studying how gender equity consciousness and legal provisions transformed personal selves, office practice and disciplinary identity. As part of a concerted effort to investigate questions of the speaking position, feminist theorists during the 1980s produced sophisticated analyses of autobiographical “texts”. These methods had a particular focus on the cultural inscription of the “individual” speaking voice and the cultural production of “woman”. Such insights are usefully borrowed to forestall re-centering architectural history around the “exceptional” individual, and instead study systems of gender production.

PS22

Broadcast Travelogues and the Specter of Orality in Architecture

Shundana Yusaf
University of Utah, Salt Lake City, USA

The popularity of oral history in the past fifty years has created an entirely new archive. The interview has not only given voice to architects uncomfortable with writing but other actors who would otherwise leave no written trace of their interface with the built world. The greatest contribution of these voices to the history of architecture is in reviving the art of storytelling and in opening architectural discourse to preoccupations beyond stylistic niceties.

Milman Parry and Walter Benjamin highlight the improvisational aspect of storytelling in pre-literate cultures. The tales of Scheherazade, the princess whose life depended on thinking of new stories of unknown worlds, were re-told by following generations in ever-new circumstances. Every repetition was therefore an invention, for it emphasized different lessons dormant in the legend. But storytelling as it is practiced in oral histories today is a legacy of written and electronic culture. Audio recording, transcripts, publishing and broadcasting keep 'reliability' intact.

My paper will look at the specter of oral storytelling in the history of architecture. A promising case study for it is provided by BBC, which in the 1930s turned storytelling into oral travelogues. Tour guides invoked churches and town halls, not by stylistic peculiarities but socio-political anecdotes. Scenes and sights converted into historical accounts. Landscape turned into temporal events, towns into scenes, and stately heritage into libraries. These oral travelogues will allow me to reflect on the role of laughter, hiccoughs, respirations, all the slag that marks the animal nature of the production of words by the human body to fixing Britain's historical imagination in the built environment. I will argue, that oral history puts impressions, touristic glances and commonplace experiences at power with painstaking documentation, detailed thinking and originality. The past is tied with the here and now in ways unique to oral history.

PS22

Networks, Biographies and Oral History in Architectural History

Jessica Kelly
University for the Creative Arts, Farnham, UK

This paper will focus on the process of researching the life and career of James (Jim) Maude Richards, the critic, writer and editor of *The Architectural Review* (1937-71). Although Richards trained as an architect, he made his career in the promotion, discussion and mediation of architecture. Consequently, he is a peripheral character in architectural histories that focus on named architects and buildings. As an editor, Richards was a facilitator, a networker and point of connection. These informal, intangible functions are rarely written down and as such oral history, as a route to alternative historical narratives, is central to understanding his role in architectural culture. This paper will explore how oral history reveals the networks of people and places that Richards was a part of and in turn, the significance of friendships, relationships and informal interactions in the production, mediation and consumption of architecture.

I will also discuss two key methodological issues that arose from the interviews I conducted, namely agendas and mythologies in oral history. 'Agendas' are the reasons motivating people to speak to me about Richards. In particular, I will discuss my interview with Richards's daughter and the complexity of memory, familial relationships and history in her accounts of Richards. 'Mythologies' are the narratives that were constructed and repeated by interviewees, often derived from written sources. I will look specifically at how an obituary of Richards, written by Reyner Banham, established narratives that were repeated as memories by interviewees.

Oral history elucidates the overlap of private and professional lives in architectural culture. This paper will reflect on how these networks of interconnection offer an alternative perspective to histories that focus on 'great men' and the unique creativity of individuals in architecture.

PS22

Destabilizing the Architectural Object

Sandra Parvu[1], Alice Sotgia[2]
[1]*ENS Architecture Paris Val de Seine, Paris, France,* [2]*Laboratoire Architecture Anthropologie (LAVUE UMR CNRS 7218), Paris, France*

It is common for architectural historians to be trained architects or come from the field of art history. While this presents the advantage of thoroughly understanding drawings and visual issues, notions specific to the discipline of history such as memory and temporality, or the plurality of relevant sources, which displace the question of "authorship", have not been much addressed. As a result, architectural history often appears to be static, linearly produced, and ultimately its objects emerge as conceived by an author, untouched by temporal complexity. Our contribution sets out to foreground orality as part of a larger investigation on the methods of history and their potential to produce a different understanding of architecture. Our hypothesis is that oral history is capable of destabilizing the architectural object.

Recent anthropological studies have already put forth a critique of the static approach to buildings [Latour and Yaneva (2008), Yaneva (2009), Houdart (2009)]. If they study transformation through professional practice, historical tradition has rather focused on the layers of reality activated by oral testimonies, and the relationship between facts and words: in a nutshell, how narratives contribute to transforming the object. Continuing the reflection of authors such as Ronald J. Grele and Alessandro Portelli, and using our own research on large-scale transformation in the Greater Paris area, specifically resulting from the demolition-reconstruction of public housing and the implementation of the "Grand Paris" project, we would like to develop the following question: how does oral history allow us to comprehend buildings tangled in a mesh of temporalities? We will argue that a plurality of perspectives and voices has led to the awareness that oral history does not only give an account of what has happened but takes an active part in constructing the architectural object.

PS22

Women and Australian Architectural History. A problem of historiography or culture?

Deborah van der Plaat
The University of Queensland, Brisbane, Queensland, Australia

In post-war Queensland the number of woman working in architecture increased substantially. Reflecting a growing desire amongst young woman to secure a professional qualification, architecture was viewed as a viable and more suitable alternative to the sciences or engineering. In this paper, the stories of woman who studied and worked in post-war Queensland are considered. The significance of these stories, it will be argued, lies not in the architecture produced—a body of work commonly veiled by the design team or lead architect and thus one that is difficult to document using tradition historical methods—nor in the "success" of individual architects. Their value, it will be suggested, resides in their demonstration of the social and cultural structures that informed, influenced, hindered or progressed a woman's architectural career in post-war Queensland.

Central to the paper will be a consideration of the primary historical method used; the oral history interview, and its ability to reveal alternative [his] stories. The absence of woman in Australian architectural history is often attributed to the architectural historian and "his" reliance on methods that marginalise the role of woman working in architecture. Offering alternative sources for architectural historiography, the oral history reveals the necessity for new historical methods. It also demonstrates however that the absence of woman is not only a problem of historiography but also of the culture of the architectural professions; one that not only determined a woman's architectural practice in post-war Queensland but also the nature of the legacy she was able to leave behind.

PS23

Richard Neutra's Orchestrated Views

Matthias Brunner
Accademia di architettura Mendrisio - USI, Mendrisio, Switzerland

For Richard Neutra, the outdoors was, above all, the place of nature. He believed that experiencing nature was better for physical and mental health than being exposed to civilization. Therefore, in his architecture he sought strengthen the connections with the outdoors, redefining the relationship between house, garden, and surroundings. This paper attempts to determine and analyze the principles Neutra used to connect interior with the exterior, although focusing exclusively on visual aspects. Wherever appropriate, the Kaufmann Desert House (1946-47) will serve as primary case study.
Neutra organized visual space using several strategies. The first was screening. By carefully positioning walls and vegetation, Neutra screened off views he considered undesirable, such as those of neighbors, streets, and power lines. A second joined an open front with a rear wall; the third created a sense of depth using the principles of foreground, middle ground and background. The fourth manner extended architectural elements such as beams, floors, walls or soffits beyond the limits of the house and into the garden, leading the gaze from the inside to the outside. Many of Neutra's spaces can be interpreted as compositions of slabs that originate from boxes and are expanded, contracted, or eliminated as needed in a second step. By this design method, rather than holes in the wall, openings become voids touching floors, ceilings, and side walls, reducing the boundary between inside and outside. This paper will also show how Neutra's connection of interior and exterior relates to other important characteristics of his architecture such as the diagonal orientation of space or the positioning of seats, fireplaces and mirrors.

PS23

Sliding Doors in California: Adaptation by Schindler, Neutra, Harris and After

Atsuko Tanaka
Independent Scholar, Yokohama, Japan

As Clay Lancaster had pointed out in the 1960s, Japanese influence in Southern California is obvious. Around 1900, the Japanese influence was mostly confined to decorative elements. The Matsuki House in Salem shows the transplanted ornaments from Japan (some of them were made after Edward Morse's book), combined with the traditional Massachusetts structure. On the contrary in Southern California, the Japanese House at the Huntington shows comparatively authentic Japanese architectural elements. As it was built in the midst of the Japanese garden boom, the reality of openness that fit the climate and lifestyle of Southern California was well accepted. From the 1920s the influence extended to the functional elements such as sliding doors and modular system. By the1950s the indoor outdoor integration became an integral part of post and beam structure with mass-produced sliding glass doors.

The first appearance of sliding doors as a major element of a Southern California houses was in Schindler's Studio House, where canvas panels were used as sliding doors. He developed the idea well into 1920s with wood-framed sliding glass doors. In the 1930s, Neutra introduced order-made metal-framed sliding doors for his residential design. Particularly in the Nesbitt House, indoor-outdoor concern was emphasized not only by the large sliding doors but the continuation of the floor material, projecting beam and ceiling, which became his typical vocabulary. The tendency continued with the works of Harris, Davidson, Ain and other Case Study House architects.

On examining these sliding doors (size, material, technology, orientation and location) with its relation to the Japanese architecture, one matter of historical significance emerges, and that is the change in the meaning of the sliding door as adopted in California, adapted to the California style of outdoor living contrary to the traditional Japanese style. The paper will focus on this fascinating adaptation.

PS23

Crisis of the Object Revisited: Eichler and the Inversion of Figure-Ground in Postwar Suburban Housing

Stephen Belton
University of Florida, Gainesville, Florida, USA

The postwar United States witnessed an unprecedented geographical spread of housing through vast expanses of single-family houses in suburban developments. With this expansion came experiments, not only in building technology, but in housing typologies as well, and in turn alternate formulations of spatial relationships. Eichler Homes was one of the few merchant builders to take the design principles of the Case Study House Program and apply them at a large scale through suburban housing developments in postwar Northern and Southern California. Eichler developments therefore present another case study, not only of the principals of the midcentury modern single-family house in isolation, but at the scale of a suburban neighborhood by producing a fabric of contextual relationships and systematic readings between public and private space.

When examined in this context, Eichler developments represent a radical departure in the nature of space from contemporaneous American housing through an inversion of the figure-ground spatial model that postwar suburban developer housing had maintained up to this time. Rather than figures in a Cartesian grid of space, Eichler Homes—both individually and collectively—formed a series of frames to figured space that defined a highly choreographed sequence of boundaries between the public space of the street and the various interior and exterior domestic spaces. Such an inversion invites a return to Koetter and Rowe's assessment of a crisis of legibility of the space of the post-war city, or "the dilemma of the free standing building, the space occupier attempting to act as space definer"

Though now largely abandoned in iterations of contemporary suburban housing—dominated as they are again by monadic objects in fields—revisiting this alternate trajectory of spatial and sociological relationships offers new perspectives to current dialogues regarding urban and suburban space, housing typologies, and the relationship between the public and private realm in our contemporary landscapes.

PS24

The urban agency of the interior in Postwar Milan

Roberta Marcaccio
Architectural Association, London, UK

‘Continuity’ was the watchword of Milanese postwar reconstruction. It expressed a necessary return to history as a legitimate source to operate while calling for a unified approach to every scale of design: from the spoon to the city. In a way suggesting that “secondary” disciplines, such as interior and product design, also had a role to play in the reconstruction of the shattered Italian society. The achievements in these areas, especially within museology, started to offset the many frustrations experienced by Italian architects in the fields of urban planning and housing (thwarted by political and bureaucratical constraints). Gradually the ideological responsibility that postwar discussions had entrusted on them was transferred to the field of interior and small-scale production.

Milanese architects begun to take advantage of these “secondary” sectors of architectural production to carry out heterodox experimentations that, by virtue of their ephemeral character, were more easily received. These interventions would demonstrate emergent theories and techniques, which could then be employed in larger productions, or even influence the fabric of the city in a durable manner.

A case in point is the display of the Museo al Castello Sforzesco, designed by the BBPR in 1956. Here the fragments of historical importance on show are mounted on modern ‘machines’ that, as prosthetic devices, complete the pieces and allow them to dialogue with one another and with the viewing public. These spatial experiments informed a certain way of thinking about the city, suggesting a parallel between the museum and the urban fabric. Ernesto Rogers, for instance, conceived the architectural act as one of restoration, whereby any new intervention, as the Velasca Tower testifies, was to dialogue with the remnants of the mutilated historical city – as the modern props dialogue with the historical fragments in the Museo and make history intelligible in space.

PS24

Curating Autonomy

Federica Vannucchi
Pratt Institute, New York, USA

In 1965, Italian architect Aldo Rossi stated that an architectural exhibition should display models and representations of existing buildings, in his words *fatti reali* (real facts). Contrary to any ideological frame-manipulative in his view-of the exhibition space, Rossi though that by exposing real facts the audience would be able to extrapolate their own conclusions on architecture. Rossi proved to be coherent with his affiliation to the Italian Communist Party (PCI): he extended historical materialism to architectural analysis and ultimately to curating. When finally in 1972 Rossi was invited to organize *Architecture-City* at the 15th Milan Triennale (1973), he exhibited what he meant for "facts."

In *Architecture-City*, facts became instrumental. They allowed Rossi to realize his exhibition as "an archive of an open laboratory." The Triennale saw Rossi's first attempt to show his autonomous architecture and to list the architects complying with its premises. The exhibition asserted that architecture was autonomous, it was related to its centuries-long history but not affecting nor affected by the immediate contingency of social relationships. And yet, how were the supposed objectivity of Rossi's facts to be displayed? How was the historical materialism of Rossi's facts reconciled with the theoretical frame of his autonomous architecture? Moreover, how did Rossi's project at the Triennale speak to the increasing intolerance towards any political claim following the Piazza Fontana Blast in Milan of 1969 and the rise of the Read Brigades? This paper analyzes *Architecture-City* as a precise mechanism used by Rossi to define his autonomous architecture. Ultimately, this research challenges Rossi's non-ideological frame of *Architecture-City* as an exposition of material, real facts.

PS24

The Rules of Engagement: Jean Leering's Architecture Exhibitions (1964-73)

Sergio M. Figueiredo
TU Eindhoven, Eindhoven, The Netherlands

As architectural representations often render the "conventions of architectural functionality and purpose" unrecognizable to a wide audience, exhibiting architecture has usually involved its sublimation to the exhibiting conventions of painting and sculpture. From the very first public architecture exhibition in eighteenth-century Parisian salons, architecture has commonly been exhibited through the staging of its representations as either sculpture or painting. Inevitably, architecture's appreciation became mostly equated to the aesthetic qualities of its representations.

Such sublimation of architecture, however, must be understood as the corollary of the inevitable distance produced between architectural representation and architectural experience, a distance often unsurmountable to an uninitiated wide audience. While models and drawings have commonly been instrumentalized as proxies for architecture within the gallery, by being shrouded in a blanket of disciplinary conventions and jargon, these representations have tended to alienate, rather than engage, the general public with the processes and deeper issues of architecture.

Under Jean Leering's directorship and curatorship (1964-73), the Van Abbemuseum forcefully opposed such normalized practice of architecture exhibitions by challenging the communicative limitations of traditional architectural representations and (re)focusing on their content. Often, this was achieved simply by translating architectural ideas into spatial experiences. If in 1968 Leering commissioned the construction of Theo van Doesburg's previously unrealized "Flower Room" and "Café Aubette ," in the following year, Van den Broek en Bakema's project "CityPlan Eindhoven" was presented as an enormous scale model (1:20) that visitors could walk through.

Considering Leering's exhibition practices, this paper will argue that by bridging the distance between architectural representation and experience, Leering's exhibitions provided a disciplinary standing - and a voice - to the wider public simply by leveraging architecture's more commonly understood language of spatial experience. Rather than sublimate, Leering emphasized architecture's specificity to create compelling architectural exhibitions, thus reconsidering the medium's rules of engagement.

PS24

Architecture as Design: Hans Hollein and “ManTRANSforms” (1976)

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

In the mid-1970s, a period known for its bourgeoning Postmodernism and its claims of architectural autonomy, architectural exhibition was used to challenge the singularity claimed for the discipline by situating architecture within the broader field of design. Rather than explore the “medium specificity” of architecture, as in the work of Peter Eisenman and Aldo Rossi, other factions, such as the Grays, sought to draw out the similarities and continuities between architecture and other forms of design. Exhibition became an especially important venue for this position because of its ability to highlight formal, material, technical and conceptual similarities across multiple scales of design. One exhibition in particular, the 1976 Hans Hollein-designed “ManTRANSforms,” engaged paradigmatic conditions of architecture, such as entry, planimetric composition, and dwelling in juxtaposition with textiles, glass, tools and even bread to highlight the persistence of design-thinking in all forms of human production. Created by a team of collaborators that included both architects, such as Arata Isozaki and Richard Meier, with designer-theorists such as George Nelson, Hollein’s “ManTRANSforms” was staged as the Cooper-Hewitt’s polemical inaugural exhibition, announcing its new orientation as a *design* museum. Founded in 1896 as the Cooper Union Museum of the Arts of Decoration, a working museum for artisans, the institution was transferred to the Smithsonian in 1968 after the Cooper Union concluded that the antiquarian-oriented collections were no longer relevant to its program of architectural education. Through the exhibition, Hollein helped the renamed Cooper-Hewitt to rethink its collections through the paradigm of design, and to reconsider the place of architecture, once the organizing structure of the decorative arts, as one scale of design among many. This paper examines the content and its display strategies of "ManTRANSforms" as a theoretical proposition about the changing nature of architecture as a species of design.

PS24

One and Three Spaces: Bernard Tschumi's Architectural Manifestos

Esra Kahveci
UCLA, Los Angeles, CA, USA

In 1978, Bernard Tschumi exhibited his conceptual work under the title “Architectural Manifestos” at the Artists Space Gallery in New York. In his search for an architect independent from conventional modes of production, Tschumi staged a performance to present in three rooms a series of drawings, manifestos, notations, and an installation. The first room, “The Space of Manifestos,” was simply a waiting room, with a set of “Advertisements,” the curator’s desk and waiting chairs, introducing the visitor to the drawn manifestos in the next room. The second room, “The Manhattan Transcripts,” contained notational drawings and photographs of both a murder in the park and the fugitive’s evasion of justice on 42nd street. The third room, “The Space of Space,” contained an installation reconstructing the crime scene with physical evidence and marks on the floor, and a soundtrack playing in the background. Differing from architectural drawings and models that entered New York galleries in the late 1970s as objects of art in their own right, Tschumi’s work transforms the gallery space into another medium for experimentation. In its resemblance to Joseph Kosuth’s “One and Three Chairs” (1965), showing three representations of a chair -as a manufactured chair, as a photograph, and as a copy of a dictionary entry for the word “chair”- “Architectural Manifestos” complicates what constitutes space. Drawing on this symptomatic overlap between architecture and conceptual and performance arts in the 1970s, this paper aims to investigate Tschumi’s fundamentally interdisciplinary, performative and conceptual view of architecture.

PS25

Restored or Rebuilt: Medieval Islamic Architecture in Turkey

Patricia Blessing
Stanford University, Stanford, CA, USA

This paper discusses three cases of multiple uses and restorations of medieval Islamic monuments in Turkey, and outlines the impact of these change on the study of these buildings in architectural history. First, the Gök Medrese in Sivas (built in 1271-72) retained its original function until at least the 1830s when it underwent its first recorded restoration. Further projects followed: a well-documented project in 1979-80, an excavation in the 1990s, and a reconstruction project, begun in 2007. This last project, still incomplete, is the subject of a lawsuit. Second, the Buruciye Medrese in Sivas (built in 1271-72) was used as a college of Islamic law and theology until the 1920s. In the 1950s and 1960s, the monument served as a museum while currently, it hosts a craft market and a café. Third, the Çifte Minareli Medrese in Erzurum (c. 1280) was used as a mosque by the seventeenth century. By the late nineteenth century, the monument served as a storage facility and had fallen into disrepair. Restoration and partial rebuilding followed in the 1960s, and the building has served as a temporary exhibition space since. In all these examples, documentation of restoration is incomplete: even though some projects were published, none of the monuments has a full record of interventions over the past century. In addition to changes to the monuments, accelerating urban development in Sivas and Erzurum - as in other provincial cites in Turkey - since the 1960s has influenced how monuments can be studied. Hence, historical photographs dating from the nineteenth century, but also images taken over the past decades as restoration projects proceeded are essential sources for the study of these and other monuments, while also providing insights into restoration practices and urban development

PS25

Naqsh-i-Jahan Square: A Living Preservation Lab Questions Identity

Mehdi Azizkhani
Texas A&M University, College Station, Texas, USA

The historic zone of the Naqsh-i-Jahan Square (1598-1629) as a UNESCO World Heritage Site in Isfahan represents an urban laboratory exhibiting historic preservation thoughts and activities since the emergence of this trend in Iran. As early as the 1940s, the site--located in the city's business district--has become a contested urban environment revealing the tensions between two poles: that of preservation intentions commemorating the historic past and that of urban interventions beholding a promising tomorrow responsive to the demands of the future lifestyle. In this contested setting, one concern could be neglecting the present time to connect the past and future.

Such tensions, while fostering the content of preservation theory and practice, have formed heterogonous urban environments around the square with conflicting identities that are either prematurely static or progressively dynamic. The eastern and southern areas enriched with historic monuments from the Safavid (1598-1736) and Qajar (1785-1906) Eras, suffering from environmental deterioration and urban blight, still severely contradict the other areas' urban livability and economic prosperity.

From the American *Kocks Master Plan* in 1959 to the author's *Urban Renovation and Rehabilitation Plan* in 2010 for the eastern neighborhoods of the square, the site has been the subject of five urban renovation/restoration proposals. Through historiographical mapping, and focused on the changeful sociopolitical geography of place, this paper examines these plans' intervention strategies in response to the historical values of the site. Entangled with the ideologies of pre and post Revolution Iran (1979), these strategies range from the radical concept of "creative destruction" at the heart of modernization to the conservative approaches of cultural-touristic visions built upon national myths and memories. I will investigate the impact of these plans on fashioning the identity of this historic zone representative of the evolution of preservation thought and practice from Pahlavi II (1941-1979) until the present.

PS25

Confronting the Baroque in Republican Istanbul

Emily Neumeier
University of Pennsylvania, Philadelphia, PA, USA

Although it is difficult to imagine now, there was a time when the Baroque style was practically ubiquitous in Istanbul. Alongside new constructions that announced the arrival of the “Ottoman Baroque” such as the Nuruosmaniye and Laleli mosques, in the second half of the eighteenth century the majority of the earlier sultanic complexes dotting the hills of the imperial capital also underwent extensive renovations and received Baroque interiors. Taking the Süleymaniye and Rüstem Pasha mosque complexes as my primary case studies, in this paper I address both this eighteenth-century moment when renovating earlier monuments became an important form of architectural patronage, as well as mid-twentieth-century Republican Turkey, when there was a subsequent effort to remove these Baroque interventions.

The restoration of Istanbul’s mosque complexes in the 1950s and early 1960s, particularly the initiative to return the interior painting programs to a more “classical” (i.e. 16th-century) mode of decoration, closely corresponded with the nationalist strains in local architectural historiography at the time that celebrated this period of Ottoman architecture (especially the buildings of Sinan) as the pinnacle of Turkish genius and civilization. I suggest that this modern phenomenon of suppressing the Baroque decorations in Ottoman buildings could be productively compared with similar efforts to “de-Baroque” Gothic cathedrals in the nineteenth-century, when medieval revivalism went hand-in-hand with nationalist movements throughout Europe.

In order to recover the Baroque decoration phases of these Ottoman monuments, I make use of the eighteenth-century restoration records in the State Ottoman Archive as well as the publications of Turkey’s Ministry of Pious Endowments, especially the *Vakıflar Dergisi*. I conclude with contemporary endeavors of conservators in Turkey to re-consider their approach to Istanbul's mosque complexes as mutli-phase buildings, particularly the debate in the local press over the decision to preserve Süleymaniye's Baroque dome in the most recent 2009 renovation.

PS25

The Historic Preservation of ad-Dir'iyah in Saudi Arabia

Sumayah Al-Solaiman
University of Dammam, Dammam, Saudi Arabia

This paper investigates the historic preservation of ad-Dar'iyah in Saudi Arabia. Ad-Dir'iyah was the capital of the First Saudi State (1744-1818) and the site of the Salafi reform on which the current Saudi state is still based.The site is 15 km northwest of Riyadh, the capital of Saudi Arabia, and is protected by an agricultural buffer zone.

Ad-Dar'iyah - a symbol of national history - is an adobe settlement that after its destruction in 1818, has suffered from the neglect of more than a century and a half. It contains important palaces, mosques and defense walls. In 1972, it was put under protection under the national Antiquities Act. In the 1980s the government purchased its properties and evacuated it. In the 1990s it underwent a series of piecemeal restorations of some of its palaces. In 1998 a royal decree approved its development as a cultural tourist site with plans for a Living Heritage Museum, and in 2010, its at-Turaif District was declared a UNESCO World Heritage Site. Responsibility for this 29 hectare site was passed throughout the years and involved the Ministry of Education, the High Commission for the the Development of Riyadh, and the Saudi Commission for Tourism and Antiquities among others.

This paper documents the history of the preservation efforts of ad-Dar'iyah throughout the years based on archival study and site visits. It examines it in light of the political changes and the change in the preservation and development direction that occurred, as well as the different parties involved. The site is a case study that demonstrates both the changing policies and the actual developments. Issues of national identity-building, authenticity, and historical value will be discussed in light of the documentation, archaeological excavation of the site and its development as a tourist destination.

PS25

Architecture in postwar reconciliation process: 1910-50s Syrian Style as a case study

Anas Soufan
[1]*MIT, Cambridge, USA,* [2]*University of Geneva, Geneva, Switzerland,* [3]*Institut Méditerranean, Paris, France,* [4]*UNESCO, Paris, France*

All rivals take the Syrian urban and architectural environment as a hostage. After the war, there should be attempts to overcome the conflict's legacies and to restructure the identity and coherence of the Syrian society-(s). In the framework of the general rebuilding process, the reconstruction of the urban and architectural environment will have a particular importance because it materializes the visible part of this process.

My lecture approaches the emergence and sociopolitical meaning of the 1910-50s Syrian Style. It is based on the idea that individuals, communities, nations, sociopolitical and religious movements may be identified by their architectures (S. Gottfreid). Thus, my lecture tends to respond to the following questions: How might architecture constitute a factor of the reconciliation postwar process? Is building a mere "passive" framework for identity or, on the contrary, does it play an active role in the construction of this identity (S. Giedion)?

The lecture will demonstrate through the concerned Syrian literature that the aforesaid style has been a convergence point among most Syrian rivals from the begining of the 20th century to the 1950s, as it has expressed the linkage to fundamental pillars in their owned thought, for instance, their vision to the West, the flourish history and the claimed Modernity. Accordingly, my lecture will handle the following topics:

• The emergence of the 1910-50s Syrian Style as a response to the policies of westernization of the urban and architectural space during the Ottoman Reforms (1856-1918) and the French Mandate (1920-1946)

• The patrimonial obsession of Arab Renaissance theoreticians and their role in the creation and promotion of the approached style.

• Which lessons, related to an eventual Syrian reconstruction process, might be extracted from the approached case study.

Funds of archives and journals as well as my Phd, post-doc and publications support this lecture.

PS26

Kimball as architect-historian and spatial analysis through drawing

Danielle Willkens
Auburn University, Auburn, AL, USA

In *Domestic Architecture of the American Colonies and of the Early Republic* (1922), Kimball introduced his readers to a new way of seeing and understanding architecture. His original plan drawings executed at the same scale and based on documentary evidence, presented clear, comparative studies that placed the analysis of early American architecture in conversation, graphically, with the published works of Palladio, Gibbs, and the contemporary American Beaux-Arts. Unlike other early nineteenth century authors, Kimball did not present a tome filled with dense architectural drawings that were unreadable to those outside of the profession or building trades. Instead, he made his research accessible to a wider audience by beneficially applying the tools and methods of architectural practice to his work as an architectural historian: creating legible plans, capturing evocative interior photographs, and distilling complex arrangements into straightforward spatial diagrams. Through a study of his published works and architectural drawings, this paper will emphasize Kimball's contributions to architectural history through the lens of spatial analysis. Moving away from purely historiographical examinations of buildings and influences, he asserted new ways of understanding American architecture through form, structure, and composition. Additionally, Kimball's writings and architectural interventions at Monticello, both proposed and constructed, demonstrate how he enriched the documentary record and interpretational value of the site for visitors and researchers alike. His methods inspired subsequent architect-historians to create orthographic drawings to accompany their textual arguments, as evidenced by Pickens's "Jefferson as Revolutionary Architect" (1975), the graphics employed at the new Monticello Visitor's Center (opened 2008), and the presenter's own digital models, displayed as renderings and animations, extrapolated from Kimball's groundbreaking *Thomas Jefferson, Architect* (1916). Kimball's work as architect-historian integrated documentary research with graphic expression and this paper will expand his methods to include the spatial analysis tools available to architect-historians of the twenty-first century.

PS26

***Thomas Jefferson Architect:* A Centennial Retrospective 1916-2016**

Joseph Lasala
University of Virginia, Charlottesville, VA, USA

When Fiske Kimball discovered the vast trove of Thomas Jefferson's original architectural drawings in the Massachusetts Historical Society's Coolidge Collection, he also rediscovered Thomas Jefferson's long-forgotten role as one of America's pioneering architects. Kimball's scientific approach to his analysis of the Jefferson drawing collection left no doubt about Jefferson's architectural legacy, and the resulting magnum opus, *Thomas Jefferson Architect* (1916) remains to this day the most authoritative source on the subject.

Kimball's systematic approach to his study of Jefferson raised the bar on architectural history research and investigation. Unsubstantiated assumptions and long-held but dubious anecdotes were replaced by factual evidence from original manuscripts, correspondence, drawings, and specifications. He would later apply this same methodology when it came to the restoration of Jefferson's home, Monticello, and the reconstruction of missing or altered components of the house, basing their designs not on conjecture but on original drawings, notes, and documented sources.

Kimball's classification system for the Jefferson drawings, whereby related items were grouped alphabetically by subject matter and then numbered sequentially, required an accurate understanding of each drawing's content, and led to the rediscovery of Jefferson's authorship of several house designs that previously had been attributed to others. Furthermore, the thorough review of Jefferson's correspondence and manuscripts by both Mr. and Mrs. Kimball revealed additional insights and revelations into Jefferson's role as an architect and designer.

Kimball's research has stood the test of time, and today, one hundred years after its original publication, *Thomas Jefferson Architect* serves not only its original purpose as a memorial to Thomas Jefferson Coolidge, Jr., but also as a testament to Fiske Kimball himself, and established the high standard for his subsequent career as one of America's foremost art and architectural historians.

PS26

Fiske Kimball, Kulturgeschichte, and the Philadelphia Museum of Art

Kathleen Curran
Trinity College, Hartford, CT, USA

Besides careers as architect, architectural historian, and preservationist, Fiske Kimball was certainly the most revered museum director of the second quarter of the twentieth century. His Directorship of the Philadelphia Museum of Art, 1925 to 1955, forever stamped the identity of that institution. The paper examines Kimball's role in the planning and display strategies of the Philadelphia Museum of Art. It will also compare Philadelphia's building plan and exhibition strategies with those of other prominent American art museums in the early twentieth century.

When Kimball planned the Philadelphia Museum with Charles Russell Richards of John D. Rockefeller's General Education Board, he famously quipped that they would "try to put [Berlin's] Kaiser Friedrich Museum above [London's] Victoria and Albert." Such statements reveal Kimball's intense absorption in what he called museum "schemes of installation:" that is, how museums were planned and organized, and how collections were presented to the public. Kimball's specific reference to the Kaiser Friedrich Museum evinced his attraction to so-called Kulturgeschichte museums proliferating in Germany in the late nineteenth and early twentieth centuries. Sometimes called "national" or "land" museums, German Kulturgeschichte museums were really regional cultural history museums. They contained the first historical or "period" rooms as expressions of local or regional culture. They also included elaborate planning mechanisms, which American art museums officials eagerly embraced, traveling to see them in person beginning with Guy Lowell's Museum of Fine Arts in Boston in 1909. Though Philadelphia's plan looked to different models than the Boston MFA and its progeny, they shared many of the same display strategies, such as period rooms and contextual displays arranged according to chronological lines. Though often interpreted as products of French Beaux Arts planning, the organization of American art museums owes just as much to German museum models, as Kimball, perhaps best of all, knew.

PS26

Forging the Colonial Chain: Gender Politics in Fairmount Park

Elizabeth Milroy
Drexel University, Philadelphia, PA, USA

Even before his appointment as director of the Philadelphia Museum of Art, Fiske Kimball had embraced the challenge of preserving important historic houses in Philadelphia—several of which, notably Mount Pleasant, were threatened by early plans to build the Sesquicentennial Exposition in Fairmount Park. Kimball realized that the park house interiors could be used to supplement the museum's displays of the "evolution of American art," and within his first five years as director, he directed or coordinated the restoration of Mount Pleasant, Belmont, Sweetbrier, Strawberry, Cedar Grove and the Letitia Street House. Even though the museum officially managed only two of the houses in what Kimball dubbed "The Colonial Chain," the museum loaned objects to the houses and the museum staff regularly published important essays on all of the properties in the museum bulletin, thereby implying that the museum had at least interpretive oversight of these properties.

In these projects, Kimball had powerful allies: groups such as the museum's Women's Committee and the Junior League, and individuals, notably Sarah Dickson Lowrie and Elizabeth Price Martin, who had spearheaded the successful colonial "High Street" exhibition at the Sesquicentennial. In this paper, I shall discuss how Kimball built alliances with these well-connected women and recruited some to manage the park houses. The women's administrative abilities and dedication to historic preservation brought a powerful, but ultimately unsustainable model for historic site sponsorship and interpretation at Philadelphia's historic sites.

PS26

In search of the *Style Louis XV* : Fiske Kimball and Rococo ornament in focus

Sébastien Chauffour
Institut national d'histoire de l'art, Paris, France

The publication of *The Creation of the Rococo* (Philadelphia Museum of Art, 1943), and later its French edition, *Le Style Louis XV* (Picard, 1949) encompasses more than fifteen years of Fiske Kimball's personal researches in the field of the French 18th-century art. While the successful director of the PMA and a leading figure in American architecture and preservation, Kimball embarked on the study of the French 18th-century ornament, satisfying his passion for the *art rocaille* by examining drawings, prints and archives in the European museums and libraries. engaging in lenghty correspondences with André Carlhian, Paul-André Lemoisne, Alfred Marie, and many others French scholars, and publishing numerous articles in American and French academic journals before completing his final synthesis.

In France, *The Creation of the Rococo* came at a moment of intensive reflection on the meanings and definitions of classical and baroque art (Eugenio d'Ors, Louis Hautecoeur, André Chastel, Pierre du Colombier, Victor-Lucien Tapié). It filled a gap in an under-studied field, drawing attention to the work of *sculpteurs-ornemanistes* such as Oppenord, Pineau and Meissonnier, but also ignited a chauvinist rivalry between French and foreign scholars invested in the French classical art, such as Anthony Blunt, Sigfried Giedion, Henry-R. Hitchcock, Emil Kaufmann, Nikolaus Pevsner.

This paper will focus first on the making of *Creation of Rococo*, examining Kimball's method of archival reseach, influenced by French *positivistes* historians, such as Ch.-V. Langlois and Ch. Seignobos and his iconographic sources (J. Vacquier, M.-J. Ballot). Secondly, it will focus on the impact of the book on French scholars and on the field of 18th-century French art, from 1943 until the 1980s, culminating with the reseach on wood paneling by Bruno Pons. In particular, it uses primary sources extracted from the Kimball papers, Carlhian papers, Editions Picard papers and Bruno Pons papers.

PS27

Eero Saarinen and the Time Inc Publicity Machine, March-July 1956

Sarah Dreller
University of Illinois at Chicago, Chicago, IL, USA

This paper narrates one episode from a much larger project exploring the public relations environment within which mid-20th century American architects practiced. In this case study, I trace the publication chronology and potential implications of five articles about Eero Saarinen and his design for the General Motors Technical Center, which appeared in four Time Inc. magazines (*Time*, *Life*, *Fortune* and *Architectural Forum*) between March and July 1956.

The paper will begin with a brief analysis of each article followed by a longer analysis of them as a grouping. This will demonstrate how Time Inc.'s cross-publishing choreography functioned and describe the particular conversations about Saarinen and modern architecture it encouraged. The next section of the paper will summarize the history of American architectural culture's long-held suspicion of self-promotion, with special emphasis on the American Institute of Architects' shift from prohibiting advertising in 1927 to sanctioning public relations in the early-1950s. This will provide a framework for understanding how the kind of attention Time Inc. gave to Saarinen may have been perceived among his professional peers. In the final section of the paper I will argue that Time Inc. played an instrumental role in expanding Saarinen's short-term public visibility, which brought him opportunities for high-profile and high-concept commissions but may have occurred at the expense of his long-term critical reputation. I intend to conclude the paper by very briefly contextualizing the Saarinen episode alongside some of the other architecture-related choreographed cross-publication I have identified within the Time Inc. suite of magazines. This will include episodes featuring Edward Durell Stone and Wallace K. Harrison, in particular, whose reputations also followed a trajectory similar to that of Saarinen.

PS27

A Lost/Found 'Future of Modern Architecture': The Reputation of Matthew Nowick

Tyler Sprague
University of Washington, Seattle, WA, USA

This paper examines the turbulent reputation of the post-war architect Matthew Nowicki. A Polish immigrant to the United States after World War II, Nowicki was well on his way to a prolific career when he died in a plane crash in 1950 – at the tender age of 39.

After his death, Eero Saarinen stated, "If time had allowed his genius to spread its wings in full, this poet-philosopher of form would have influenced the whole course of architecture as profoundly as he inspired his friends." Lewis Mumford claimed that Nowicki "had every prospect of becoming the outstanding architect of the coming generation." Philip Johnson said he was a "new kind of modern architect."

These comments – and many more – were largely based not on who Nowicki was (or did) but what he *would have* been. His high potential was a rare point of agreement among a diverse range of modern practitioners and theorists. Through death, Nowicki embodied a lost future of modern architecture.

Yet in the years that followed, Nowicki's reputation fragmented. He was at times called structurally innovative, anti-functionalist, fanciful ('wavy roof boy'), or even historicist. As several strands of modernism emerged, Nowicki's elevated status was evoked in a myriad of ways to either promote or deny certain agendas (both positively and negatively, often contradictory). His reputation eventually expanded and dispersed in so many directions, any unifying status was lost.

The reputational shadow of Nowicki's sudden death obscured any critical examination of his life's work – giving him a recognizable name, but undefined legacy. His reputation became a powerful, yet malleable entity that others frequently manipulated to drive modern architecture in diverse directions. This shifting perception of Nowicki – rather than his work directly – came to play a significant role in the future of modern architecture.

PS27

The rise and fall of Conceição Silva seen through the magazines

Pedro Castelo
[1]*London Consortium/ Architectural Association, London, UK,* [2]*R&D Project: The Site of Discourse [PTDC/CPC-HAT/4894/2012], Lisbon, Portugal*

This paper would like to focus on the figure of the Portuguese architect Francisco Conceição Silva (1922-82). Departing from Silva's long flirtation with the Portuguese media, the paper will ask how one of the most successful practices in Portugal of the mid century fell into total discredit. The paper will also explore how the nature of Silva's commissions allowed him for considerable exposure and media coverage, but eventually led him into exile in Brazil and marked forever his eclipse in the history annals.

Silva started his practice by designing furniture but soon was to follow the wave of economical prosperity driven by the USA and the rest of the Western world. He was a well informed, talented architect, who managed to fill the needs of a raising market. His work created a sense of cosmopolitanism and sophistication that all the developed societies aspired for. Despite the peripheral nature of the country his work followed the international trends and the established taste of its times and was successful enough to be featured at length in the Portuguese magazines *Arquitectura* and *Binário*, the only two architectural magazines existing in Portugal for most of the 1950's and 1960's. But it is after this period of exposure and during the historical revision of the late half of the century that seems to be when he gets deliberately set aside and somehow dismissed as an important contributor towards the architectural culture and production of the mid century in Portugal.

The paper will try to address questions such as, why was his work never given full recognition in Portuguese architectural history? Or, was his exile seen as irrefutable proof of his guilty association with the establishment and the dictatorship? Or, were the historians simply not interested in being associated with Silva's work?

PS27

It ain't necessarily so (*did you ever hear about Vilanova Artigas?)*

Ruth Verde Zein
Mackenzie Presbyterian University, São Paulo, Brazil

The works of Italian-Brazilian modern architect Lina Bo Bardi were conspicuously ignored by her local fellow architects until the 1980s. Levered by the inauguration of the remarkable SESC Pompéia Leisure Centre, a new generation of critics and historians helped transmute the oblivion into a deserved recognition. A wave of scholar and editorial appreciation revised her earlier and later projects, helping invert the prestige tide; and the daring boldness of her works earned worldwide recognition. As the situation gained momentum, that commendable effort is now being stricken by less concerted appreciations and reduced to easy one-dimensional formulas. When architects become personages, the complexities and contradictions of their life and works tend to be downsized into some frozen discourses. If the obscurity around the buildings designed by a talented architect is a problem, another one emerges when a scholarly grounded reconnaissance turns into an enthusiastic but shallow celebrity status. The next modern talented Brazilian architect in line for a deserved international recognition is Vilanova Artigas. The easy tactic to enhance his reputation has been already deployed: to reduce his extensive production into a pair of canonical buildings, overshadowing the complexities of his professional life and works into an old-fashioned, folkloric leftist discourse. Perhaps the best scenario to avoid the mystification of architects personalities is to insist on the study and unbiased appreciation of their buildings. The rising or declining of an architect's reputation may not necessarily be the best ground for a deep understanding of his/her still unappreciated architectural landmarks. As it happens, both things cannot be easily untangled; so a double effort should conduct the uncovering of new prestige subjects. This paper will consider some theoretical aspects of the prestige tide conundrum, emphasizing the study of a few buildings designed by Vilanova Artigas.

PS27

Paul R. Williams: Identity and Anonymity

Daisy-O'lice Williams
University of Oregon, Eugene, OR, USA

Categorizations of Paul Revere Williams as an “architect to the stars” –though charming—embellish the significance of a narrow portion of his client base to his overall practice. Equally endearing accounts of Williams’ theatrical tactics to gain white clientele in the face of racial bias during the early years of his practice have been the fodder for the celebrated image of him as a tenacious and cunning personality. The perpetual re-presentation of these images distort the reality of his career in favor of enhancing Williams’ status as an anomaly in certain venues and a “star architect” in others. This reputation propagated by popular magazines and newspaper articles largely ignores the socio-political and economic circumstances that strategically ground his practice at its most critical points.

This paper offers an examination of the depth and breadth of Paul R. Williams’ career using two visualization studies: 1) a virtual mapping of his built works, clients, and project locations and 2) a chronological timeline of the popular publications in which his work was featured. Compared against one another, the study centers on questions of Williams’ own complicity in identity construction, and patterns that reveal flexibility and reinvention.

PS28

From *Habitat Musulman* to de Gaulle's Cells in French Algeria

Samia Henni
Institute for the History and Theory of Architecture, Department of Architecture, ETH, Zürich, Switzerland

The notion of traditional habitat in North Africa under French colonial rule was intimately related to specific interpretations of Muslim religious customs and practices. However, the so-called *Habitat Musulman* was created and deployed by French civil and military authorities in the French departments of Algeria and in the French Protectorates of Morocco and Tunisia. This term was used to designate particular typologies of non-traditional dwellings designed by the colonizer for the colonized and which were supposed to meet certain understandings of traditional living conditions of Muslim populations.

This paper explores the alterations of the idea of traditional housing in colonial Algeria between 1945 and 1958, the year when General Charles de Gaulle launched, in the midst of the bloody Algerian War of Independence (1954-1962), a colossal socio-economic modernization plan in French Algeria, known as the *Plan de Constantine*. This quinquennial Plan included the construction of modern dwellings for one million Muslim inhabitants, causing an immediate evaporation of any tangible trace of traditional dwellings as well as of the *Habitat Musulman*.

Based on archival sources, this paper examines three interrelated aspects. First, how the French authorities engaged in studying and classifying some traditional, rural and urban, Arab and Berber, settled and nomadic, planned and unplanned settlements in Algeria. Second, under which premises did they create and define the *Habitat Musulman* in colonial Algeria. And finally, why they were required to expeditiously disregard both their surveys of traditional housing and their projects of dwellings for Muslim populations under General de Gaulle and until Algeria gained its independence in 1962.

PS28

The Politics of Isometric Drawing in Post-Independence Nigeria

Lukasz Stanek
University of Manchester, Manchester, UK

In the foreword to his “Introduction to Traditional Nigerian Architecture,” the Polish architect and architectural historian Zbigniew Dmochowski argued that “taking tradition as the starting point of their creative, independent thinking [contemporary Nigerian architects] should develop […] a modern school of Nigerian architecture.” Published posthumously in London in 1990, this three-volume book resulted from a comprehensive survey that Dmochowski carried out in Nigeria, first as an employee of the colonial Department of Antiquities in the 1950s, and later as the head of the Institute for Tropical Architectural Research at the Gdańsk Polytechnic in socialist Poland (1965-82). Working both in colonial and post-independent Nigeria, Dmochowski saw his survey of Nigeria’s vernacular architecture as a contribution to nation-building processes, much along the tradition of Central European interwar architectural culture. Applying the techniques that he had employed in his 1930s surveys of traditional wooden buildings in eastern Poland, Dmochowski produced isometric drawings of Nigerian “traditional architecture”. Based on archival research in Nigeria, Poland and the UK, this talk will focus on the production of these isometrics in the process of curating information from a large number of materials gathered by Dmochowski and his Nigerian collaborators, including field surveys, measured drawings, photographs and interviews. The production of the isometrics was an architectural operation in itself, based on the conviction of a specifically architectural value of Nigerian vernacular buildings, which included functional arrangements, interdependence between structures and materials and, in particular, spatial compositions. In this way, Dmochowski’s isometrics were a tool for the “architectural youth of Nigeria” to bridge the gap between vernacular building culture and an envisaged modern architecture. Dmochowski himself contributed to this project by developing the program of national museums at the colonial Department of Antiquities, and by consulting the designs for museums in Benin, Esie and Kaduna after independence.

PS28

Africanization and Architecture in the former Portuguese Africa

Ana Vaz-Milheiro[1], Jorge Figueira[2]
[1]*ISCTE - IUL, Lisbon, Portugal,* [2]*Coimbra University, Coimbra, Portugal*

The former Portuguese colonial empire in Africa was located in the sub-Saharan region and encompassed five territories: the archipelagos of Cape Verde and of São Tomé and Príncipe, and the continental regions of Guinea-Bissau, Angola and Mozambique. Portugal was the last European power to have colonies, until 1975.

In 1957, a year of deep changes regarding African independencies, the Portuguese policies sought to neutralize international criticism by approaching the themes of African identity. In the context of this international pressure, Portuguese architects who worked within the colonial public authorities began including climate-oriented, construction and aesthetic solutions, resulting from the different African cultures that formed the empire. The goal was a larger integration of the local cultures, reflecting a learning process ongoing since the creation of the Colonial Urbanization Office (1944). The Africanization of “public architecture” would become a growing reality, supported by a more systematic knowledge of the traditional African house, whose preliminary studies were initiated in the late thirties.

It is intended, in this paper, to break with the current State of the Art - that ignores the processes of Africanization of the architecture built in the last phase of the Portuguese colonization -, proving that there was a widespread knowledge of the African territory, obtained through missions and surveys of traditional structures, and a strong technical training which enabled the integration of vernacular building solutions to answer climactic issues and to optimize natural resources. These experiences have formed a solid technical framework under the Portuguese Overseas Ministry. This technical production is completed with new approaches, grounded in the plastic features, proving the aesthetic openness of colonial architects. This Africanization has not only been generalized, but it also evolved and gained different expressions benefiting from the extension of the Portuguese colonial administration when compared with other colonial contexts.

PS28

The Influence of Kano Traditional Architectural Design on Post-War Architecture: Focus on Residential Structure

Ahmad Yahya
Federal Cololege of Education, Kano, Nigeria

The traditional architecture of Kano, one of the oldest cities in West Africa and presently a state in Northern Nigeria, served a very functional and holistic purpose. Residence was more than a sleeping place or a protection against heat, cold or rainfall. Socio-economic, cultural and religious functions are also attached to it. However, with the debut of colonialism this architecture was impacted upon, to some reasonable degree, by the modern one, which was brought by British colonialists. This paper, through personal discussions with some traditional master builders and perusal of archival materials, examines the Kano traditional architecture, as per space distribution, architectural elements, design approach and building materials, and the extent to which these influenced modern architecture between the years 1945 to 1960. The paper reveals that despite some changes which the latter brought, particularly on the principal building materials and design, the traditional architecture substantially influenced the modern one, though some elements of each were retained. For instance, while earth and thatch as chief building materials were replaced by cement and corrugated iron sheets, and while room shape became rectangular with larger doors and windows and toilet was separated from the kitchen, division of residence into public, transitional and private realms, atriums, eastward orientation of entrances, creation of entrance halls and passage rooms, forecourt, provision for room and parlour and provision of a well within, to mention just a few, were manifested in post-war residential architecture. Similarly, guest reception, festivities, mourning and funeral in the case of death, conflict resolution, provision for local crafts, separation of the sexes, privacy, regard for the neighbour, giving religious lesson, etc. guided the building approach. Kano traditional architecture has therefore heavily influenced modern architecture, though elements of the latter were still maintained.

PS28

Bauhaus Vernacular: The Modernist Workshop in Early 1960s Africa

Ayala Levin
The Hebrew University, Jerusalem, Israel

In the early 1960s, a group of art and architecture educators of predominantly European descent established an informal network of visual art workshops in Nigeria, Kenya, South Africa, Rhodesia, and Mozambique. This group included German scholar and literary editor Ulli Beier, Portuguese architect and artist Amâncio Guedes, South African architect Julian Beinart, and Denis Williams, a Guyanese artist, archeologist and writer. Reminiscent of missionary workshops, yet informed by Bauhaus radical modernist pedagogy, these workshops aimed at freeing Africans from western conventions and artistic canon. Conceiving them as a tool for the "decolonization of the mind," these educators believed that the emergence of an authentic African modern culture -- as was debated in the literary circles of the Negritude and Pan African Movements -- could be pursued in visual form, based on Africa's rich artistic traditions. If the Bauhaus model of "unlearning" divested Europeans from their traditions, then in Africa this model was reconceived to allow Africans to regain access to their artistic repositories, amidst growing western influence.

Born out of the encounter with modernization and urbanization in Africa, these workshops equally attest to the educators' anxieties over decolonization as to their admiration of African traditions, informed by the modernist fetishization of the "primitive." Mediated via European expressionism or anthropological studies, and, conversely, via their encounter with vernacular forms of urban commercial signage, the educators' approach was far from uniform. This paper explores the formation of the workshops as a site where the complex relationship between tradition and modernity in decolonizing Africa was contested and debated. By focusing specifically on Beinart's approach, as it was informed by Gyorgy Kepes' teachings, and Guedes' involvement in Team 10's debates, this paper traces north-south trajectories that reconstituted the "vernacular" as modern, and the two as mutually constitutive in the formation of African postcolonial subjecthood.

PS29

The Emergence of Outdoor Recreation Planning in Eretz Israel, 1930-1960

Tal Alon Mozes
Technion, Israel Institute of Technology, Haifa, Israel

Outdoor recreation as part of modern lifestyle has been, since the late nineteenth century, a subject of comprehensive and detailed planning both in Europe and in the U.S.A. However, in pre-state Israel, due to the overarching pioneer ethos, and the lack of infrastructure, only the sick and the injured were entitled to some local rest out-of-doors. Those who had the means went abroad or were resigned to the beaches near the urban centers. With the establishment of the state of Israel, recreation became part of the social life dictated by the state, by means of an annual recreation law, national and local planning initiatives, and the development of outdoor recreation facilities mostly by state agencies.

Based in archival research, this paper surveys the history of outdoor recreation planning in Israel since the early period of Zionist settlement until the late 1960s. While private initiatives aimed to develop medical tourism or outdoor healing sanatoriums characterized the early period, after 1948, recreation became an integral part of Israel's physical planning next to housing, agriculture, and industry. It was intended to balance the intensiveness of development of the new state and to foster local place attachment and national identity among its various communities. In general, changes in recreation perceptions among the Israeli population dictated the extent, mode and spatial expression of outdoor recreation development.

Originally, recreation areas were allocated according to existing site amenities that were documented by a statewide survey. Only during the 1960s did the actual demand for recreation became part of the planning process. Unlike the American model of the national park and other European precedents, Israel established its unique recreation framework; in sites of archeological significance and beautiful scenery, national parks were intensively developed and various recreational activities were promoted. Nature was strictly preserved mainly in remote reserves

PS29

The Hyper Americans! Car culture and Modernism in 1950s Venezuela

Jorge Villota Peña
Universidad Simon Bolivar, Caracas, Venezuela

For Venezuelans, the Cold War implied multiple commercial exchanges with the United States, particularly based on the oil industry, as well as a deep cultural influence. By 1955, 35,000 US citizens lived in Venezuela, while Creole Petroleum Corporation, a subsidiary of Jersey Standard (ESSO) and the world's number one oil producer at the time, consolidated itself as the most important oil company in this country. Many aspects of Venezuelan life changed, particularly its architecture, which sympathized with the American car obsession. This paper seeks to prove that modern architecture in Venezuela (designed by both Americans and locals) went beyond a unilateral center-periphery influence, and ended up being the *hyperrealization* (intensified version) of US ideals.

This was the case of the ESSO office building in Caracas, by American architect Lathrop Douglass (1947). Not only had it preceded the ESSO buildings in Louisiana (1950) and New Jersey (1953, said to be the first one on American soil to accommodate modular furniture), but it was the largest and technologically most elaborated version of its US counterparts. Along with the proliferation of boulevards, Caracas also witnessed the construction of the Helicoid Shopping Center, an awe-inspiring building specially designed for the automobile by *Arquitectura y Urbanismo C.A.* (1955). By incorporating cutting-edge technology, and having a striking resemblance with F. L. Wright's Automobile Objectives, it may be regarded as one of the utmost realizations of the American Utopia.

Equally striking was the influence of the print media. For each car advertisement published in US newspapers, there were seven in Venezuela (the vast majority coming from US automakers). Moreover, by way of mass education, this publicity was also accompanied with modern architectural graphics. Although the automobile culture was an American phenomenon, it would eventually become a Venezuelan "fingerprint." More American than the Americans, Venezuelans were hyper Americans!

PS29

Traveling on Fredericksburg Road: 120 Years in 12 Miles

Ian Caine, Jerry Gonzalez
University of Texas at San Antonio, San Antonio, Texas, USA

This 20-minute film and digital mapping extends an ongoing research project titled *Traveling on Fredericksburg Road: 120 Years in 12 Miles*. The initial project, completed in 2013 by Assistant Professor Ian Caine and ten students, examined the historical foundations of suburban expansion in the United States by mapping the life of a single street: Fredericksburg Road in San Antonio, Texas. The work concluded with the display of a 33-foot long timeline at The Institute of Texan Cultures in San Antonio, Texas. The exhibition focused on five chronological phases, each illustrating a unique stage in the physical and social expansion of Fredericksburg Road. The timeline presented information simultaneously along a time-axis and space-axis, measuring a period of 120 years (1890-2010) and 12 miles (stretching from downtown to the city's northern periphery).

During the current phase of research, the team has expanded the initial effort: adding GIS capacity, digitizing and animating the mapping process, and incorporating a faculty researcher in history. The disciplines of architecture, history and geography each lend a unique and powerful perspective to the research: through architecture we experience the power of built form, through history we consider the complexities of social narrative, and through geography we comprehend the profound influence of natural and human systems. The result of this multi-disciplinary approach is an alternative, layered account of suburban growth on Fredericksburg Road.

The current research focuses on the social impact of three profound structural shifts involving transportation, with an emphasis on shifting modes of travel; scale, with a focus on increasing size; and capital, with particular attention to the consolidation of ownership.

PS29

Construction as Research and Design: *Autostrada del Sole* (1956–1974)

Tobias Erb
ETH Zürich, Zürich, Switzerland

The *Autostrada del Sole* is of central practical and symbolic significance for post-war Italy. The motorway connecting the north with the south reflects the materialization of the boom years in large-scale infrastructure projects. Based on the new building schemes, numerous influential constructions emerged at the overlap between architecture and engineering that acted as a gauge of both the buildable and the envisionable. In contrast to the wide reception of various projects and protagonists involved, above all the work of Pier Luigi Nervi, a categorization of the *Autostrada del Sole* in post-war architecture remains to be undertaken.

In the development of the sequence of manually erected constructions in the north to a mechanically built structure in the south, the *Autostrada del Sole* delineates a basic shift in building and thinking in the post-war era. Within a precisely definable spatial and temporal context, the fundamental transformations in planning and construction processes over a period of two decades become distinct and make the genesis of the formative concepts and methods comprehensible. The progressive convergence of the individual components along the *Autostrada del Sole* explicates the transition from an analytical to a synthetic design process and the emergence of a construction rationale based on intrinsic laws.

The paper examines the oscillation in the design process between scientific experiment and industrial practice and analyses the correlation of technological developments with architectural thought. The *Autostrada del Sole* makes the negotiation of the technological object and the technological system intelligible as a key moment in post-war architecture and reveals construction to be a result of both research and design.

PS29

BUILDINGS FROM THE BATTLEFIELD: Robert Mallet-Stevens's *Une Cité Moderne*

Richard Becherer
Southern Polytechnic State University, Marietta, GA, USA

Robert Mallet-Stevens largely compiled the drawings for his *Une Cité Moderne* on battlefields in France and Belgium during World War I. Different from his friend Erich Mendelssohn who designed in the trenches, Mallet-Stevens enjoyed the comparative luxury of a drafting board while deployed as aerial *observateur* in the French Armée de l'Air from 1914-17. Hardly for the faint of heart, this particular military deployment also carried with it a shockingly short 6-week survival rate.

Rare among his contemporaries, Mallet-Stevens actually photographed the panorama of Wartime destruction from the air, his biplane's wings framing for him its horror in sharp outline while bringing the lesson home. The aviator quickly learned that he was no distanced bystander, but an actor in the very events that he photographed. And if this hard fact did momentarily slip his mind, the Dawn Patrol and a round or two from his machine gun would have reminded him of his immediate and all-too-real vulnerability.

Une Cité Moderne deploys a wartime modernity far removed from a nineteenth century, positivist romance. This book stills the noise of the mechanized human progress that mobilizes so much contemporaneous town planning (think Garnier, Sant'Elia and Le Corbusier), an effect poignantly achieved by the solemn procession of the book's 32 designs. Mallet-Stevens instead bases his modernity in a narrative that considers the myriad causes and consequences visited by Wartime modernization upon the French people. *Une Cité Moderne*, then, should be seen as the architect's meditation on the wages of war as it touches virtually all aspects of French life. The book provides nothing less than a comprehensive dead reckoning that posits a necessary, reconstructive role for architecture in France's post-War recovery.

PS30

Lina in Bahia, *Bahia no Ibirapuera*

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

In their introduction to the exhibition *Bahia no Ibirapuera*, at the 5th Sao Paulo Biennial (1959), architect Lina Bo Bardi and theater director Martim Gonçalves argued the ephemeral materials they used—in both the exhibition architecture and content—were a deliberate renunciation of "the undesired eternity of the work of art." The exhibition had eucalyptus leaves covering the floor, and proudly displayed folkloric objects from the state of Bahia amidst compositions made from refuse materials. The result united the ephemeral qualities of experience to a political stance against a more elitist understanding of art. This position was a departure from Bo Bardi's work, until then characterized by alliances with Sao Paulo's ruling class in the production of a high modernism of industrial materials and strict geometries. Bo Bardi and Gonçalves were not alone in their turn towards ephemeral experiences. Only a few months before, the Neoconcretists, led by art critic Ferreira Gullar and influenced by the writings of Maurice Merleau-Ponty, had argued for the work of art as a sensorial experience, less machine-like and closer to the human body. These aesthetic discourses took place in the context of the accelerated industrialization of the country, fueled by the developmentalist policies of president Juscelino Kubitschek and materialized in the looming completion of Brasilia, the new capital. Kubitschek's policies modernized Brazil, but also increased inflation and wealth inequality, particularly in the countryside. In this context, Bo Bardi and Gonçalves argued for an ephemeral architecture more akin to theater, which would come from the non-privileged as opposed to the cultured elites. In this paper I trace these intellectual discourses and argue the exhibition was a key moment in which Bo Bardi shifted her understanding of architecture—from fixed, immutable object to a frame in the production of ephemeral, sensorial experiences.

PS30

Balloon House: designing and inhabiting a real-life experiment

Isabelle Doucet[1], Nel Janssens[2]
[1]*University of Manchester, Manchester, UK,* [2]*University of Leuven, Leuven, Belgium*

In 1973, Belgian architect Lode Janssens built a pneumatic house for his family. The house was unconventional in both its set up as a temporary experiment in research in architecture (officially authorized to last 10 years) and in its appearance as a large balloon-like inflatable structure with tent-like annexes. Adopting the techniques of the ephemeral in the form of a translucent PVC structure, and flexible, experimental, and ecological living, the project formed an important real-life testing of then en vogue ideas on experimental housing installations. This paper is the first attempt to bring the story of this remarkable and daring project. The so-called 'balloon house' offers an important case of the Flemish postmodern moment that, thus far, has remained largely unpublished. It is important both as a project and for its maker, Lode Janssens, whose ideas had an important influence on Belgian architecture in the 1990s, when he was director of the Flemish architecture school Sint-Lucas in Brussels (1991-2003).

Through a metamorphic project that after all did last, this paper aims to contribute to this session in three ways. Firstly, the project helps to refine the understanding of ideas and implementations of the ephemeral, against architecture's intrinsic desires or (functional) requirements for permanency. Secondly, the project invites to discover the aesthetics, form-finding, and material expressions that emerged from radical experiments in practice, as opposed to what can be learned from the techno-utopias on paper of the time. Thirdly, the project contributes to the historiography of postmodernism in that it offers a progressive and radical (Flemish-Belgian) counterweight to the conservative, mainstream, and largely depoliticized postmodernism of the Reconstruction of the European City, originating in the French-speaking architectural scene of 1970s Brussels. The 'balloon house' thus allows for revisiting the radical-emancipatory roots of postmodernism beyond its bias towards pastiche and urban-historical continuity.

PS30

Hermeneutic Machines: Libeskind's *Three Lessons in Architecture*

Peter Olshavsky
University of Nebraska-Lincoln, Lincoln, USA

Accepting Aldo Rossi's invitation to be one of six entries that represented the United States in the 1985 Venice Biennale, *Three Lessons in Architecture* attempted to reframe the set of artifacts and relationships called architectural machines. Designed and constructed by Daniel Libeskind and his graduate students at Cranbrook Academy of Art, this ephemeral project consisted of one large machine in three parts: Reading Machine, Writing Machine and Memory Machine. Addressing Palmanova, the Renaissance fortress city, the work sought a "participatory reality" to involve the public in "creating and interpreting Architecture in its broad social, cultural and historical perspective."[1]

As a case study, the project reveals hermeneutics as an important condition and character of postmodern architecture and its engagement with the public. Hermeneutics in philosophy had moved beyond a theory of interpretation to become *the* condition for symbolic communication in this era. As a fundamental study into the deepest ontological conditions, hermeneutics provided architects a way to question modernist discourse and certain aspects of postmodernism.

Unpacking the project relative to the teaching of the Essex School (J. Rykwert and D. Vesely), in which Libeskind was educated, Three Lessons will be read as "a fundamental recollection and a retrieval of the historical destiny of Architecture."[2]Yet, its hermeneutic "demonstrations," Libeskind noted, were "only possible at the level of the actual making of things."[3]Focusing on hermeneutics and making shifted the project away from the instrumental and aesthetic machines of modernity and the postmodern reliance on "images" of history towards interpretation as a living condition and character of postmodern architecture.

[1]Daniel Libeskind, *Nouvelles impressions d'architecture* (Italy: Electa Spa, 1988), 84.

[2]Ibid.

[3]Daniel Libeskind, *Cranbrook, Department of Architecture: Theoretical Orientation and Teaching Method*, Draft Essay, Sept. 1981, Box 11, Folder 2, Daniel Libeskind Papers, 1968-92, Getty Research Institute, Los Angeles, CA.

PS30

Interchangeable Images: The Ephemeral Screen-Assemblages of the Postwar Avant-Garde

Craig Buckley
Yale University, New Haven, CT,, USA

Screens hold a paradoxical status within architectural culture; perhaps the most enduring of ephemeral elements. A screen initially referred to physical surfaces that marked significant spatial boundaries or provided illusory backdrops, yet screens also served to obscure objects from sight, or enabled subjects to conceal their presence. With the growth of optical media following the Renaissance, screens were increasingly conceived as surfaces for receiving or transmitting light, planes upon which ephemeral images of other spaces and times could be glimpsed. Part of a larger effort to engage a genealogy of architectural screens, this paper traces a selective path through a series of 1960s avant-garde practices—including the work of Archigram, Cedric Price, Haus-Rucker Co, and Superstudio—to examine the way in which these figures articulated ephemeral screen architectures. While each worked independently of the others, the shared preoccupation with screens helped to inaugurate, I will argue, a significant shift in the discipline's attitude towards the architecture and function of screens. Screens took on an intensified ephemerality, a dynamic revealed through a shift in the poetics of montage, a device that comes to be informed by the workings of new optical media, from hand-held film cameras to slide projectors and television. Correspondingly, screens retreat from the flat, centrally oriented surfaces of the classical cinematic apparatus, becoming multiple, interchangeable, mobile and temporary elements within an expanded assemblage of architecture and media. How these figures assembled the contours, placements, and functions of screens offers a telling index of how they envisioned the architecture of a condition increasingly defined by temporary conjunctions of projection and transmission media. Whereas an earlier moment in the twentieth-century tended to associate screens with the urban culture of publicity—phenomena such as nighttime illumination, urban advertising, and billboards—the ephemerality of postwar screens was more intimately linked emerging theories of information.

PS31

Group Form Enlivened: Choreography of the Senses in Maki's Urban Design

Seng Kuan
Washington University, St. Louis, USA

Maki Fumihiko returned to Japan in 1965, after more than a decade in the United States, where he first studied at the Harvard Graduate School of Design and subsequently taught at Washington University in St. Louis and then at Harvard. The middle of the 1960s also represented a particularly intense period of theoretical explorations on the urban scale in Maki's writings, studio teaching, and design practice, highlighted by successive iterations of the idea of Group Form (1960-65), Movement Systems in the City studio (1963-64), the Golgi Structure project (1967), and Risshō University's campus plan in Kumagaya (1965-67). While the theory of Group Form, along with its architectural corollary in the multi-phased Hillside Terrace project (begun 1969) in central Tokyo, are subjects of much critical acclaim, the three other projects have been largely overlooked in the critical scholarship on Maki's contributions to the field of urban design. Movement Systems, Golgi Structure, and Kumagaya campus were in fact part of a coherent intellectual project to enrich his earlier ideas of Group Form, which are essentially static, with "three-dimensional spaces, precipitated by the events of activities of urban life, and viable in time sequences." The proposed paper will situate these three projects by Maki in the context of his engagement with the Joint Center for Urban Studies in the early the 1960s and in particular the influence of Kevin Lynch and György Kepes, who had introduced principles of visual perception into urban design. The opportunity to plan and design a new campus for Risshō University, located in the rural region of Kumagaya outside of Tokyo, allowed Maki put to test these investigations in the sensory city of image and time through the choreographed sequencing of significant urban spaces, corridors, and vistas.

PS31

Maki and Team 10: A Web of Global Exchanges

Dirk van den Heuvel[1], Gianluca Ferriero[2]
[1]*TU Delft, Delft, The Netherlands,* [2]*Politecnico Milano, Milan, Italy*

In 1960 Fumihiko Maki attended the first Team 10 meeting in Bagnols-sur-Cèze in France after the dissolution of CIAM in 1959. He presented his Shinjuku urban study there, which must have made quite an impact. Alison and Peter Smithson mentioned Maki's work as one of the two exemplary 'modes of operation' to arrive at a redefinition of the relation between the large scale of urban infrastructure and the scale of architecture. Maki's group form idea was considered to be most promising next to the so-called stem idea of Shadrach Woods.

The development of the group form concept was part of the larger exchanges between Team 10 and the Metabolists in those years, an exchange that has been hardly investigated until now. Next to Maki, Kenzo Tange and Kisho Kurokawa visited Team 10 meetings for instance.

The USA and its academic institutions served as a major platform for these exchanges. The impact of Maki's ideas on Team 10 (and vice versa) happened for a substantial part through Washington University in St. Louis as testified by correspondence in the archives of Jaap Bakema and Team 10. Alison Smithson suggested there was a connection between Maki's development as an architect and the teachings of Team 10 in St. Louis. Next to Bakema's impact at the end of the 1950s when he frequently visited St. Louis, she also referred to Aldo van Eyck's lectures at Washington University.

This paper aims to unpack the web of exchanges that spanned between Japan, the USA and Europe in a time of vast economic expansion, including its institutional structure and support. The architects involved formed a global vanguard, a 'group form' of its own so to speak, that would propose new notions of urban space, hierarchy and collectivity in response to questions of radical urban transformation.

PS31

Group Form, Urban Design and Ekistics: Fumihiko Maki and Jaqueline Tyrwhitt

Ellen Shoshkes
Portland State University, Portland, Oregon, USA

This paper examines the relationship between Fumihiko Maki and Jaqueline Tyrwhitt in establishing Group Form as an element of urban design as a new discipline at Harvard University, as well as in the discourse on global urbanization in the 1960s and 1970s. Tyrwhitt played a key role in both, as a member of the Harvard faculty, and as the co-founding editor, with Greek planner Constantinos Doxiadis, of the journal *Ekistics*—his term term for "science of human settlements"—and as Doxiadis' key collaborator in the ten Delos Symposia that took place over a decade beginning in 1963.

Tyrwhitt's association with Maki, with whom she co-taught the Urban Design studio at Harvard, deepened her appreciation of the work of the Metabolists. It was probably Maki who introduced Tyrwhitt to an article authored by a group associated with the Metabolists published in *Kenchiku Bunka* in November. She commissioned an English translation of this article, "Theory and Methods of Urban Design," as her indirect contribution to the first Delos Symposion in July 1963.

Tyrwhitt's relationship with Maki continued when one of their Harvard students, Koichi Nagashima, married her niece, Catharine Huws, whom he met in 1964 at the Athens Center for Ekistics, where they both worked. Catharine and Koichi attended several of Delos Symposia and became active members of the World Society of Ekistics. When Nagashima began work as head designer in Maki's Tokyo office, Tyrwhitt visited frequently, for both personal and professional reasons. In this way she continued to interpret Group Form ideas as part of the evolving synthesis she formed of Geddes' bioregionalism and modernist planning ideals.

The paper is based on original and archival research and draws in part on my book *Jaqueline Tyrwhitt: A Transnational Life in Urban Planning and Design* (Ashgate 2013).

PS31

The Golden Mile Complex and the vicissitudes of the Stepped Megaform

H. Koon Wee
University of Hong Kong, Hong Kong, Hong Kong

This paper connects the Golden Mile Complex to a number of unbuilt predecessors of the stepped and layered megastructure form. This specific technological form reinforced a strong sense of continuity in architectural form and thought, but it also bore witness to a transforming and conflicted society. Built in 1974, 17 years after his return from the Harvard GSD, Singapore architect William Lim designed the stepped megastructure of the Golden Mile to connote the urbanism of a continuous infrastructure building along the new downtown Beach Road. The merging of infrastructure and architecture culminated at a point when heroic Modernism came up against a society that questioned the limits of technology and sought humanistic values in architecture. Paul Rudolph's 1967 Lower Manhattan Expressway project was successfully contested by Jane Jacobs, but his deep belief in the formalistic strengths of the stepped megaform would hark back to his days at Harvard. One could argue that this debate had taken place within a specific pedagogical framework when Lim was a student in 1956-57 at Josep Lluís Sert's Harvard and Kevin Lynch's MIT. The stepped and layered form reemerged through Kenzo Tange's students work at MIT in 1959 and his own Tokyo Bay Project - a period when the new Metabolist movement was taking shape. Entering Harvard in 1956, Lim would not only be familiar with the work of Rudolph, but he would also have encountered the legacy of Fumihiko Maki's student work at Harvard. Maki would later recount the ambitions of megastructures alongside a form of humanism he advocates in his 1964 Investigations in Collective Forms. Lim acknowledges the influence of the Metabolists, and he recounts a visit by Maki to one of his projects, where the latter remarked "we theorized and you people are getting it built."

PS31

Maki's Lessons in Argentina: Mario Corea Trans Functional Design

Ana Maria Rigotti
Universidad Nacional de Rosario, Rosario, Argentina

Mario Corea was a much appreciated student of Fumihiko Maki in the GSD (1963/4). In Maki's Urban Design studio, Corea with Jan Wampler and the Gustavo Munizaga developed some hypothesis of Investigation in Collective Form to ponder the scope of Open Ended Systems as an approach to complex designs, and the structural and formal relevance of the "linkage" (city room, city corridor, parking plaza) applied to "A Communication System for Central Boston" (published as *Movement Systems in the City* by GSD in 1965).

The paper analyzes Corea's development of those concepts in Argentina. It examines the practice in graduate courses in the IPRUL (1967/8), with undergraduate students of Rosario (XI UIA Congress Prague 1967, SUMMA competition on collective housing 1967), and through Corea's proposals for the Rosario University Campus (1971/3), public hospitals competitions (1971) and the urban renewal of Santiago de Chile (1972) amidst a growing radical turn in Latin American culture and politics. In parallel, he developed an important theoretical production capable of incorporating new ethical and political valences associated with "social praxis" and organized participation in tune with the ideas of Henri Lefebvre and John Turner he knew during his studies in the Architectural Association (1969/1970). This production gave new dimensions to the theory of the Collective Form converging in the Post Functional Design. While maintaining a generative approach in time and space, it gave new value to a key concept of the Metabolist Manifesto (1960) -artificial land (jinko tochi)- that led to the appreciation of Architecture as Infrastructure. Urban linkage as megaforms and generative typologies for public buildings will return with Corea design practice for the socialist governments in Santa Fe since 1997

PS32

E.W. Godwin, or the Inevitability of History

Richard W. Hayes
University of Cambridge, New York, USA

E.W. Godwin was one of the most innovative figures in 19th century English architecture. Godwin is perhaps best remembered for his furniture designs, such as his ebonized sideboards, which have become emblems of the Aesthetic Movement. Godwin has sometimes been interpreted as a proto-modernist whose work evolved from the Gothic Revival of his early buildings to a standpoint of near-abstraction in his mature designs. During the Queen Anne Revival, for example, Godwin wrote, "The day of architectural revivals may be setting-I for one sincerely hope it is." Godwin here advanced what has been seen as a progressive position of freeing architecture from historical precedent.

Godwin was also a prolific critic who published hundreds of articles in the architectural press. While by no means an historian, Godwin engaged historical subjects in numerous articles that evince his penchant for research and study. A careful consideration of all of Godwin's multifarious activities reveals a complex engagement with historical material. During the very years in which his furniture seemed to attenuate historical precedent in favor of autonomous abstraction, his notebooks are full of sketches of a diverse range of historical subjects, from buildings to examples of the decorative arts and costumes he studied in London's museums. Making use of the architect's previously unpublished office diaries and sketchbooks, I argue for a nuanced view of Godwin's relationship to history. His historical inquiries were often conducted for his role as theatrical designer. Yet they also appear to have been ends in themselves, as his design intelligence was nourished by a strong predilection for research as a goal in itself.

Godwin's multiform engagement with history can offer lessons for today, when, to adopt the vocabulary of Robert Venturi, his career shows that progressive design and historical research need not be "either-or" propositions but expressions of a "both-and" sensibility.

PS32

Building Stories: Eero Saarinen, Aline B. Louchheim, and the Telling of Modern Architecture.

Eva Hagberg Fisher
University of California, Berkeley, Berkeley, USA

When architect Eero Saarinen and critic Aline B. Louchheim met in February 1953, it was a historical moment.

To make a better history: it would become a historical moment once their collaboration, their partnership, their marriage would be codified in law and set in stone in language—their letters, after all, are what we look at, the archives what we use for the history we make. And it would become a historical moment once Louchheim's narrative interventions—"I do have the ability to help people constructively clarify their creative ideas," as she wrote to him shortly into their courtship—became part of Eero's architectural practice. Aline, a trained art historian working as a New York Times art critic, operated as an in-house on-the-ground historian-of-the-moment, and without her sense of historical context and architectural understanding, Saarinen would not have enjoyed the reception to his work of architectural legibility that he did.

This paper weaves together the discipline of history with the analysis of architecture. Exploring the first year of Eero Saarinen and Aline B. Louchheim's relationship from a historical framework—reading letters, office memos, article-related correspondence, and New York Times pieces (reader, she profiled him)—this paper argues for the introduction of narrative frameworks both within the world of our subjects (Aline's role was to provide story for Eero's architecture) and on a secondary, theoretical and scholarly level. In this paper, I pick and choose stories and moments described (in language) in the archive, and then expand them in my own language, creating a discourse out of the existing materials as well as a text for the reader to climb aboard on, following narrative theorist Seymour Chatman; philosopher Michel Foucault; literary scholar Wolfgang Iser.

PS32

Whitehall and the White Heat of Technology: An Intersection of History, Theory and Design

Adam Sharr
Newcastle University, Newcastle-upon-Tyne, UK

This paper investigates the attitude to history present in a symbolic but un-built project from 1960s London. That project proposed to demolish the palazzi of Whitehall – Britain's 'Government Centre' – and replace them with a stepped-section megastructure. Its architect was Leslie Martin, Cambridge University's first Professor of Architecture. His Whitehall design was submitted to Harold Wilson's Labour administration in 1965, a party which had pledged to remake Britain in the 'white heat' of scientific revolution. It emerged from theory that Martin developed with Lionel March, a graduate of the Harvard-MIT Joint Center for Urban Studies, which understood design as research towards the perfection of ideal building types. The project's form developed from graphs and early computer studies.

Martin's project envisaged clearing six blocks including George Gilbert-Scott's Foreign Office and other eighteenth and nineteenth century structures now listed in the UK. It proposed to spare from demolition Inigo Jones' Palladian Banqueting House and Norman Shaw's Arts-and-Crafts Scotland Yard. These were to be locked into the new megastructure. Martin's Whitehall demonstrated a selective view of history in which exemplar buildings were isolated as objects for future contemplation. This is simultaneously the fulfilment of an art-historical view where buildings are artefacts to be classified in terms of styles and of a scientific outlook where specimens are objects of research. It is also perhaps the fulfilment of Nikolaus Pevsner's Pioneers of Modern Design, accepting Jones and Shaw while rejecting the Gothic revival.

Contemporary conservation values seek to consider historic buildings holistically in relation to their contexts while modern architects like Martin instead considered historic buildings as isolated objects for study. Currently, the same values are used for the conservation of modern buildings as for neo-Classical or Gothic Revival buildings. This paper questions whether modern buildings should instead be conserved according to modern values.

PS32

Instauratio: Projective Transformations of Antiquity

Bryony Roberts
Oslo School of Architecture, Oslo, Norway

As historical appropriations and quotations have multiplied in contemporary practices, theorists have focused on precedents from postmodernism and 19th-century historicism to contextualize recent projects. But this post-Enlightenment emphasis overlooks important parallels with the 16th-century, a moment when the emergent architectural discipline made little distinction between historical analysis, restoration and architectural invention. This paper analyzes practices of *instauratio* – an Italian Renaissance term meaning to restore, to renew, and to repeat. Articulated by Flavio Biondo in *Roma Instaurata* and repeated by Leon Battista Alberti and Raphael, the term expressed an ambition to revive Imperial Rome by merging documentation of ruins with speculative completion.[1]Orthographic projections, offering supposedly objective documentation, transformed extant ruins into ideals of geometric harmony.[2]In immaculate plans, sections, and elevations, Antonio Sangallo the Younger, Baldassare Peruzzi and Sebastiano Serlio transformed ruins into newly completed, idealized images, which influenced both restorations and new imitations. These drawings manifest the unusual feedback loop between historical documentation and architectural invention that characterized the beginnings of the architectural discipline.

As a fellow at the American Academy in Rome for 2015-2016, I will be researching *instauratio* through comparisons between drawings by Sangallo, Peruzzi and Serlio and parallel restoration practices. This paper will discuss measured drawings of ancient ruins with parallel design projects and restoration efforts, to expose the interdependence of documentation and design. This work builds on my previous research on appropriations of historical architecture, as in the ”New Ancients” issue of Log that I guest-edited with Dora Epstein Jones. This paper reveals how the origins of the architectural discipline presaged many of the elisions between historical analysis and projective invention now visible in contemporary practice.

[1]David Karmon, *The Ruin of the Eternal City* (Oxford: Oxford University Press, 2011), 19.

[2]James Ackerman, *Origins, Imitations, Conventions: Representation in the Visual Arts* (Cambridge: MIT Press, 2002), 313.

PS32

Cut and Paste as a Design Methodology: the Case of Rotor

Lionel Devlieger
Rotor vzw, Brussels, Belgium

Cities across the world are faced with a heritage of post-war service buildings which no longer comply with today's standards of comfort, safety and resource efficiency. These buildings now undergo a demolition, a heavy renovation or a careful retrofit, in function of their respective heritage value and other factors. In most cases, though, the materials and service equipments that made out the interior designs are deemed worn out, aesthetically or technologically obsolete, and are being disposed of. Yet these interiors, dating back to the “Glorious Thirties”, are often made with a richness of detail and material that have gotten out of reach for contemporary designers.

This paper will present and discuss the case of Rotor, an atypical practice established in Brussels, engaged since 2014 in the careful dismantling of such historical interiors and their re-composition to create new designs. Rotor stands out amidst other contemporary practices resorting to materials reuse, in that the components used are issued from the recent buildings, while their attitude is one of respect for the original integrity, design and constructive logic of the reused elements and systems. This paper, drawing on a detailed and embedded documentation of the practice, will dwell on the new questions this type of work raises regarding, for instance, the nature of original design work or attitudes towards architectural heritage.

PS33

Sacred Spaces for the Suburbs:Catholic Architecture in Postwar Los Angeles

Michael Gibson
Independent Scholar, Redondo Beach, CA, USA

This paper examines Roman Catholic churches built between 1948 and 1976 in the Archdiocese of Los Angeles, identified as "that most suburban of all dioceses" by Andrew M. Greeley in his 1959 sociological study *The Church and the Suburbs*. During this twenty-eight year period, the archdiocese established 98 new parishes and constructed more than 250 new churches across four Southern California counties in an effort to accommodate a 253% increase in membership, representing more than 1.58 million new communicants. These churches, with their associated parish campuses, are familiar landmarks in the metropolitan area's postwar suburban landscape.

The paper analyzes the architecture of these churches in terms of spatial dynamics, centering focus, aesthetic impact, and symbolic resonance -- the "four ways of looking a church" proposed by Richard Kieckhefer in his 2004 historical study *Theology in Stone*. This analysis reveals that, although these churches span an aesthetic spectrum ranging from pure historical revivalist to expressionist, each can be placed into one of seven stylistic groupings. The paper identifies these groupings, describes their characteristic design elements and distinctive architectural vocabularies, and discusses outstanding representative examples of each grouping.

The paper argues that the key to understanding the physical form of these churches lies in an appreciation of three dynamic historic phenomena: (1) the swift and widely dispersed growth of the metropolitan region itself, which created a need for technologically innovative churches that could be built quickly and economically; (2) the desire of church leadership to create parishes that would attract the next generation of American Catholics - young, educated, middle class, and suburban - just as inner-city ethnic parishes had once attracted their working class immigrant grandparents and parents; and (3) a new theological and pastoral emphasis on congregational participation in worship, with its widespread implications for Catholic spirituality, education, and social activism.

PS33

Technologies of the Eschaton: Hyperboloids in US Catholic Design

Catherine Osborne
University of Notre Dame, South Bend, IN, USA

I will explore the phenomenon of thin-shell concrete hyperboloids in postwar American Catholic church designs -- both built and unbuilt. Focusing on both well-known buildings like Pietro Belluschi's San Francisco Cathedral and Gyo Obata's St. Louis Abbey, and on parish churches and student designs, I will argue that these forms were not merely trendy, but represented an architectural attempt to express, through the use of the latest building technology, the eschatological future. As Benedictine monk Aelred Tegels wrote of Marcel Breuer's work, if "the true grandeur of creation" really "'awaits the revelation of the sons of God,'" then what was modern science, including architectural and engineering science, doing, except precisely showing that creation's "potentialities are constantly being revealed in the development of new materials"? The thin-shell concrete church was not merely "an authentic contemporary expression" but one looking forward to the cosmic redemption of all things in Christ.

PS33

Sacred Space for the Space Age at the 1962 & 1964 World's Fairs

Margaret Grubiak
Villanova University, Villanova, PA, USA

Religion and religious architecture were pervasive at the 1962 Seattle and 1964 New York World's Fairs. The Seattle fair, dubbed "Century 21," imagined the future with religion very much present. Minoru Yamasaki's United States Science Pavilion, dedicated to achievements in American science amidst the space race with the Soviet Union, raised science to higher level with its so-called "Space Gothic" architecture. The Christian Witness Pavilion's location next to this monument put religion and science into explicit dialogue. At the New York fair, seven religious pavilions played into the fair's theme of "Peace Through Understanding," helping to achieve, as fair planner Robert Moses claimed, "the largest measure of international amity and friendship we can in this space age and cold war age." The sweeping shape of the Vatican Pavilion, which showcased Michelangelo's *Pietá*, spoke to architectural reforms then under discussion at the Second Vatican Council. The enormous Mormon Pavilion fused a replica of the famed temple in Salt Lake City with late Modern forms in an attempt to further Mormon's mainstream acceptance. Edward Durell Stone designed the centrally-planned Billy Graham Pavilion, a symbol of Graham's evangelical popularity, as well as the Christian Science Pavilion, conceived as a seven-pointed star to reflect the religion's seven words for God.

These sacred spaces pointed toward a future for American religious architecture after a high point of Modernist religious design in the 1950s. The pavilions imagined how religion could be a vital part of the Space Age and a key tool in the Cold War, using technologically innovative forms. This paper considers the sacred spaces of these fairs as an indicator of the state of religious architecture and religion in 1960s America.

PS33

Jonas Mulokas: American Modernism and Lithuanian Tradition

Milda Richardson
Northeastern University, Boston, Massachusetts, USA

During his university years in Lithuania, Jonas Mulokas (1907-1983) delved deeply into the history, folk art and vernacular architecture of the country, generating dreams of how to integrate traditional design into a modern expression for his homeland.

During World War II, he was forced to flee his native Lithuania with his family. While in Displaced Persons camps in Augsburg, Germany, from 1944-1948, he taught art history and made hundreds of miniature wayside shrines to give as gifts to dignitaries.

Upon arrival in the United States in 1949, Mulokas immediately went to work for several architectural firms, including Skidmore, Owings & Merrill, and soon set up an independent office. The work of Frank Lloyd Wright and Pietro Belluschi as well as the Arts and Crafts movement in the United States were especially influential on his own thinking about ecclesiastical design and the role of Lithuanian national art in the cultural memory of the diaspora.

Mulokas realized his creative goal in the 1950-60s and achieved a unique synthesis of Lithuanian vernacular forms and modernist vocabulary by translating traditional wooden sacred architecture into stone, glass and steel structures. This paper will elaborate on the projects which best exemplify Mulokas's architectural contribution to the Lithuanian-American cultural landscape: the Church of the Transfiguration in Maspeth, New York (1957-62); St. Labre Indian Mission in Ashland, Montana (1959-64); and Nativity of the Blessed Virgin Mary Church in Chicago (1957-62).

PS33

Religious Art, Modernist Architecture, & Regional "Opticalism"

Jeremy Kargon
Morgan State University, Baltimore, MD, USA

Among the innovations of American sacred architecture after World War II was an interrogation of the decorative arts' role both in religious life and in architecture itself. Earlier Modernists' ostensible rejection of ornament was reinterpreted by some architects as a call to rebuild the relationship between art and its community; others called instead simply for the re-introduction of art which conformed to Modernist principles. As a consequence, religious art's literal "place" within architectural spaces received renewed attention from architects, who had often to reconcile spiritual atavism with new norms of behavior, geography, and social stratification - as well as changing materials, construction practices, and methods of finance.

One strategy deployed by architects was "Opticalism," the deployment of aggressive and large-scale visual effects within spaces of worship. "Opticalism" typically included the following characteristics:

- The spatial *centrality* of decorative installations of an unusually stimulating nature.
- The spatial *dissociation* of religious symbol from primary visual effect.
- An emphasis upon visible technical innovation to signify prestige.

As a consequence, a new relationship between sacred art and architecture could emerge: no longer autonomous within the framework of architectural space, sacred art became itself a space-defining feature of new religious architecture.

This paper will review prominent examples of "Opticalism" designed for Baltimore, Maryland, in the decade after 1955. In that place and time, artist Gyorgy Kepes was particularly influential; accordingly, Kepes' art-glass installation in **Church of the Redeemer** [Pietro Belluschi: 1955-1958] was a key precedent for Baltimore's subsequent sacred architecture. Two later buildings, in particular, illustrate this trend: **Har Sinai Synagogue** [Myers and Ayers: 1957-1959]; and **St. Paul's Evangelical Lutheran Church** [Charles Edward Stade: 1960-1963]. Although each housed the worship of a different faith, together they demonstrate the centrality of architects' engagement with the visual arts in the process of conceiving sacred space.

PS34

Meditations on the Empty Chair

Jeffrey Ochsner
University of Washington, Seattle, Washington, USA

185 empty chairs--all similar as chairs, yet each different--painted ghostly white and arranged in rows, make up the temporary memorial to the victims of the 2011 Christchurch Earthquake. The power of this memorial reflects the ability of the empty chair to evoke a sense of the loss of a person and foster a state of reverie as one contemplates the loss and the person(s) missing. The Christchurch Memorial is just the most recent example to make use of this motif. The most familiar architectural application is the Oklahoma City Memorial, but the empty chair has been used across time: other examples include the painting "The Empty Chair, Gads Hill, 9th June 1870" showing Dickens' empty chair; Barthes keeping his dead mother's chair near his bed; the 2005 memorial for the Jewish Ghetto in in Krakow; and the empty chairs in Bryant Park for the tenth anniversary of 9/11. Psychoanalysis tells us that the empty chair bears the imprint of the body that sat upon it. The motif of the empty chair can be understood by turning to concepts such as holding, as developed by psychoanalyst D. W. Winnicott, and container/contained and reverie, as discussed by psychoanalyst Wilfred Bion. Bion argued that in a state of reverie one becomes "unconsciously receptive" to the other (typically the analyst as in psychoanalysis) and by extension to the work of art or architecture. The other, or the work, can serve as a receptacle for one's unthinkable thoughts and unacceptable feelings. Psychoanalyst Thomas Ogden elaborates, finding reverie to be a shared state of being not an individual one. It is the connectedness, or even communion, with the lost other that is possible in a state of reverie that helps to explain the continuing power of the empty chair.

PS34

Form Follow "Fiction:" An Architect's Play with Toy Block Houses

Lisa Hsieh
University of Minnesota, Minneapolis, USA

Between 1978 and 1984, Japanese architect Takefumi Aida created Toy Block House I-X based on playing geometric blocks. This architectural series included three toys and nine houses-six of which were actually built. Toy Block House originated from Aida's struggle with the impasse of functionalism in modern architecture. Aida jocularly put forth his own aphorism, "form follows fiction"-that is, the fiction of *play*, based on Johan Huizinga's characterization of play as fictive: a free activity situated in the "unreality of play" (*Homo Ludens*, 1938). Contingent upon play, Toy Block House evokes Gaston Bachelard's "miniature" as a literary device to lead the reader across reality into fantasy (*La Poétique de l'Espace*, 1958). Similarly instigating a transaction between small (a toy) and large (a house) yet in reversed logic-which I call "maximizer"-and in geometries rather than in words, Toy Block House entices the participant into the unreality of play. To live in Toy Block House means to play dollhouse in real scale. The actuality and the reverie are correlated; play and everyday, interchangeable. One is free to cross their borders.

Concerning toys and play, Walter Benjamin argues that "Surrounded by a giant world, children playfully create their own, suitable to them and small; the adult, however, whom the real surrounds relentlessly, threateningly, seizes the world's horrors through its scaled-down image" ("Altes Spielzeug," 1928). Toy Block House epitomizes an architectural rendering of the unwarped primal world of childhood. Following Benjamin's argument, Aida's play with the child's toy can be construed as his means to trivialize and mitigate misery-the architect had indeed suffered a tempestuous psychological drama. This paper aims to throw light on the power of architectural reverie through a close reading of Takefumi Aida's Toy Block House, as both a fiction "maximizer" and a psychological archetype of play.

PS34

"Working in New Lines": Registers of Relief in the Studies of Henry Rutgers Marshall

Justin Fowler
Princeton University, Princeton, NJ, USA

Suggesting at once an activity of imaginative flight and the melancholic absorption of a "brown study," the notion of reverie is an agitated and ambivalent one which in the setting of the U.S. in the final decades of the 19th century finds its parallel in the term "relief." Closely entwined with Jamesian narratives of the streams of consciousness and experience, relief was sought both in and from such overwhelming streams through an oscillating rhythm of profusion and restraint. Where William James enacted such a program with a characteristic personal mania, his friend, the architect and introspective psychologist Henry Rutgers Marshall effectively sought to formalize it through his theorization in Pain, Pleasure, and Aesthetics (1894) of "hedonic complexes" and pleasure fields that could "carr[y] one on from height to height in pleasure-giving flight," yet were contained enough so as to avoid triggering memories or desires which might cause one to become lost in the stream. For Marshall (1852-1927), the one-time president of both the American Psychological Association and the New York Chapter of the AIA, relief functioned across a variety of registers and was as useful in coping with early personal trauma as it was in framing his peculiar version of a City Beautiful public agenda while serving on the fledgling Art Commission of the City of New York. The notion of relief also saturates Marshall's awkward, yet experimental and anti-"realist" formal language in architectural projects such as the First Congregational Church in Colorado Springs, and his own "study in brown," the Bryn Mawr School for Girls in Baltimore--works which do not sit comfortably within the usual narratives of Victorian eclecticism or the American Renaissance. This paper considers Marshall's career as an extended reverie of relief on multiple fronts; of introspection that both takes flight and assumes form.

PS34

Reverie and architectural apparition in Claude Lorrain's paintings

Mirka Benes
University of Texas at Austin, Austin, Texas, USA

The landscape and seaport paintings of Claude Lorrain (1604-1682), a French painter who spent his career in Rome working for popes, noblemen, and visiting foreigners, have long been studied as visual epitomes of the classical poetic pastoral idiom that articulated dialectical tensions between civilization and nature, city and country. For beholders, the pastoral offered some escape from the conflicts and bonds of daily reality into settings that allowed reverie. Claude's art was an heir to Giorgione's and Titian's. But, unlike his predecessors, Claude elevated the agency of architecture and its dialectics with landscape to a monumental level, deliberately evoking lost ancient Rome's monumentality, partly regained in his day. Using pastoral, and both ancient and modern architecture, Claude imaginatively paired rustic landscapes with immense ruins from the Forum, causing the Colosseum and Arch of Titus suddenly to loom in a field near shepherds fording a stream with their flock, far from the city. Pastoral dialectics also structure the seaport paintings: the Renaissance Villa Medici comes down from the Pincian hill to become a garden palace at the water's edge, and Roman churches and palaces replace Venetian ones. I employ my own research on Claude in terms of geographical transposition of landscapes, as well as ideas from Gaston Bachelard and Raymond Williams, to look closely at the painter's use of architecture as an agent in structuring reverie through dialectical relationships with landscape and sea. Claude's pairings led early English aestheticians to articulate these structures of feeling, with Shaftesbury writing in 1713, 'I found myself transported to a distant Country,' 'where solitude...raises the sweet melancholy, the revery, meditation.' I conclude by suggesting that Claude's impact on eighteenth-century English gardens had much to do with the conceptualization of their buildings as apparitions in the landscape.

PS34

Acoustic Hallucination: Richard Wagner's Theater of Dreams

Joseph Clarke
Illinois Institute of Technology, Chicago, IL, USA

"Like fumes rising under the tripod of Pythia from Gaia's holy, primal womb"—this is how Richard Wagner in 1873 described the hallucinogenic musical effects he hoped to achieve at his theater at Bayreuth, then under construction. Wagner's claiming of architecture as a component of the Gesamtkunstwerk in his early writings is well known. Yet it was only in his mature period of the 1870s that he developed an ideal of a phantasmagoric theater capable of inducing a state of dreamlike "blindness" in which visual consciousness would be overcome by oneiric auditory experience. While Wagner intended the experience of his music to liberate audiences from the rationality of everyday life in an industrial society, this experience was itself the product of careful planning and technologically sophisticated administration.

This paper considers the conflicted characterizations of architecture in the composer's late aesthetic writings, the apparitions of acoustic space witnessed by characters in his music-dramas from this period, and of course his commissioning of the Bayreuth theater. This innovative structure—whose design has often been wrongly credited to Gottfried Semper—was in fact the work of Otto Brückwald, an architect specializing in acoustics. Brückwald possessed the technical expertise to design a theater that, while eschewing elaborate visual ornamentation, would act directly on the aesthetic faculties of its occupants to evoke trancelike moods. The paper analyzes in particular the unusual sequence of six lateral "proscenia" that project from the side walls of the hall, enveloping the audience in an immersive auditory environment. Finally, the paper gestures toward the influence of Wagnerian aesthetics, with their tension between freedom and control, on later phenomenological thinkers. I argue that Bayreuth was a key moment in architecture's modern shift of reference from the formal characteristics of objects to the production of effects in the human subject.

LT35

Chromium:Making Architectural Materials Hard and Bodies Soft

Jessica Varner
MIT, Cambridge, MA, USA

Chromium is a metal made by twentieth century modernist ethos. Prior to 1797, chromium was an undiscovered element but by 1950 it was among the most prevalent substances found within the building industry. From stainless steel to green house paint, the chemical in compound form made steel harder, produced more vibrant colors, created metals with more rust resistant qualities, and made a more durable class of materials. The substance made other materials more.

This talk will examine the process of making chromium essential within the American building industry through the experiments and advertising campaigns of the Mutual Chemical Company (1900-1954). Founded in New Jersey, the detailed corporate history of the Mutual Chemical Company illustrates how a material was made indispensable, difficult to monitor, and impossible to control despite its later learned harmful qualities.

This paper will also look at the intricate ways in which consumer material desire and material toxicity coexisted in the mid-century. Such examples are found within chromium extraction sites, consumer sites, legal courtrooms, inside production facilities, and within bodies. Afflicted by sores, respiratory ailments, and marker cancers, exposure to chromium in both sourcing and production eroded lands and bodies inside and out. The result was a new class of soft bodies and landscapes created by the building industry's needs and desires. Even as chemical splashes and wafting particles changed acceptable exposure levels, workers bodies continually became part of material process of architecture as the production rates of chromium peaked.

In the material's proliferation, such companies as the Mutual Chemical Company transformed an everyday element to an imbedded substance. By reviewing such historical decisions in material history, chromium provides an opportunity to discern new ways of understanding the role of environmental politics within the social, cultural, and scientific realms of architecture.

LT35

Jefferson's Capitol; or, How to Build a Roman Temple in Virginia

Elizabeth Cook
College of William and Mary, Williamsburg, VA, USA

The first time the Virginia State Legislature met in their new capitol, the roof leaked. Local master builder Samuel Dobie, commissioned as the superintendent of the site, altered Thomas Jefferson's designs substantially as construction progressed. Among his other changes, Dobie substituted a flat lead roof for Jefferson's gabled one. Unsuited to Virginia's wet climate, flat roofs were rare and so Dobie found himself without the trade knowledge necessary to guide its installation or to evaluate the materials used in its construction. Consequently, Austin Moses and Company, the firm hired to lay the roof, not only neglected to appropriately seal the seams, but also used lead of an insufficient thickness for roofing material. The leaky roof was but the last in a string of mishaps that plagued the construction of the Virginia Capitol, many of which stemmed from the need to translate Jefferson's formal drawings and models into a three dimensional structure using local building practices and materials.

This talk examines the series of choices made by the men who built the Virginia Capitol and how those choices balanced Jefferson's vision of what the building should be with what local building practices determined it could be. This perspective recaptures Richmond's early building culture - the coordinated system of knowledge, rules, and habits that shape the building process in a given place and time - and restores agency to the craftsmen who too often become anonymous laborers in the service of an architect's design. Jefferson's Capitol then becomes not only an early piece of American architecture, but also the embodiment of craft knowledge and practice.

LT35

Mies's Spatial Evolution in the 1920s: a Quest for Modern Living

Xiangnan Xiong
University of Texas at Austin, Austin, USA

My paper investigates Ludwig Mies van der Rohe's development of domestic architecture in relation to his evolving perception of modern living in the 1920s. It explores the interrelation among Mies's writings, his lifestyle, his spatial development, and the discourse of modern living in the 1920s. In so doing, I will argue that Mies's spatial evolution was driven by a quest for a new form of living.
During the middle of 1920s, Mies underwent a remarkable transition in architectural thinking, shifting his inspirational source from modern technology to modern life. Then he reflected on the experience living in a traditional apartment in Berlin and came to realize that the static home arrangement could barely cope with the flexible lifestyle he shared with many others. This understanding motivated him to create adaptable home arrangements in his apartment building for the Weissenhof exhibition in 1927. In so doing, he affirmed a flexible modern living in this project. After accommodating the practical demand of modern living, Mies sought to attend to its spiritual need. Hence in the Tugendhat house in 1929, he explored the contemplative quality of space in attempt to evoke one's self-awareness and lead him to reflect.

My work aims to demonstrate that in addition to the acknowledged aesthetic value, Mies's architectural conception is laden with great culture significance, which in turn justifies and vitalizes his work in real life situations. Additionally, by showing how Mies's own experience living in an apartment motivated him to create a new spatial configuration, my work will also shed light on the relationship between daily life and art-making.

LT35

The Origin of the Renaissance Palace in Florence, 1380-1430

Lorenzo Vigotti
Columbia University, New York, NY, USA

The impressive palace built by Michelozzo for Cosimo de Medici in 1444 is usually considered to be the first example of a Renaissance palace, a striking novelty in relation to the contemporary status of domestic architecture. In this paper – taken from my in-progress dissertation – I argue that it is possible to trace a clear stylistic progression in earlier structures that made the design of Palazzo Medici possible. Architectural features such as a solid rusticated façade with a street bench, a centrally located portal in axis with a square courtyard surrounded by a columned portico, and a garden in the back of the lot, amongst others, were already employed in palaces erected by the preceding two generations of wealthy Florentine merchants.

My three case studies – the palaces of the Alessandri, the da Uzzano, and the Busini families, all built between 1380 and 1430– not only already incorporate the abovementioned elements, but also reveal the burgeoning interest in both external visibility and internal organization. Palazzo da Uzzano had an open loggia on the river, overlooking the center of the city, which was connected to the central courtyard— the first of its kind recorded in Florence. In Palazzo Busini, the overwhelming number of rooms, planned for the small families of two brothers, multiplied the filters and the divisions between public and private spaces, accelerating the process of functional specialization from medieval and Renaissance homes. In these examples, we can observe the emergent stage of the *camera, anticamera, retrocamera,* and *studiolo*.

My research, based on on-site study of the palaces and archival research in public and private archives, sheds light on the development of residential architecture and the lifestyle of the upper classes between the fourteenth and fifteenth centuries.

LT35

Architectural Phenomenology and Perceptions of Meaning

Kevin Berry
University of Pennsylvania, Philadelphia, Pennsylvania, USA

Architectural phenomenology is a complex movement. The writings of NorbergSchulz, Vesely, Frampton, Leatherbarrow, PerezGomez, Holl, Zumthor, Murcutt, and Pallasmaa span nearly five decades, involving disparate and sometimes contradicting claims. What does unite these writings, though, is the central role given to embodied perception for architectural design. And that role is most often characterized existentially: embodied experiences of beautiful architecture grant a moment wherein the world appears to be intensified in its presence, and by this perception we are granted a sense of authentic existential wholeness. It is my contention, however, that much of architectural phenomenology though it may quote Heidegger and MerleauPonty profusely to support its claim is antithetical to the theory of aesthetic perception found in philosophical phenomenology.

While PerezGomez, Holl and Pallasmaa rightly point out the importance of embodied, affective experiences of the inhabitant for architectural design, they turn away from phenomenology when they describe embodied perception of architecture as just a nonconceptual and purely sensorial experience. Of course, theirs is in many ways a highly productive turn. But it is a turn away from the epistemological framework of phenomenology. The projects of Heidegger and MerleauPonty are largely arguments against that characterization of perception which removes cognitive content from embodied aesthetic perception. For them, architectural experiences could not be merely aesthetic and emotional, but must be cognitive and laden with ‘historicistic' meaning.

Thus, architectural phenomenology insofar as this refers to the phenomenological tradition is actually a misnomer. Perhaps a more thoroughly phenomenological movement would recognize that the intense perceptual experiences afforded by wellcrafted architecture provide us with a moment of self-understanding, by granting a glimpse at the routines, norms, and ideals which constitute our lives, rather than a merely aesthetic moment where we merely feel "existential wholeness" or "being at home".

LT35

"Haus der architektur": exhibitions and institutional framework

Marcela Garcia
University of Geneva, Geneva, Switzerland

This paper presents the "Haus der Architektur", an architectural center located in Graz, Austria, and the relationship between its institutional framework-its characteristics, objectives, and sources of funding-and the types of exhibitions it presents. Established in 1988, it is the first Austrian institution devoted to the mediation of architecture. It functions as a non-profit association run by multiple partners: art, academic and professional organizations and representatives of the local government. Its activities include lectures, symposiums, exhibitions, and publications, about the renowned architectural scene in Graz as well as of relevant projects from Austria and abroad. The methodology encompasses an overview of the center's exhibitions and their analysis according to their geographical and thematic subjects. It will also compare and contrast this relationship to the one found in similar institutions such as "Centre Méridional d'Architecture et de la Ville" in Toulouse, France, "Arc en rêve Centre d'Architecture" in Bordeaux, France, and "Aedes Architekturforum" in Berlin, Germany. Because of its framework, the "Haus der Architektur" refrains to a certain extent from criticism towards local projects, which is not the case in some of the other examined galleries. However, the "Haus der Architektur" relies less on exhibitions of single architects and spectacular projects, and highlights instead other aspects of architecture such as housing, everyday architecture, public participation, and dialogues with students. It is therefore not only an important component of the architectural community in Graz, but also a particular example of a locally focused architectural center in Europe.

LT35

Boredom and Mid-Century Architecture

Andreea Mihalache
Virginia Tech, Alexandria, VA, USA

In 1966 Robert Venturi summarized his critique of Modernist architecture in the dictum "Less is a bore," largely understood as a pun on Mies van der Rohe's "Less is more." Bernard Rudofsky's 1955 Behind the Picture Window had decried the demise of privacy, conversation, and human interaction in the face of new "entertainment machines" that perpetuate the very boredom they are claiming to solve. Serge Chermayeff and Christopher Alexander's 1963 Community and Privacy discussed the "pathology of boredom" in the human habitat and identified its main sources in different forms of machines, such as automobiles, media, and new technologies. In the introduction to the 1967 edition of Space, Time and Architecture titled "Confusion and Boredom," Sigfried Giedion identified the dominating architectural fashion of the 1960s as "a kind of playboy-architecture," a reflection of the way "playboys treat life, jumping from one sensation to another and quickly bored with everything."

Ideas about boredom, a malaise of advanced societies, developed along with the beginnings of the industrial revolution and the advent of mass production and assembly lines. From philosophy and visual arts to psychology and sociology, various fields have discussed the presence of boredom in the world as the "demon of noontide" or the ultimate creative resource of the modern man. In this paper I examine discourses on boredom in the mid-twentieth century architectural discourse and I argue that the reaction against modernism was fueled by the rejection of the "boring." Boredom remains critical in contemporary architectural practice where the production and obsolescence of images becomes ever faster with new technologies.

LT35

Capturing Preferences: History, Instagram and the High Line

Kimberly Kneifl
Kansas State University, Manhattan, KS, USA

The public's fascination for using tools to view the landscape dates as far back as mid-1600. The Claude Glass, while void of definitive origin, gained popularity among tourists and amateur artists as a way to replicate the picturesque landscape first embraced by French painter, Claude Lorrain. The iPad, in conjunction with the Instagram App, offers today's viewer a similar experience with the modern convenience of saving and disseminating the views to the masses.

Unlike the peak days of the Claude Glass, where Touring Stations had been plotted on maps from North America to Britain with mirrors available at opticians, stationers, art suppliers and tourist stops, Instagram does not need a brick and mortar context to thrive. In the age of Big Data, Instagram is a viral sensation with 400 million photos collected the first year alone.

The difference with today's device lies in the ability to harness, inventory and analyze the data to uncover an uninhibited fourth dimension of human preference. Through a series of photos collected of the High Line in New York City over a seven-day period using an Instagram programming interface, this paper examines how the general publics' preference of the elevated park offer viewers a modern-day touring station seeped in a historically rich urban environment.

LT35

The Chinese Adaptations of the Tibetan Spatial Concept "Dukhang"

Xu Yang
The Chinese University of Hong Kong, Sha Tin, Hong Kong

As a transliterated word from Tibetan, Dukhang refers to an architectural type of assembly halls of Tibetan Buddhist monastic complexes emerged no later than the 11th Century. In the late 16th Century, the conception of Dukhang was introduced to Mongolia, and subsequently North China by Manchu Imperial House in the mid-17th Century.

This paper explores the adaptation process of Dukhang in the both regions, aiming to reconsider that how the exotic spatial conception be reinvented and localized by political powers in order to meet specific purposes in different historical context. All the monastic structures titled "Dukhang" in historical documents will firstly be identified; then their spatial feature, architectural forms, as well as ways of utilization will be respectively analyzed; finally, they will be compared mutually and also with their Tibetan prototypes.

The conception of Dukhang was constantly changing outside Tibet, which indicates disagreements between "words" and "objects". In Tibet, Dukhang were gradually transformed from auxiliary buildings of Buddha Shrines to the largest structures of monastic complexes without statue enshrined in, tending to employ spatial patterns of empty and fluidness after the 16th Century. However, its adaptations in Mongolia and North China brought out a contrary changing pattern. With the spatial composition gradually turning to filled-up and concentric, the utilization of Dukhang changed from chanting sutras and accommodating Tulkus to a worshiping shrine.

The paper argues that such reinvention during Dukhang's adapting did not just result from revolution in terms of fashion or religious ritual. Along with the sovereignty of mainland East Asia transferring from separate powers to Manchu Imperial House in the 17th Century, who was able to integrate China Proper and Inner Asian ethnic groups, the adaptations of Dukhang were deemed as imperial weapons expressing the narrative of imperial power legitimation and interethnic hegemony.

LT35

Design for Deceit: The case of 'Democracy Temple' in Thailand

Namtip Yamali
University of Cincinnati, Cincinnati, OH, USA

Siamese coup d'état of 1932 in Thailand was a crucial turning point in Thai history in which the absolute monarchy was overthrown by a coalition of educated military and civilian elites called the People's Party. The country was consequently transformed into a modern democratic nation-state. 'Democracy Temple' built by this revolutionary group is selected to be studied as a portrayal of the new nationalist idea since it was used as a dominant symbolic instrument to exhibit the new democratic power over the old regime. The royalist symbolism and hierarchical spatial organization in Thai architecture were abolished by the change of architectural vocabulary.

Investigating the relationship between the design strategy of the temple and the new definition of nationalism would reveal the implicit intention of this revolutionary group in order to deceive people into believing their legitimacy. The purpose of constructing the temple was publicly known as to commemorate the first democracy gained from this revolution, and to preserve Buddhism; however, freedom and equality for everyone, which are the main democratic concepts, were transformed into the privilege of military dictatorship.

The understanding of this deception along with the nationalist concept of the People's Party will elucidate the reason of their short-lived power as well as demonstrate the failure of their legitimation. At the same time, the particular attributes to gain public acceptance and legitimacy in Thailand would also be unfolded.

LT35

Photography and the Politics of Reuse: Rome's Foro Mussolini

Anna Mascorella
Cornell University, Ithaca, NY, USA

Over the course of the ventennio fascista, or twenty years of Fascism (1922-1943), the National Fascist Party (PNF) constructed numerous architectural and urban projects across the city of Rome, from the center to the peripheries. These projects, ranging from commanding boulevards to housing projects and athletic facilities (many of which are still extant), serve as perpetual reminders of the ideological practices of the PNF. However, because of their enduring presence after the fall of the regime, various political entities and people have continually reused these Fascist-built spaces and, in the process, negotiated their meaning.

This talk examines the architectural heritage of the PNF and the complexities of its reuse through the lens of photography. Using the Foro Mussolini-the Fascist-era sports complex now known as the Foro Italico-as its case study, this presentation analyzes the U.S. Army's appropriation of the athletic facility as a rest center during the Allied liberation of Rome. A series of photographs taken in 1944 by the U.S. Army document the American soldiers' celebratory occupation of the rhetorically Fascist sports complex. In mediating this politically loaded example of reuse, these photographs offer a means to navigate the competing legacies of architectural and photographic propaganda and, in turn, elucidate the legacies of place. Employing photography to both access and activate the shifting socio-political contexts of the Foro Mussolini, this examination offers insight into the afterlives of Rome's Fascist-built architecture.

This talk engages the PNF's architectural heritage with the complexities of its reuse through the lens of photography. Using the Foro Mussolini—the Fascist-era sports complex now known as the Foro Italico—as its case study, this presentation analyzes the U.S. Army's appropriation of the athletic facility as a rest center during the Allied liberation of Rome. A series of photographs taken in 1944 by the U.S. Army document the American soldiers' celebratory occupation of the rhetorically Fascist sports complex. In mediating this politically loaded example of reuse, these photographs offer a means to navigate the competing legacies of architectural and photographic propaganda and, in turn, elucidate the legacies of place. Employing photography to both access and activate the shifting socio-political contexts of the Foro Mussolini, this examination offers insight into the afterlives of Rome's Fascist-built architecture.

LT35

Architecture And Politics in Yugoslavian Successor States

Maja Babic
University of Michigan in Ann Arbor, Michigan, USA

Post-communist architecture in the Balkans represents a multifaceted reality of a region that hasbeen developing in a unique manner. The constrains and challenges of the collision with theWestern democracies and their architecture have been equally symptomatic of this developmentas have been the remnants of a strenuous political past. The successor countries of formerYugoslavia present a distinctive example of such process-the dissolution of the country was annihilating, and many lost not only the country that was a home for over four decades, but also the hope for the future, a notion prevalent in the early 1990s. By the new millennium the successor states have embarked on a long path of reconstruction, and the process of creating a new identity-an identity of a post-communist country, a capitalist democracy. The role of architecture in this process has been a multidimensional one, symptomatic of the process. What was the role architecture played in the creation of cultural and political identities in the Balkans? What is the role architecture plays now in political lives of Yugoslavian successor states and their capitals, and what is the role politics and economy have had in the creation of architectures of post-Yugoslavian cities? How can we examine the current political condition in the Yugoslavian successor states through the architecture of its capitals? I argue that the lack of political stability over the past two decades caused an uncertainty in architectural creation to pervade the urban fabric of former Yugoslavian republics and their capitals, and-due to their geopolitical locations-former Yugoslavian cities have developed in different manners in the post-socialist period, exhibiting significances of singularities in past and present events, further emphasized by the complexities of interrelations between architecture, politics, and foreign influences in different cities in the region.

LT35

Raising the Roof: Donatello's Ascension of Saint John

Elizabeth Petersen
The Pennsylvania State University, University Park, Pennsylvania, USA

Donatello was commissioned by Cosimo de'Medici and his brother Lorenzo to create the stucco roundels (begun 1433) in the Old Sacristy at San Lorenzo as part of the decorative program commemorating the deceased head of the Medici family, Giovanni di Bicci de'Medici, and his wife Piccarda Bueri. The roundels depict four events from the life of Saint John the Evangelist, Giovanni's patron saint, originally recorded in Jacobus de Voragine's Golden Legend. Within the round format, almost unique in the artist's career, Donatello used architecture to express what he perceived as the main focus of each narrative, often deviating from Voragine's explicitly specified settings, which had long been faithfully represented by previous masters such as Giotto. Donatello sacrificed visual tradition along with loyalty to the textual source in order to emphasize upwards movement, and to unify the four separate representations of the saint's life throughout the chapel. This focused case study addresses only one of the four roundels in depth, Donatello's depiction of the Ascension, the final miracle of Saint John's life. Within the depiction, the skyscraper like constructions heighten the importance of the moment of ascension over any other miraculous aspect of the event, such as the brilliant flash of light which hid Saint John from view as he rose to Heaven, or the grave which was left behind mysteriously filled with manna. By emphasizing the moment of ascension via unprecedented and newly imagined fictive architecture, Donatello reaffirmed the burial aspect of the sacristy while simultaneously highlighting the theme of Christian salvation, creating a space worthy of Giovanni's and Piccarda's final resting place.

LT35

Indiana State Parks and the Hoosier Imagination, 1916-1933

Steve Burrows
University of Illinois at Urbana-Champaign, Urbana, IL, USA

In its broadest sense, the Indiana State Park system grew out of a set of Progressive Era environmental conservation initiatives aimed at mediating the physical changes to the American landscape brought about by the process of industrialization. This project, however, is primarily concerned with the role of Indiana's state parks as part of a more localized cultural narrative between 1916, the year the first Indiana state park was designated, and 1933, when Richard Lieber resigned his post as the initial director of the Department of Conservation. Using three separate parks as case studies-in concert with close examination of official publications of the Indiana Department of Conservation, selected newspapers, travel guides, and contemporary ephemera-I demonstrate the ways that Indiana residents and institutions imagined themselves and their place in an ever-changing world, and argue that the physical and conceptual space of the parks was a crucial element to an on-going reframing of Indiana identity. Whereas these landscapes served innocently enough as tangible loci to connect with narratives of the state's history and heritage on the occasion of the Centennial Celebration of Statehood in 1916, this project also positions the parks as crucial pieces of architecture supporting a developing state-wide disciplinary apparatus to aid Indiana's transition to the modern world. It further suggests that large scale imperialist formations are found in the minute, and seemingly insignificant practices of park development. Ultimately, I seek to make contributions to discourses of heritage studies and Midwestern studies, as well as the myriad physical and cultural impacts of American imperialism and Progressive Era statecraft.

LT35

A House of Their Own: Women's Clubhouses in California, 1880-1940

Mia Ritzenberg
University of California, Berkeley, Berkeley, California, USA

The fact that the women's club movement is largely unknown in contemporary popular culture is either a sign of its colossal failure or its inconspicuous success. Some three million American women belonged to clubs in 1900, a vast network of organized women who fought for the right to vote, established environmental conservation sites, ushered in the first juvenile court, and initiated bills for free kindergartens, among other feats. Their achievements are so seamlessly incorporated into our notion of American civic offerings so as to appear almost inevitable.

The clubhouses that played host to these efforts-more than one thousand of them were built during this period-and the complex processes involved in building and running them are a powerful indicator of the development of a new social, educational, and entrepreneurial order for modern women. But by the summer of 1925, this order had broken down. Political infighting dominated meetings; membership numbers plummeted; groups that had singlehandedly financed and maintained enormous commercial buildings for themselves scrambled to find tenants. The lavish clubhouses that went up in the first decades of the twentieth century had evidenced their members' commitment and enthusiasm. In what ways were they also part of their demise?

My dissertation charts the architectural history of women's clubs in California. The project unfolds as a series of three representative case studies, each building mapped to trenchant themes in the history of California's women's clubs: business and social entrepreneurship, social control, privacy, and home economics. Women's clubs are an architectural type representative of women's changing roles in the turn of the century city, and make statements about the organizational capabilities and the financial, social, and political acumen of members. In a building intended for, created, and used exclusively by women, the performance of being a modern woman comes into sharp focus.

LT35

Planning the Empire in Lisbon: Casas Económicas and the Informal

Mallorie Chase
University of California, Santa Barbara, Santa Barbara, USA

In the capital of Portugal, informal settlements and white-washed modernist housing blocks together reflect a long history of attempts by the autocratic government to control the image of the African colonies at home. These landscapes are bound-up with the legacies of colonial labor, racist myths of Lusophone assimilation and other rules of ethnic difference that also predetermined the spaces available to those "left out" of the formal economy in the 20th century. My project examines a multiplicity of urban histories in Lisbon, Portugal: the historical casas de lata that were razed to make space for modernist housing projects, the casas económicas planned by the state, as well as the contemporary informal settlements such as Cova da Moura.

Cova da Moura is not a temporary site but a place of cultural production. Bonds are forged outside the formal expectations of homogenous decoration or State-defined architectural order. Despite the ubiquity of such marginalized sites like this, the landscapes of colonialism in Europe to which they belong have been rather neglected by architectural historians. If we refute the discourse that Africa was only a corridor through which Portugal prefigured its national myths and acquired resources, then the immediacy of African, as well as Islamic, histories of Portugal can be recognized.

Informality does not look the same everywhere and different places require different critical lenses. Today it is not sufficient to only ask "what does the informal look like?" but we must ask "how is informality an historical process, how is it practiced locally and why?"

PS36

The Lighthouse At Alexandria: A Casestudy In Visualizing Itertative Research

Diane Favro, Anthony Caldwell
[1]*UCLA, Los Angeles, CA, USA,*

Towering 129 meters over Alexandria, the Pharos Lighthouse (c. 280 BCE) was proclaimed one of the seven wonders of the ancient world. Faced with scant archaeological evidence, conflicting texts, and schematic pictorial representations, scholars have faced many challenges reconstructing the original form of this elusive yet influential monument. An interdisciplinary a team of engineers, historians, and architects at UCLA joined the fray, applying digital technologies to create a structurally defensible design solution using Computer Aided Design (CAD) and Building Information Management (BIM) software. Recreation of the Lighthouse required a trial and error approach, with each version evaluated for its historical, structural, and stylistic validity. The sequential design alterations were each documented and archived; viewed together, they explicitly convey the iterative process of architectural design.

The role of successive image production in the design process has long been a subject of inquiry (Lawson). More recently, the visual and spatial forms of information dominating the cyberworld have stimulated historians to consider the value of dynamic, spatialized visualizations (Staley). In fact, historical and cultural visualization is emerging as an independent field of study (Duke University). Among related developments is the expansion of mind mapping. Traced back to the graphic visualizations of Aristotle's concepts by Porphyry of Tyre made during the time of the Lighthouse construction, images representing ideas and arguments reveal and inform procedures as well as products across fields.

The exploitation of BIM in the Lighthouse Project collated ideas and decisions, along with meta- and para-data, and individual contributions. The resulting dynamic mind maps visualize the iterative construction of historical arguments relating to the ancient wonder. The depiction of knowledge production in tandem with the evolving simulation of the Lighthouse building enriches our understanding of the potent exchange between design and interpretive processes in architecture and architectural history.

PS36

Performing Changing Identities: The Temple of Zeus Philios and Trajan at Pergamon

Ayse Baykara
University of Illinois Urbana Champaign, Champaign, Illinois, USA

This paper examines the Temple of Zeus Philios and Trajan at Pergamon in order to demonstrate how Roman architectural structures acted alongside existing Hellenistic frameworks to construct and maintain identities. The Temple of Zeus Philios and Trajan was erected on the Acropolis of Pergamon, right next to the Sanctuary of Athena Nikephoros, which was the oldest and most important temple of the city. As the visual focus of Pergamon, the sanctuary had been central for assembling the version of Greek identity that had been carefully shaped by the Attalid Kings, which it accomplished through images of military victory and mythic history. The Temple of Zeus Philios and Trajan, placed in visual conjunction with the sanctuary, both participated in these established performances of identity and provided a new Roman perspective on changing political, cultural and social contexts. The flexibility of these Hellenistic and Roman frameworks allowed for a multiplicity of competing identities to coexist within the Temple of Trajan, as envisaged through references to Greece's the victorious past, shared imperial traditions, and the power of Rome in a marked contrast to a monarchical rule. This paper addresses several questions about this heterogeneous architectural space: How did the imperial Roman temple exist in relation to the Sanctuary of Athena? How were changing political and cultural situations performed within each of these buildings? What kinds of performances of identity appeared in these spaces, and which performers and audiences engaged with them? By highlighting the cultural coexistence of the Sanctuary and the Temple, this paper reveals how architectural settings such as the Temple of Zeus Philios and Trajan reflect the contiguous and contradictory nature of Hellenistic and Roman identities in an imperial framework.

PS36

Water, Fountains, and the Birth of Baroque Architecture in Rome

Katherine Rinne
Independent Scholar, Berkeley, CA, USA

Historiographic narratives typically honor Giacomo Della Porta's 1575-84 façade for Il Gesù, Sixtus V's 1585 plan for Rome, and finally, Gian Lorenzo Bernini's 1626 Barcaccia Fountain as the originators of baroque architecture, urbanism, and fountain design respectively. But, is this the case? In the last short section of his classic study Renaissance und Barock of 1888, art historian Heinrich Wölfflin suggests that we examine water and fountain architecture in order to understand the development of the baroque aesthetic. This paper returns to Wölfflin's long-neglected argument by examining the architecture of civic and garden fountains (and the water contained in them) that were created in Rome and in the Lazio region in the 1560s and 1570s. I will expand Wölfflin's aesthetic argument by exploring advances in hydraulic science as expressed in Giacomo del Duca, Tommaso Ghinucci, Pirro Ligorio, and Giacomo da Vignola's fountains at Villa Farnese at Caprarola, Villa d'Este in Tivoli, and Villa Lante at Bagnaia, all in Lazio. I will demonstrate how these persons experimented with water; studying gravity, velocity, pressure, and volume through their designs and, in so doing, how they, like the natural philosophers and engineers of their day, advanced hydraulic science. I will also demonstrate how their hydraulic experiments, taking place in garden fountains rather than laboratories, nurtured the new baroque aesthetic--only fully realized in the early-seventeenth century buildings of Francesco Borromini--characterized by fludity and spatial complexity. I suggest that we turn to these villa fountains of the 1560s and 1570s, undulating curves, artificial streams, and billowing basins to understand the birth of baroque architecture and urban fountain design in Rome.

PS36

Location of Identity: A Transcultural European's Indian Tomb

Deepthi Murali
University of Illinois at Chicago, Chicago, IL, USA

In 1741CE Eustachius de Lannoy, a Flemish-born, Roman Catholic sergeant of Dutch East India Company (VOC) was taken prisoner by Maharaja of Travancore, after the Dutch defeat at Battle of Colachel in south India. De Lannoy subsequently joined Travancore's army and rose through ranks to become its commander. A man valued greatly by Travancore royals as well as locals, he was fondly called Valiya Kappithan (Great Captain). When he died in 1777CE, he was buried, as per his wishes, within the walls of the church built for him by the maharaja. Yet, in his lifetime, the Christian commander was not allowed into the court of the Hindu king, their relationship built upon religious boundaries prevalent in eighteenth century south India. De Lannoy's tomb was also never listed as a Dutch tomb, perhaps due to its location outside Dutch-occupied India, or his status as a VOC defector.

The tomb of de Lannoy remains today, at Udayagiri fort in Tamil Nadu, his residence for over thirty-five years. What was the identity of this 'European-Indian'? How does the tomb re-contextualize his identity as a transcultural being? My paper addresses these questions to locate ambivalent transcultural identities of early modern European "others" in the Indian subcontinent. In doing so, I argue that transcultural identities, as constantly negotiated entities, were crystallized and captured momentarily in works of architecture, such as de Lannoy's tomb. For this purpose, I analyze the ledger stone of his tomb, including visual and textual material, along with the remains of his church. Finally, this paper will tackle the idea of mutability of early modern identities. I posit that while the eighteenth century European Other could not "go native", it was possible to negotiate an identity that was both transcultural and local, perhaps resembling diasporic identities we are familiar with today.

PS36

B. Huet in Japan 1964: *On Photography - Against Interpretation*

Irene Vogel Chevroulet
EPFL, Lausanne Vaud, Switzerland

Theorist Bernard Huet was (b. 1932) educated in Indochina before moving to France, where he received his architect's diploma from the Ecole des Beaux Arts in Paris. From 1962 to 1964, he studied for his master's degree with Louis Kahn in Philadelphia. With a desire to question architectural specificities, he travelled to Asia for a year, a sojourn that included a six months' course in Japanese architecture at Kyoto University with Prof. Tomoya Masuda. Following these trips, Huet acted as one of the most important leaders in the renewal of architectural thinking in France. In 1969, he created the Unité Pédagogique 8 in Belleville School of Architecture where he taught.

This paper questions the input to Huet's architectural thought that came from his visits to pre-modern architecture sites through Japan in 1964. Our findings are firstly constituted by an analysis of Huet's Japanese photographic collection of 720 images archived at Belleville, next by a study of his archives at IFA (opened since December 2014), and finally by bibliographic research.

In discussing how Huet framed buildings and gardens in his photographs, as well as his comments on them, we will refer to the propositions given by Susan Sontag in her essays *Against Interpretation* (1961) and *On Photography* (1977). In them, she calls for giving more consideration to the direct experience of works of art, with less emphasis on their interpretation. We will show that Huet's comments since 1986 constitute a pioneering critic of the mythologization of Japanese culture. We consider in particular the Western interpretation of the Ryoanji garden, a historical survey of which was given by Shoji Yamada *Shots in the Dark, Japan, Zen, and the West* (2009) This paper argues that Huet's experience in Japan pinpointed the need for new tools that can tackle intercultural issues in architectural criticism.

PS37

Divine Science in the Gardens of Early Modern Utopian Literature

Nathaniel Walker
College of Charleston, Charleston, South Carolina, USA

As botanist and historian Stephen Forbes argued in his recent essay “Enquiry Into Plants: Nature, Utopia, and the Botanic Garden,” the development of modern natural science was inextricably tied to early Renaissance theories about nature’s role in divine history. These theories were diverse and idiosyncratic, but they usually hinged upon a basic narrative arc leading from the primordial harmony of Eden, through the ruinous Fall, and concluding in the restoration of humanity, God, and nature as prophesied in sacred texts such as Ezekiel and Revelation. As the crisis of the Reformation intensified Millennial expectations across Europe, a series of utopian books was published proposing new societies empowered by science to fulfill Christian destiny. Building upon More’s earlier Utopia (1516), works such as Christianopolis (1619) and Nova Solyma (1648-49) described the rational and faithful reform of cities, instilling human lives with beauty, order, and virtue. Nowhere were these cities more invested with divine favor and human effort than in their gardens. Sometimes positioned as park-like town centers, sometimes cascading down a community’s edges like a blanket, these gardens were imagined as places of study and contemplation, where the devout might “look into the face of Nature and discover its hidden spirit and meaning” and strive to “rise from Nature to Nature’s God.” Interestingly, the development of exemplary gardens in utopian literature tracked with developments in the real world of landscape aesthetic theory, particularly in Britain. Early suggestions of naturalistic design in the seventeenth century evolved in the eighteenth century into full-blown empires of the Picturesque, where the virtue of good gardeners succeeded in stewarding the landscape “without any appearance of art,” posing the question: should nature be deciphered or quoted? Does the rational and virtuous mind impose order or imitate disorder in the garden? And what about the cities they serve?

PS37

John Evelyn's Elysium Britannicum as Salomon's Garden.

Juliet Odgers
Cardiff University, South Glamorgan, UK

As the interregnum drew to a rapid and unanticipated close at the end of the 1650s, John Evelyn (a Royalist) begun to transcribe his all-encompassing compendium of gardening theory and practice, the ‘Elysium Britannicum: or, the Royal Garden', into fair copy in preparation for publication. The book was never finished, but what survives of the manuscript presents Evelyn's imagined Royal Garden as a realm of Edenic delight, in which all manner of virtuous arts and sciences flourish under the patronage of the King. By the time that Evelyn finished the first fair draft, c. 1663, Charles II was established on the throne and Evelyn himself was moving form a sometimes dispiriting state of enforced retirement under Cromwell, into new possibilities of the Restoration, public life, and the excitement of his engagement with the newly founded Royal Society. Whilst the ‘Elysium' is certainly informed by the image of Eden, this paper argues for the influence of another utopia - the utopia of experimental natural philosophy described by Francis Bacon's in his *New Atlantis*.

Bacon's island community was served by a college of Christian experimental philosophers, ‘Salomon's House', which is known to have inspired, amongst others, the founders of the Royal Society. Though it is a commonplace to describe Evelyn's gardens as ‘experimental', the originality of this paper lies in the explicit parallel established between Bacon's Salomon's House and Evelyn's Elysium. Through a comparison of the ‘instruments' (experimental facilities) of Salomon's House and the ‘tools' and ‘ornaments' of the Elysium - hydraulic automata, sun dials, artificial echoes and so on which punctuate the terrain of the garden - I present the ‘Elysium Britannicum' as a ‘Salomon's Garden', a decorous domain of hortulan experiment.

PS37

Utopian past and present in the gardens of the Alta Valtiberina (Umbria)

Anatole Tchikine
Dumbarton Oaks, Washinton, DC, USA

In the last quarter of the seventeenth century, Francesco Ignazio Lazzari-a playwright, architect, and historian from Città di Castello-produced a reconstruction of the villa of Pliny the Younger, which had been located in Lazzari's native region of the Alta Valtiberina in Umbria. This remarkable reading of Pliny's description through local topography, archeological findings, and seventeenth-century garden and villa architecture comprised a large-scale drawing and an illustrated textual commentary, which exists in two manuscript versions. Lazzari's reconstruction bore a detectible debt to the vocabulary of forms characteristic of the Roman Baroque; yet it also testified to the persistent memory of Pliny's villa in the garden culture of the Alta Valtiberina, giving it a distinct local identity embedded in the region's peculiar landscape and conveyed through an unbroken chain of historical associations.

In 1931, Lazzari's drawing was brought to Florence and exhibited in the *Mostra del Giardino Italiano,* which aimed to showcase the role of the Italian garden tradition in shaping the country's national identity. In this new context, the drawing's role was to assert the enduring legacy of antiquity, giving the idea of the trans-regional and trans-temporal *giardino all'italiana* the lineage, prestige, and authority that this fictitious construct was to acquire in the nation-building project promulgated by the fascist regime.

This paper uses these contrasting, yet strangely interrelated, agendas invested into Lazzari's reconstruction of Pliny's villa to investigate the role of utopian memories in the construction of local and national identities through the medium of landscape architecture. Although directed into the past rather than the future, these visions inevitably had a strong bearing on the present. Their impact on the interpretation, restoration, and experience of historical gardens is discussed on the examples of Castello Bufalini, Villa Magherini Graziani, and Palazzo Vitelli a Sant'Egidio, all described and depicted by Lazzari.

PS37

Minitopia: Dusit Thani and Bangkok's negative landscape utopia

Lawrence Chua
Syracuse University, Syracuse, NY, USA

In 1917, as the authority of Thailand's absolute monarchy was threatened by both European colonialism and the growing power of its new urban classes, King Rama VI designed a miniature utopian city in the leisure gardens of his Bangkok palace. A modern landscape utopia, Dusit Thani distinguished itself from older royal gardens and Buddhist landscapes that were material interpretations of nirvana and celestial paradise. Dusit Thani was an exercise in democratic forms of governance and capitalist economy, with its own miniature parliament, palaces, and ministries, as well as three newspapers, a constitution, banks, and courts. This paper argues that Dusit Thani sought to make modern political and economic relations appear natural through its scaled relationships between political community, design, and terrain. Rama VI's efforts to integrate Gothic, Ottoman, and Italianate forms within a Chinese garden setting can be understood as the efforts of a monarch trying to find his place in a new world order.

Situating a local landscape within its global consequences and connections, this paper expands a conversation on utopia and the built environment by demonstrating the ways modern conceptions of "nature" and the city were expressed in locations deemed peripheral to the history of modernity. Drawing on Thai- and Chinese-language literature, drawings, and reports from the miniature city as well as surviving models and photographs, this paper examines the material aspects of landscape architecture as well as its mediated and performative aspects in order to excavate the critical role that designed landscapes played in the identification and politicization of the modern concepts of leisure and labor. Isolated from the political upheaval threatening the monarchy outside the palace walls, Dusit Thani served as a model for a "negative utopia" in which social change could be negated in the interests of state power and the accumulation of capital.

PS37

From Agricultural Landscape to Utopian Landscape: Counterculture and Protection of Nature in 1970s Rural France

Sarah Farmer
University of California, Irvine, Irvine, California, USA

This paper explores the reconception of traditional agricultural landscapes as utopian landscapes by members of counterculture communities, preservationists, ecologists and state planners in 1970s France.

In the wake of May '68, young people who rejected the postwar culture of increased consumption ventured into remote rural areas to create utopian communes and collectives to challenge capitalism, consumerism, and bourgeois social norms. They gravitated to areas of great natural beauty (the Cévennes, Haute-Provence, the lower Pyrenees) that had been drained of their population by a long-term "rural exodus". In the 1950s and early 1960s, all-out modernization projects spurred most of the remaining agricultural population to leave for cities and to work in industry. For many '68-ers, the utopian possibilities of the landscapes where they settled lay in their perception of France's rural backcountry as an abandoned space, returned to nature, free of constraint, where they could have free rein to explore radical futures. (This portion of my paper draws on my original research on Longo maï", a collective founded by Austrian, Swiss and French radical activists who, in 1972, left Vienna and Basel for the mountains of Haute-Provence.)

Yet landscapes created by traditional agriculture and marked by the vestiges of peasant culture (decaying stone terracing, sheep folds, barns and houses) caught the attention of others with different visions and different plans. Nascent ecologists, local preservationists and representatives of the state considered such areas as places to protect nature and, in some cases, traditional ways of life by creating France's first national parks. Designers of the National Park of the Cevennes (1970) incorporated working landscapes in the park to present a utopian vision of the melding of labor and nature. My paper teases out these competing utopian visions of traditional agricultural landscapes no longer primarily defined as sites of economic labor.

PS38

Transformation and Identity of Two Deserts; Las Vegas and Dubai

Armaghan Ziaee
University of Cincinnati, Cincinnati,OH, USA

Despite an array of geo-political, social, cultural, and ideological differences, Dubai and Las Vegas share commonalities including rapid architectural growth and urban development. Large mega-project investments and de-regulation have allowed these once small and low-populated places to become major financial hubs and international tourist destinations. Epitomizing the architecture of spectacle through entertainment centers, shopping malls, and hotels have promoted their rapid progress and extreme urban transformation.

This paper identifies the key forces and factors underlying the transformation of these two cities from insignificant desert towns to global metropolises. The study highlights the Strip Street in Las Vegas and the Sheikh Zayed Road in Dubai. Based on a qualitative analytical method of comparative analysis, this paper examines the interface between state policy, power relation, identity, and migration to assess the process of urban and architectural transformation along these two streets. The analysis posits that these two main streets significantly contribute to the current economic and political identity of these metropolises on local and global scales.
The study also sits within a larger context where state's power takes advantage of the architecture of spectacle. By using theory of "disciplinary power" and "identity" of Michel Foucault (1980), it is suggested that state's power and economy form the nexus between architecture, urban transformation, and identity. Thus, in the cases of the Strip Street in Las Vegas and Sheikh Zayed Road in Dubai, both cities' inhabitants have greatly benefited from the added value created by this superlative architecture and urban transformation for creating their identity.

Keywords:
The Strip Las Vegas, Sheikh Zayed Road Dubai, Power Relation, Identity, Architecture of Spectacle, Transformation.

PS38

Foreign Models and their Impact on Indian Schools of Architecture – Pre- and Post- Independence

Pilar Maria Guerrieri
Politecnico di Milano, Milano, Italy

The renowned *Education Minute* of Thomas B. Macaulay (1835), expressively explains what the British colonizers had in the forefront of their minds in terms of the education the Indian people were to receive – they were to become «Indian in colour and blood but English in tastes, in opinions, in morals and in intellect». Until the British arrived in India, architecture was a discipline to the most part passed on orally; only later did the British military engineers start opening schools of engineering to train the locals in how to effectively build the British Empire. The only school of architecture was established in Bombay and founded by Sir Claude Batley: The Sir J.J. college of architecture. At the turn of the 19th and 20th centuries, the Indians were slowly but progressively trained and reduced as draftsmen and craftsmen of the British. Only after 1947 the first Indian schools of architecture emerged – first in line, the School of Planning and Architecture in New Delhi (1955); many others have gradually surfaced and proliferate until present day. The question to be asked is how powerful the English tutorial or influence has been even after India gained its independence? How much the school of engineering introduced by the British still prevails? How penetratingly or how subtly that model has changed the way Indian architects view architecture as of today? The paper would aim to examine how durable and lasting the Western influence has been on Indian education and at the same time explore contradictions and alternative models of education, which developed from local models and parameters – i.e. TVB School of Architecture. It would further emphasize on those curricula that have chosen to built their own references and an all-round understanding of places though local surveys as milestones for design contemporary Indian architecture.

PS38

Place Matters: Samuel Mockbee's Quest for a Southern Architecture

Laura Taylor
Mississippi State University, Starkville, Mississippi, USA

The Southeastern United States spends much of its time in the national eye maligned and disdained, when it's not being outright ignored; the historical reasons for this are well-documented, and the most vocal of its contemporary spokespersons do little to inspire confidence in the region, either. Southeastern residents who wish to make an impact at a countrywide scale must go to where the action is for their specific fields, and it usually involves a coast. Architects are no different: both H.H. Richardson and Paul Rudolph hail from the South but ultimately achieved fame in the Northeast. Even the celebrated Fay Jones left Arkansas to apprentice for Frank Lloyd Wright, who himself spent his later years in flyover country, but lived his formative ones in Chicago, then the architectural epicenter of the United States. Nonetheless, Mississippi native Samuel Mockbee managed to attain international architectural renown without ever leaving home. Mockbee inverted the diasporic trends of his predecessors, using his "Southerness" – or "otherness" – to his distinct advantage. How did he do it?

Place Matters seeks to answer this question in two parts. It will argue that Mockbee reached a high level of prominence through the work itself, an architecture that was purely of its place yet also contributed to the international Zeitgeist. However, it will also illustrate how he amplified his cultural heritage as a way of accentuating both his work and its creator. The paper will conclude that, along with his native talent, Mockbee's cult of personality allowed him to create an architecture that challenged Southern social elites while inspiring global architectural critics, and, perhaps even more compelling, challenged national conceptions of what "Southern" was while simultaneously showing an entire generation of young architects that it was okay to be of your culture so long as you "did good."

PS38

The Typology of Placelessness: Upacking the Discreet Dialogue between Aldo Rossi and Oswald Matthias Ungers

Ioanna Angelidou
Yale University, New Haven, CT, USA

In 1960 Aldo Rossi published in *Casabella Continuità* the article “A Young German Architect: Oswald Mathias Ungers.” More than early praise for the little known young architect from Koeln, Rossi’s text presented a close analysis of the rough cubic forms in Ungers’ Haus Müller of 1957 as well as evidence of Rossi’s own fascination with morphology and the potentiality inherent in the deployment of typological play for the historically informed restructuring of the contemporary city. These ideas would later manifest themselves in his seminal book *Architecture of the City* of 1966. Around that time Oswald Mathias Ungers, disappointed by his failed attempts to disconnect German architectural pedagogy from the rigid polytechnic system and infuse it with broader intellectual pursuits, was leaving the Technical University of Berlin to become Chair of the Architecture Department at Cornell University upon the mediation of the architectural historian Colin Rowe. Much has been written about Ungers’ turbulent clash with Rowe as well as the collaboration with his then-student Rem Koolhaas, with whom he co-authored the iconic manifesto *The City in the City - Berlin: A Green Archipelago* in 1977. Yet the historiography of architecture has overlooked the subtle albeit uninterrupted intellectual exchange between Ungers and Rossi, whom Ungers actually invited as a guest professor during the last year of his tenure at Cornell. My paper will attempt to unpack this discreet but immensely productive dialogue between Aldo Rossi and Oswald Mathias Ungers throughout the years that took the former from Milan to Zurich and then Venice and the latter from Berlin to Ithaca and back to Germany. Indeed, I argue that it is precisely their shared peripatetic nature - in other words, their sense of personal placelessness - that nurtured the common denominator in their work: the interest on type, transformation, and the urban condition.

PS38

Un-skewing the Canon: Urban Renewal, Architecture, and the West

Alexander Craghead
UC Berkeley, Berkeley, California, USA

Much discourse on architecture produced during the U.S. federal urban renewal program (1949-1973) may be characterized by several well-established tropes. These include urban renewal as a reaction to suburbanization, poverty, and racial tension; as racially motivated clearance, the development of public housing, or both; and as a Modernist experiment the results of which are still contested.

These tropes are largely the result of a canonical historiography focused on cities of the Eastern Seaboard (especially Boston and New York), and the Midwest (especially Chicago, Detroit, and St. Louis). This canon includes classics such as Jane Jacobs' *Death and Life of Great American Cities* and Martin Anderson's *The Federal Bulldozer*, the long-standing discourses around the so-called "Pruitt-Igoe myth," to more recent urban histories such as Thomas Sugrue's *The Origins of the Urban Crisis.*

Yet tropes born out of this canon are *not* reflective of the typical urban renewal experience. By 1957, more than 30 cities had urban renewal programs. Many of these cities were located outside of the Midwest and Eastern Seaboard, and were relatively young, with founding dates in the mid to late 19th century.

Preliminary research on Portland, Oregon, and Oakland, California illustrates how a serious examination of cities typically dismissed as provincial (and thus of little national importance) challenges several established tropes. New understandings emerge that place urban renewal within logics of opportunism, geographic expansion, architectural obsolescence, and architecture as expressions of civic ambition.

This paper concludes that architectural scholarship is heavily shaped by a geo-located canon of historiography that warps and obscures our understanding of urban politics and design in the United States. A historiography built around cities in the West may provide a more representative understanding of the U.S. urban renewal experience, and the architecture to which it gave rise.

PS39

Los Angeles Parkways: An Ecological Study of Politics and Culture

Christine O'Hara
California Polytechnic State University, San Luis Obispo, USA

The 1925 Mattoon Act provided for acquisition and improvement of landscapes within all “public ways,” including highways and parks. In response to this act, the Olmsted Brothers landscape architecture firm was hired to design a series of parkways in Los Angeles County between 1925-1930. From Palos Verdes Boulevard, to the Hollywood-Palos Verdes Parkways and its connector, Los Angeles-Mesa Parkway, their series of proposed roadways not only connected the county, but also reflected a blend of Angeleno politics and culture at the time.

The Olmsted parkways were intended to accommodate the rapidly shifting political and cultural organization of Los Angeles (Olmsted Brothers 1927, Bottles 1987, Davis 1998, Hise and Deverell 2000). Identity and social class were imbedded in local place names, from the glitz of Hollywood, to the high-class Palos Verdes subdivision, to the racially derisive Nigger Slough in Gardena. Political negotiations for the siting of roads through or around derelict neighborhoods like Shanty Town on Wilshire serve as reminders of social and racial division.

The function of the parkways also spoke to the era. The Olmsted Brothers’ “pleasureways” were intended for a scenic automobile drive, screening the urban and suburban surroundings, while creating local points of interest with regional character. At the same time, these roadways could also be “flood channel parkways” following natural drainage courses, capable of adapting to the unpredictable cycle of flood and drought (Orsi 2004). The Olmsted Brothers’ designs mediated engineering challenges of stormwater management with the economic interests of rampant land speculation, providing cohesion for both urban and suburban areas (Davis 1998). These multi-purpose parkways integrated infrastructure with the regional ecology while exposing local politics and cultural mores.

PS39

“The Romance of Water and Power”: Infrastructure—Hollywood Style

Stuart Leslie
Johns Hopkins University, Baltimore, MD, USA

In his celebrated study of Los Angeles as urban ecology, Reyner Banham singled out A.C. Martin Jr.’s Department of Water and Power (DWP) headquarters (1964) as “the only public building in the whole city that genuinely graces the scene and lifts the spirit and sits in firm control of the whole basis of human existence in Los Angeles.” For once, Banham missed the mark. DWP, with its pools, fountains, and near blinding lighting provided only an architectural metaphor for control over nature, the visible superstructure atop an increasingly vulnerable infrastructure.

Martin’s municipal masterpiece capped a decades-long campaign of DPW architectural advertising. Like so many other versions of LA boosterism, DPW’s dams, reservoirs, power stations and sales offices sold a seductive if ultimately misleading version of the California dream, a lifestyle made possible only by quantities of water and power that could not be sustained. DWP’s Photo Archive offers a unique lens on how its engineers and architects constructed a stage set for Southern California’s future. DWP designed Mulholland Dam and Hollywood Reservoir as elements in a Southern California fantasy-scape, then photographed them as a classic romance, featuring the Hollywoodland sign, studio lots, movie moguls, and a nighttime view of the premier for Charlie Chaplin’s “The Great Dictator”. For its district and sales offices, DWP hired noted theater architect S. Charles Lee, who brought the same Art Moderne magic to showrooms for the all-electric kitchen as he had conjured up for Max Factor, setting appliance displays against a backdrop of DWP maps and models.

To meet federal guidelines for conservation and water quality, DWP is now draining, capping, or replacing its old dams and reservoirs with underground storage tanks. If infrastructure is a unique expression of public architecture, can DWP envision a version that sends an appropriate message for modern times?

PS39

Imagining a Telephoned City: Bell Telephone Ads and the Los Angeles House

Emily Bills
Woodbury University, Los Angeles, CA, USA

The story of Los Angeles' urban growth is often aligned with water, rail and cars. From a very early stage in its modernization, however, Angelenos also formed ideas about their physical space and civic identity through telephone infrastructure. L.A. installed its first telephone exchange in 1879 and by 1895 saw greater phone use per capita than any other city in the world. By 1900, telephones connected downtown to sites of production and settlement extending from Long Beach to Pomona. Indeed, the establishment of this extensive telephone "network" was a significant step toward drawing L.A. together as a unified region, both physically and psychologically.

By the mid-twentieth century, telephony and the Angeleno lifestyle were so aligned in the popular imagination that the Bell Telephone Company adopted it as the basis for a vast residential installation campaign. Through advertisements directed at architects, homebuyers, and homemakers, the company sought to promote its utility by encouraging consumers to imagine homes fully wired for "telephone convenience." A house with multiple telephones, Bell suggested, facilitates the scientific management of domestic responsibilities and, by extension, bespeaks a modern approach to living. They chose as representative building typology the minimal home, particularly the bungalow and steel-and-glass experiments in modern architecture aligned with the "casualness" of the American West. In glass-enclosed kitchens or near a lawn chair in the backyard, telephones are pictured facilitating the indoor-outdoor lifestyle manifested in midcentury Southern California design. From the home, the ads infer, telephones serve as the most efficient means of "traveling" across the region's vast terrain, serving as both social-connector and space-binder. This paper demonstrates how Bell utilized the design of, and ideology surrounding, Southern California residential architecture to promote the telephone's effectiveness in navigating the city virtually, organizing homes efficiently, and embracing private space as the locus for social interaction.

PS39

Resistance at the Trench: Steel Cloud and the 101 Freeway

Linda Samuels
University of Arizona, Tucson, AZ, USA

The 1980s saw a commercial boom in downtown Los Angeles. Pacific Rim investment meant millions of new square feet of office space were shaping the city into a hub of globalization and the archetype for postmodern urbanism. Immigration into California surpassed the east coast for the first time and set the stage for what would become the first majority minority city in the US. Yet downtown LA was sliced in half. Since its completion in the 1950s, the 101 freeway had divided the historical origin point and ethnic enclaves of El Pueblo and Chinatown to the north from the growing cultural, civic, and financial center to the south. The “trench”, as the blocks of the 101 that dip below grade are called, seemed an unsolvable chasm of unending congestion.

Encouraged by the growing polyglot identity of the city and the centennial celebration of the Statue of Liberty, Mayor Tom Bradley and politician, Nick Patsouras, developed the idea of a Pacific immigrant entry into California that they called the West Coast Gateway. Newly-arrived architects, Aks Runo, created the masterplan for the site. Rather than a traditional monument, their plan called for a series of interconnected event spaces, intended to prioritize the experiential and subvert the traditional urban grid. They convinced Patsouras to run a competition for the plan’s centerpiece, the four-block long airspace over the 101, calling for an entirely new architecture that would reflect the unique attributes of a fluid, futuristic global city. They got it. Asymptote’s winning entry, Steel Cloud, introduced a fragmented and filmic understanding of the city. Though not constructed, it made imaginable the idea of infrastructure as architecture. Four other proposals followed. This research investigates the reinvention of the 101, beginning with the radical selection of Steel Cloud, as a site for reimagining urbanism in LA.

PS40

Iberian-American connections: the path for the success

Ana Tostoes[1]
[1]*Tecnico - Lisbon University, Lisbon, Portugal,* [2]*Docomomo International, Lisbon, Portugal*

This paper focuses on the exchange channels between Iberian and American architects between 1959 and 1975. That process enabled a unique circumstance for Iberian architects who, from the unknown, reached worldwide recognition. The argument is based on the study of meetings and activities where Iberian architects exchanged knowledge and fundamental ideas contributing for the critical revi¬sion of the Modern Movement.

The "*Pequeños Congressos*" initiative (gathering the Spanish Carlos de Miguel, Bohigas, Carvajal, Fisac, De la Sota with Portuguese architects) were the shift for opening the Iberian architectural culture to America during the Franco and Salazar regime.
Study trips, contacts with Bonet Correa, Barragán or Lúcio Costa, involvement in international forums and publications, have played a keyrole in the definition of trends, the raising of the architects profile, practice and work. In fact, after the WWII, Portuguese and Spanish architects took part in international forums such as the last CIAM or the WDC (Tokyo) where they met Kahn, Lynch, Scully and Woods.

Even in a dictatorship framework grants initiatives promoted exchanges: Pancho Guedes, Team10 member, took part at the S.Paulo Bienal and Athouguia won a S.Paulo Bienal award; Saenz de Oiza or Távora's made long study trips through USA; Louis Kahn's master course at Yale was assisted by Hestnes Ferreira or Vicente; Melo was an *Oppositions* founder. American architects such as Eisenman or Frampton participated in such important meetings that achieved high levels of discussion and dissemination which is the case of the "Symposium de Casteldefels" in 1972.
This paper tries to identify the intersections between the architectural networks and the affirmation of singular Iberian architecture. The powerful impact of this network would pave the way for full internationalisation thanks to these American connections.

PS40

The contribution of Cornell's Planners through Donald Belcher and Associates to the Planning of Brasilia.

Rachel Coutinho-Silva
Federal University of Rio de Janeiro, Rio de Janeiro, RJ, Brazil

This paper intends to examine the contribution of Donald Belcher and other Cornell Professors, especially, Frederick Edmondson and Thomas Mackesey to the planning of Brazil's new capital, Brasilia.

In 1953, Getulio Vargas, appointed Marshall José Pessoa as the head of the Commission to Locate the New Federal Capital (CLNCF). Pessoa commissioned the firm of Belcher and Associates to conduct aerial surveys of the so-called Cruls Quadrilateral, and thus to select the best site for the new capital, which was called by Pessoa himself as Vera Cruz, including the planning for the artificial lake. He also commissioned architect Raul Penna Firme to design preliminary plans for the new capital.

Donald Belcher (1911-2005) was an emeritus professor in the Civil and Environmental Engineering Department at Cornell University. He was an expert and pioneer in the field of aerial photography and interpretation, which led to the remote sensing discipline. Among the experts that participated into the survey were Prof. Frederick Edmondson, professor of Landscape Architecture and Dean Thomas Mackesey, professor of City and Regional Planning. In 1958, they used the planning of the new capital of Brazil as an academic assignment to fifth-year architecture students.

In his extensive and detailed report Belcher appointed five possible sites for the new capital. Belcher's team included engineers, geologists and planners. The five locations were recommended based on the climate, the water supply, the drainage, the subsoil, and all necessary prerequisites for the foundation on a modern city. The report divided the areas by colors. The chestnut site was chosen as the ideal location for the new capital.

I also intend to examine the intellectual exchanges that took place between the Belcher team and Brazilian architects at the time, especially Raul Penna Firme, and the first drafts for Brasilia master plan, including the student's plan of 1958.

PS40

Collaborative Exchange between Eduardo Torroja and Richard Neutra

Brett Tippey
Kent State University, Kent, Ohio, USA

In the midcentury modernization of Spanish architecture, Eduardo Torroja played a pivotal role. In the 1930s he exploited modern materials, especially reinforced concrete, and he founded the Instituto de Construcción y del Cemento (ITCC). In the 1940s, with Torroja at its helm, the ITCC became Spain's authority on modern materials and constructive processes, and it filled the gap left by Spain's schools of architecture, which had abandoned teaching these subjects in favor of academic historicism. To assist him in the modernization of Spanish construction, Torroja recruited Richard Neutra, whose work represented sophisticated engineering infused with sensitivity to the physical, psychological and spiritual needs of the human being. Together, Torroja and Neutra provided a viable model for the modernization of Spain's physical infrastructure, as well as its spirit and identity.

In the 1950s and 1960s, this collaboration brought Neutra to Spain for several lectures, it produced numerous articles on Neutra's work and theory in the Spanish press and it facilitated Neutra's participation in the 1956 competition to design housing for USAF bases in Spain. Neutra reciprocated by promoting Torroja's work in the Americas: he drafted an introduction for the 1958 English translation of Torroja's tome *Philosophy of Structures*, he reviewed Torroja's work in American publications such as *AIA Journal* and he collaborated with Torroja on the never-constructed 'Trebol la Hayada' project in Caracas. This paper will investigate these, and other, exchanges between Torroja and Neutra to reveal that both parties viewed their relationship as collaboration between peers, and that both were catalysts in the modernization of Spanish architecture.

As sources, this paper consults period articles published in journals such as *Informes de la Construcción* (ITCC, Madrid), *Arquitectura* (COAM, Madrid) and *Architectural Forum* (US); original texts written by Torroja and Neutra; and archival documents kept at the ITCC (Torroja) and UCLA (Neutra).

PS40

Barcelona, Harvard, Côte Basque: A Mutual Exchange between Sert and Breuer

Laura Martínez de Guereñu
IE University, Segovia, Spain

The relationship between Josep Lluís Sert (1902-1983) and Marcel Breuer (1902-1981) marks an exchange path, from 1932 to 1975, which makes a round trip from Spain to the East Coast of the US and back again to the Atlantic Pyrenees.

Both architects designed housing complexes with a clear impact on the urban environments where they were sited. Peabody Terrace (1960-1964), the 497-apartment complex for married students Sert designed for Harvard, symbolized the mobility and the diversity of the post-war university population. *Assis dans L'air* (1964-1975), the 1100-unit housing complex of moderate rental Breuer built under the ZUP (*zone à urbaniser en priorité*) national program in Bayonne, materialized an unparalleled policy for urban planning. One project took up the baton of the other in the strategies it employed to introduce complexity with maximum rationality and efficiency. In both works, the skip-floor system was key to create a rich pattern of openings.

The exchange of Sert's and Breuer's ideas started much earlier, in 1932, at the CIRPAC preparatory meeting of CIAM IV in Barcelona, where they met upon Breuer's return from his trips through Spain. It continued overseas in 1939, when Sert emigrated and Breuer helped him on his search for an academic appointment in North America.

The mutual influence of their work is proof of the cultural transfers between Iberian Europe and North America, fostered by the emigration and the return of so many architects. The aim of this paper is to investigate and to narrate these exchanges, through the trips of Breuer in Spain (1931-1932, 1964) and the correspondence and personal relationship between Breuer and Sert in America (1939-1964), and to show the differences between these architects respectively trained at the Bauhaus and Barcelona, through the comparative analysis of their housing complexes at Harvard and the Côte Basque (1960-1975).

PS40

Candela´s Shells: An European Technology that Flourished in Mexican Soil

Juan Ignacio del Cueto Ruiz-Funes
Universidad Nacional Autonoma de Mexico, Mexico DF, Mexico

Félix Candela (Madrid 1910-Raleigh 1997) studied at the School of Architecture of Madrid between 1929 and 1935, during the years on which reinforced concrete laminar structures (concrete shells) were state of the art technology in Europe. He reached Mexico as an exile in 1939, after the Spanish Civil War, and built his first experimental shell ten years later. In 1950 he founded the company Cubiertas Ala, S.A., which built the concrete shells that shook up the world of architecture during the 50's and 60's, using technology of European origin that reached its highest levels of logic, creativity and expressiveness on Mexican soil.

He mastered and used the hyperbolic paraboloid profusely and with great virtuosity, making maximum use of its qualities to create structures that were durable because of their shape. His shells left their footprint on the Mexican architecture of the second half of the 20th century. His fame led him to receive commissions in other countries such as the United States, Spain, Venezuela, Cuba, Colombia, Peru, Guatemala, Puerto Rico, Ecuador, England or Norway.

Félix Candela's constructions were based on three premises: economy, simplicity, and flexibility in calculation. These notions were fulfilled through the hyperbolic paraboloid, whose structural features almost exclusively transmit efforts to raise compression-resistant lamellar structures of minimal thickness, usually of two inches.

This paper intends to demonstrate how Felix Candela was able to build these inspired structures thanks to the good workmanship (in terms of quality and cost) that he came accross in Mexico at that time, as he couldn't have found this opportunities in countries where construction norms were far more strict, thus he would not have had the creative freedom to carry out his bold experiments.

PS41

Bosnia and the Architectural History of Genocide

Andrew Herscher
University of Michigan, Ann Arbor, USA

"What can we, as architectural historians, do? ... We cannot just stand by and watch." Nicholas Adams, "Architecture as the Target," Journal of the Society of Architectural Historians, 52:4 (1993)

Humanist accounts of the destruction of architecture in political violence-which are the dominant form of these accounts-assume a continuity between culture and politics; based on this continuity, to account for the destruction of architecture is to take a stand against the violence that this destruction was inflicted within. The politics of cultural commitments, however, should be derived from analysis rather than assumed; cultural commitments do not only mediate political commitments, but also displace, negate, defer, or compensate for them.

The architectural destruction inflicted in the 1991-95 Bosnian War and Genocide was perhaps the founding post-Cold War interpellation of architectural history by humanitarian and human rights politics; violence in Bosnia impelled architectural historians to document and decry architecture's war-time destruction. But what were the political effects of architectural history's engagement in Bosnia? In this paper, I suggest that this engagement, in its very attempt to bear witness to violence, was part of an anti-politics of disavowing responsibility for this violence and deferring political responses to it.

My focus will be reports on "cultural destruction" in Bosnia by architectural historians commissioned by the Council of Europe. I will first relate the narration of violence against architecture in these reports to the narrative of "ethnic cleansing"-a substitute term for the "genocide" that Western powers were unwilling to name because it would have necessitated military interventions they were unwilling to make. I will then pose a relation between the predominant framing of destroyed Bosnian architecture as "European heritage" and the concurrent framing of Bosnian citizens as non-citizen residents of Europe in European Union legislation-residents who were thereby denied sanctuary in European Union member states. These relations, I will conclude, point to a cultural cosmopolitanism that both compensated for and contradicted an exclusionary politics-a politics that was one of the conditions of possibility for precisely the violence that a cosmopolitan architectural history attempted to critique.

PS41

Landscapes Disrupted: Armenians, Kurds and the State in Eastern Turkey

Zeynep Kezer
Newcastle University, Newcastle, UK

In the 1930s, city monographs and textbooks routinely depicted Beş Kardeşler (Five Siblings)—a handsome orphanage nicknamed after its five gables—as a gift to the Child Protection Agency (Himaye-i Etfal Cemiyeti) from local Turks who had immigrated to America. Situated in Elazığ's budding Kültür Mahallesi (Cultural District), the building was surrounded by military, administrative, and educational institutions, typical components of an early republican downtown, signaling the progressivism of a state committed to raising the living standards in this long-neglected region.

Contrary to this narrative of magnanimity, however, Beş Kardeşler was the confiscated property of the Armenian Fabrikatorian brothers, founders of Elazığ's award-winning silk factory. Tragically, during the 1915 Armenian Genocide, save for one wife, the entire family perished, leaving their homes, gardens, and factory grounds open to state seizure. Moreover, the use of Kültür Mahallesi's institutions for assimilating the region's Alevi-Kurdish population through overtly forceful (military) or tacit (educational indoctrination) means contradicted the state's benevolent self-image.

The conversion of Fabrikatorians' property into Kültür Mahallesi was an expression of the clash between the vestiges of the Ottoman Empire's pluralistic constitution and the Turkish nation-state's unitary principles. I argue that official historiography went beyond a dichotomized approach discrediting rival accounts of these acrimonious encounters. Rather, it sought to purge age-old traces of Armenian and Kurdish presence in the region altogether. Urban and infrastructural projects, presented as indispensible for modernization, became instruments of oblivion: They severed time-honored networks sustaining everyday life and eliminated essential referents of local memory by modifying the physical environment, restricting its accessibility, and rerouting movements through it. Toponymic changes and cartographic omissions further reified the deliberate erasure of heterogeneity in this landscape. Reading these processes against the grain reveals the inextricable intertwinement between landscape and historiography, foregrounding the agency of space in forging a national imaginary

PS41

Architectural stability in post-genocide Rwanda

Delia Wendel
Harvard University, Cambridge, MA, USA

After the 1994 genocide in Rwanda, architectural rebuilding processes took on added significance as restorative and projective projects with exceptional challenges. The scale and experience of mass violence rendered buildings and landscapes as carriers of pain and memory, and sites for realizing, imagining, and challenging state objectives for peace, unity, and progress. Broadly conceived within a ‘peacebuilding' rubric, the government enacted a series of rebuilding strategies to engender spatial and historiographical stability. A ‘stable' post-genocide built environment fixed historical narratives in a new memorial typology, de-volatilized interpersonal relationships through settlement co-habitation, established order and homogeneity in architectural aesthetics, and produced linear relationships between rebuilding projects and economic development goals. While these relationships between stability and post-conflict architecture parse the government's key peacebuilding objectives, they also reveal worrying ethical concerns as regards enforcement and instrumentalism, and expose an analytic tension between an exceptional post-conflict period and the banality of everyday life.

By focusing on one settlement (of 36) that formed the basis of my architectural, historical, and ethnographic research during 2011-13 in Rwanda, I explore architectural projects that were developed to stabilize after conflict. In this rapidly urbanizing village, residents view government priorities variably: they develop symbolic affiliations, pragmatic exploitations, are excluded from, and refuse to participate in state peacebuilding ambitions. The architectural projects in this community locate the types of formal, social, political, and ethical concerns that arise in rebuilding after mass violence. They also suggest a further methodological point: architecture presents a distinct, and oblique mode of inquiry to a politicized subject. Buildings and landscapes were a strategic means to discuss politics and emotions without direct reference, for both residents and researchers. More generally, these vignettes identify how architecture reveals the unethical, gives form to values and subjectivity, and marks sites of inequality and aspiration in post-conflict Rwanda.

PS41

Operation Murambatsvina, or the Perils of Citizenship

Noah Chasin
Columbia University, New York, NY, USA

"Murambatsvina" is a Shona word that translates to English as, alternately, "restoring order" or "driving out the vermin/rubbish." It is used most commonly in reference to a slum clearance project initiated in 2005 by Zimbabwe's President Robert Mugabe. What makes Operation Murambatsvina so compelling in the treacherous history of urban redevelopment is the fact that the Mbare township (located within Zimbabwe's capital city of Harare) targeted for demolition was populated by residents who had been granted land tenure by the Mugabe administration itself.

Initially Mugabe's benevolence was met with respect and gratitude. But as the reality and the responsibility of citizenship eventually took hold, so, ironically, did the sense of agency as to the right to representative governance—something that Mugabe extended only to his wealthiest constituents. The township's adherence to the opposition group MDC (Movement for Democratic Change) grew, as did Mugabe's regret for acknowledging squatter's rights. His decision to level the township in a matter of hours (while the majority of residents were at work) was a caustic yet timorous response to the perception that the beneficiaries of his good will had turned against him.

I propose to look at Murambatsvina from two perspectives: first as a cautionary tale for those who believe that acknowledgement of citizenship is a permit for free speech and thought (especially under an autocratic regime); second as a historiographical quandary. The most convincing reporting on Murambatsvina came via The Daily News, whose editor, Geoffrey Nyarota, continued to publish even while in exile in the US. The tension, or conflict, that existed between "official" vs. independent voices of the media as the story unfolded, along with the contingent conflict that arose around the status of land tenure and citizenship, lays out a difficult terrain for the study of "urban renewal" in these unusual circumstances.

PS41

TaksimGezi Park, Occupy, and the Questions of Architectural History

Can Bilsel
University of San Diego, San Diego, CA, USA

As massive demonstrations engulfed Istanbul's Taksim square, and images of a brutal police crackdown spread through social media sparking more riots across Turkey, a prominent political theorist, Seyla Benhabib wrote that the protests were no longer "just about protecting urban greenery." Although the protests began to defend the Gezi Park against the government's plans to build an Ottoman-style-barracks-turned-shopping mall, Benhabib insisted that the concern about the park and the public space must be "a small grievance" when compared to the people's discontent with the policies of the ruling AK Party, which has systematically eroded the secular character of the republic, and intruded into the private lives of citizens. By interpreting all public mobilizations in the Middle East first and foremost as a struggle against "authoritarianism" political theory limits its scope to what the events are *symptomatic of* at the expense of difference. In this paper I wish to argue that, thanks to their site-specificity, the diverse performative acts that we now group as "the Gezi Resistance" expose a fault in the liberal paradigm that sees public space only as incidental to "public sphere."

Architectural history must ask questions that the political theory ignores: how did the Gezi Resistance, and the Occupy movements elsewhere, transform their urban public spaces with implications for the *longue durée*? How did the occupiers assert alternative practices of commemoration, arranging guerrilla landscapes and anti-monuments, denying the sovereign power's hegemony in public space, and its right to shape architecture in its own image? How to write an architectural history of these happenings, sorting through the hyperaccesible images of abject violence and exuberant performances? How to negotiate the civic responsibility of the architectural historian beyond an "expert talk" authorizing an "authentic" heritage (the park) over a "fake" reconstruction, given that architectural historians have participated in the Gezi Resistance?

PS42

A Slab of Trouble: Mies and Images of an Architectural Debate

Michela Rosso
Politecnico di Torino, Torino, Italy

In 1962 Peter Palumbo asked Ludwig Mies van der Rohe for the design of a 290-feet office building at “Bank Junction,” in the heart of the City of London. In 1969, three months before the architect’s death, the Corporation gave its consent for a scheme that would have resulted in the demolition of a group of Victorian buildings. In 1982, after securing the complete ownership of the site, Palumbo submitted a second application, but this time the Corporation refused to grant him official planning permission.

What had changed during this time? By 1981 the site had been designated as a Conservation Area and nine of the twenty buildings threatened with demolition had been listed. While a strong conservation movement had arisen, different sectors of society accused modernism of producing an environment marked by uniformity and mediocrity.

The debate that followed involved voices from outside the professional circles such as Prince Charles, the conservation lobby groups and the man in the street as seen in the pages of most read newspapers and tabloids.

The Mansion House Square scheme is an exemplary case study of the contemporary architectural polemics arising among an emerging conservation movement, the new postmodernist creed, and what Martin Pawley then recognised as “the regrouped forces of the Modern movement”.

Whereas the quasi-legal format of the public inquiry was to have an inevitable impact on the language used by witnesses resulting into tight presentations carefully constructed in order to persuade the audience, the mediatisation of the discussion entailed a more accessible vocabulary in which metaphors, historical analogies and graphic humour were profusely employed.

Through the analysis of a selected group of textual and visual materials produced and disseminated between 1982 and 1985 I will highlight the arguments and rhetoric deployed in the dispute over Mies' project at “Bank Junction”.

PS42

More Real than Life: An Iconography of Slabs

Teresa Fankhänel
University of Zurich, Zurich, Switzerland

Reconsidering Beatriz Colomina's well-known interpretation of modern architecture as a product of its translation into photography and mass media, this paper examines the visual strategies of staging American slabs during the height of 1950s and 1960s modernism in model and architectural photographs. The aim is to show how the iconic shape of the "box" or "slab", i.e. the pure form of a rectangular block, was created through images rather than the more fragmented nature of the built environment where slabs like Lever House and Seagram Building are, in fact, compromised by elevator shafts or annexes. To create these more-perfect-than-life representations, I am arguing that images were not only taken after a structure was completed but were used extensively during its design process. These model photos, anticipating the built form and its most important sightlines from sidewalks or adjacent buildings, considered solutions for its siting within the urban context, its façade and illumination to identify the strongest expression of the slab. Frequently, more than one solution was examined as in the case of Lever House where a model was rotated along Fifth Avenue to find the best angle for the tower. Photos of the finished buildings often closely resemble the final model photos, confirming the structure's built-in image creating capacity.

Through selected works by architectural and model photographers Ezra Stoller and Louis Checkman I seek to re-evaluate the influence of model photos on the development, depiction and canonization of slabs. I will examine the "translation" of slabs into images and their subsequent presentation in publications and advertisements with the main hypothesis that, eventually, the model photo's supremacy in both design and dissemination led to an uncanny blur of the depiction of models and buildings.

PS42

Beauty and Horror: Slabs and the Cinematic City

Luis Carranza
Roger Williams University, Bristol, RI, USA

Le Corbusier's 1929 trip to South America engendered a new type of urbanism based on the typological reconsideration of the slab building. In his urban designs for Rio de Janeiro, Montevideo, and São Paulo, the slab became both building and urbanism combined. The repercussions of this can be seen in the work of Oscar Niemeyer and Affonso Reidy who developed Le Corbusier's discoveries into thin slabs that react to the city's geography and that, at the same time, define its urban realm. In Latin America, the morphological development of this architecture also became of interest to visual artists and filmmakers similarly interested in how these new forms defined its cities. In many cases, such as Enrico Gras' *La Ciudad Frente al Rio* (1949), the slab is seen as a vertical expression of the ground's density that, simultaneously, exposes it for the city dweller and organizes its density into a concise and urban defining architectural container. The modern slab building has become a paradoxical metonym for modernization because of its easy reproducibility but also because, in multiplicity, it effects changes in the urban form and in the architectural imaginary of the place. These characteristics are most noticeable in films of Brasilia –starting as early as Mauricio de la Serna's *Rumbo a Brasilia* (1961), São Paulo –including Sergio Person's *São Paulo, Sociedade Anônima* (1965), Argentina –such as Luis Ortega's *Monobloc* (2005), and Mexico City –with films employing the housing slabs designed by Mario Pani such as Alfonso Cuarón's *Y Tu Mamá También* (2001). The intention of this paper is to underscore how filmmakers construct urban and architectural ideals through the use of slab buildings in defining interior and exterior space, their effects on the actions and perceptions of its inhabitants, and as expression of alienating yet commonplace modernities.

PS42

Technologies of the Slab: Jardine House and visions of modern Hong Kong

Eunice Seng
The University of Hong Kong, Hong Kong, Hong Kong

A year after the 1976 remake of the 1933 King Kong, which ended with the giant ape falling to its death from the newly completed World Trade Center, the Shaw Brothers released a mandarin version, *Xing Xing Wang* (translated literally as King Kong) set in 1970s Hong Kong. In a scene reminiscent of the American Kong, *Xing Xing* too was shot and fell from the newly completed Jardine House. What is significant in the synchronous occurrences in the two cities, is not simply that both skyscrapers were opened in 1973 and tallest in the world and in Asia respectively, but how they embodied the internationalization of modern architecture and its ideological entanglement with urban development, economy, culture and media. Hong Kong's 1977 King Kong and NBC's 1988 Noble House foregrounded the fifty-two story Jardine House as the city's icon of affluence and power manifest through technology and technological thinking. The building industry celebrated its iconic modernism – most aggressive were the Otis Elevator single-photo advertisements that chronicled the entire construction process. This paper sets out to map the intersecting contexts and visions that produced the city's speculative urbanism by examining the films and the technologies of the slab complicit in the narration of modern Hong Kong. From the concrete raft plaza sitting on the marine lot of reclaimed land to the repetitious precast ribbed floor slabs and flexible plan to the circular perforated shear external walls and the building's claim on various "firsts", the slab extends its technological rationality into the city through a covered pedestrian bridge; and inaugurated the elevated walkway system in the Central financial district. Connecting to mezzanine floors of other buildings, the tentacular network of footbridges extends up the hill slopes into the mid-levels residential district, testifying to the slab as generator of public space.

PS42

An Envelope for the Fifth Republic. Jacques Gréber's Tour Esso at La Défense

André Bideau
Accademia di Architettura, Mendrisio, Switzerland

Based on a design by Jacques Gréber (1882-1962), Tour Esso was the first office tower built at La Défense. Construction began the year that both the *Etablissement public pour l'aménagement de la région de la Défense* and the Fifth Republic were established (1958), its concentration of executive power soon shaping urban and territorial politics such as the planning of the *Villes Nouvelles*. Embodying the forced modernization characteristic of „Les Trente Glorieuses", Tour Esso nevertheless became a victim of the French state's ambitions for its office district outside Paris: Following a 1964 masterplan with „Athens Charter" credentials, the distinctive axis of La Défense was raised in order to accommodate future transportation and service infrastructure. The resulting pedestrian platform, a superblock lined with taller towers, diminished Gréber's pristine slab and eventually led to its demolition in 1993.

The paper will address program, envelope and obsolescence, situating the slab in an economy of shifting scales, economic cycles and controversial images of the *International Style*. These images include the set design for Jacques Tati's *Playtime* (1967) where Tour Esso became the signifier for placeless modernity – the endless repetition of curtain walls deployed as a syntheticized tapestry of Paris. For the headquarters of the American oil company at La Défense, Gréber had taken his own cue from SOM's Lever House (1952). This import was a testimony to the professional versatility of an architect who worked in a neoclassical language for the bulk of his career and who had once exported the universal language of the Ecole des Beaux Arts to Philadelphia in his scheme for *Fairmount Parkway* (1917), a major contribution to America's *City Beautiful Movement.*

Author Index

Akehurst, Ann-Marie, Independent Scholar 42
Alon-Mozes, Tal, Technion Israel Institute of Technology, Israel 6
Al-Solaiman, Sumayah, University of Dammam, Saudi Arabia 125
Amini, Niloofar, Ghent University 52
Anders, Selena, University of Notre Dame 24
Angelidou, Ioanna, Yale University 200
Azizkhani, Mehdi, Texas A&M University 123
Babic, Maja, University of Michigan 182
Bates, Victoria, University of Bristol, UK 35
Batuman, Bülent, Bilkent University, Turkey 100
Baykara, Ayse, University of Illinois, Urbana-Champaign 188
Becherer, Richard, Southern Polytechnic State University 146
Belton, Stephen, University of Florida 116
Berry, Kevin, University of Pennsylvania 175
Bideau, André, Accademia di Architettura, Switzerland 220
Bills, Emily, Woodbury University 204
Bilsel, Can, University of San Diego 215
Blessing, Patricia, Stanford University 122
Brothers, Cammy, University of Virginia 77
Brunner, Matthias, Accademia di Architettura, Switzerland 114
Buckley, Craig, Yale University 150
Burns, Karen, University of Melbourne, Australia 109
Burrows, Steven, University of Illinois, Urbana-Champaign 8
Caine, Ian, University of Texas at San Antonio 144
Caldwell, Anthony, University of California, Los Angeles 187
Carey, Dwight, University of California, Los Angeles 61
Carranza, Luis, Roger Williams University 218
Castelo, Pedro, London Consortium, UK 134
Cayer, Aaron, University of California, Los Angeles 55
Chase, Mallorie, University of California, Santa Barbara 186
Chasin, Noah, Columbia University 214
Chauffour, Sebastien, Institut National D'Histoire de L'Art, France 6
Christensen, Peter, University of Rochester 2, 89
Chua, Lawrence, Syracuse University 195
Clarke, Joseph, Illinois Institute of Technology 170
Colman, Scott, Rice University 97
Condello, Annette, Curtin University 31
Cook, Elizabeth, William and Mary University 172
Costa Cabral, Claudia, Federal University of Rio Grande do Sul, Brazil 87
Coutinho-Silva, Rachel, Federal University Rio de Janeiro, Brazil 207
Craghead, Alexander, University of California, Berkeley 201
Curran, Kathleen, Trinity College Hartford 129
Davidi, Sigal, Tel Aviv University, Israel 58
de Cueto Ruiz-Funes, Juan Ignacio, Universidad Nacional Autonoma de Mexico, Mexico 9
Delbeke, Maarten, Ghent University, Belgium 95
Demerdash, Nancy, Princeton University 99
Devlieger, Lionel, Rotor VSW, Belgium 160
Doucet, Isabelle, University of Manchester 148
Dreller, Sarah, Independent Scholar 132
Ehrlich, Tracy, The New School 36
Eischeid, Mark, University of Oregon 21
Elfline, Ross, Carleton College 59
Elshahed, Mohamed, New York University 102
Engler, Mira, Iowa State University 22
Eom, Sujin, University of California, Berkeley 41
Falbel, Anat, Univerisdade Estadual de Campina, Brazil 69

Fankhänel, Teresa, University of Zurich, Switzerland 217
Farmer, Sarah, University of California, Irvine 196
Favro, Diane, University of California, Los Angeles 187
Ferriero, Gianluca, Politecnico di Milano, Italy 152
Figueira, Jorge, Coimbra University, Portugal 46, 139
Fisher, Alison, Art Institute of Chicago 38
Foster, Jeremy, Cornell University 19
Fowler, Justin, Princeton University 168
Francis, Razan, Massachusetts Institute of Technology 79
Gaglio, Meredith, Columbia University 84
Garcia, Marcela, University of Geneva, Switzerland 176
Gibson, Michael, Independent Scholar 161
Goad, Phillip, University of Melbourne 3
Gonzalez, Jerry, University of Texas at San Antonio 144
Gray, Jennifer, Columbia University 71
Grigor, Talinn, University of California, Davis 18
Grubiak, Margaret, Villanova University 163
Guerrieri, Pilar, Politecnico di Milano, Italy 9
Guidicini, Giovanna, Glasgow School of Art, UK 45
Gutman, Marta, University of New York 81
Guzman-Verri, Valeria, University of Costa Rica, Costa Rica 92
Hagberg Fisher, Eva, University of California, Berkeley 157
Handel, Dan, Technion Israel Institute of Technology 63
Hayes, Richard W., University of Cambridge, UK 156
Hein, Carola, Delft University of Technology, The Netherlands 91
Henni, Samia, ETH Zürich, Switzerland 137
Heredia, Juan Manuel, Portland State University 73
Herscher, Andrew, University of Michigan 211
Hochhaeusl, Sophie, Boston University 57
Hsieh, Lisa, University of Minnesota 167
Hutterer, Maile, University of Oregon 10
Hyde, Elizabeth, Kean University 23
Jacks, Philip, George Washington University 14
John-Alder, Kathleen, Rutgers University 20
Kaasa, Adam, Royal College of Art, UK 53
Kahveci, Esra, University of California 121
Kapelos, George, Ryerson University 51
Kargon, Jeremy, Morgan State University 165
Kelly, Jessica, University for the Creative Arts, UK 111
Keslacy, Elizabeth, University of Michigan 120
Kezer, Zeynep, Newcastle University, UK 212
Kneifl, Kimberly, Kansas State University 178
Kotsioris, Evangelos, Princeton University 39
Krinsky, Carol, New York University 93
Kuan, Seng, Washington University in St. Louis 151
Kulic, Vladimir, Florida Atlantic University 66
LaCouture, Elizabeth, Colby College 50
Lahoz Kopiske, Helena, University of Zürich, Switzerland 78
Lang, Ruth, Newcastle University, UK 74
Lange, Torsten, ETH Zürich, Switzerland 70
Lasala, Joseph, University of Virginia 128
Lee, Joshua, University of Texas at Austin 3
Lee, Rachel, TU Berlin, Germany 106
Leslie, Stuart, Johns Hopkins University 203
Levin, Ayala, The Hebrew University, Israel 141
Mager, Tino, TU Berlin, Germany 28
Marcaccio, Roberta, Architectural Association, UK 117
Martínez de Guereñu, Laura, IE University, Spain 209

Martin-McAuliffe, Samantha, University College Dublin, Ireland 56
Mascorella, Anna, Cornell University 181
Maxim, Juliana, University of San Diego 67
Mello de Carvalho e Silva, Joana, University of São Paulo, Brazil 29
Mihalache, Andreea, Virginia Tech University 177
Miljacki, Ana, Massachusetts Institute of Technology 68
Milroy, Elizabeth, Drexel University 130
Morel, Anne-Francoise, University of Leuven, Belgium 43
Morgenstern, Tamara, Independent Scholar 16
Morshed, Adnan, Catholic University of America 34
Murali, Deepthi, University of Illinois at Chicago 190
Nanavati, Abhishek, Georgetown University 49
Neumeier, Emily, University of Pennsylvania 124
Nguyen, Jason, Harvard University 65
Nitzan-Shiftan, Alona, Israeli Institue of Technolofy, Israel 63
Ochsner, Jeffrey, University of Washington 166
Odgers, Juliet, Cardiff University 193
O'Hara, Christine, California Polytechnic State University 202
Olshavsky, Peter, University of Nebraska-Lincoln 149
Osborne, Catherine, University of Notre Dame 162
Ozgules, Muzaffer, University of Oxford, UK 104
Papineau, Katherine, California Baptist University 17
Park, Dongmin, University of California, Berkeley 48
Parvu, Sandra, ENS Architecture Paris Val de Seine, France 112
Pech, Christina, Royal Institute of Technology, Sweden 96
Petersen, Elizabeth, Pennsylvania State University 183
Pinzon, Andres, Illinois Institute of Technology 33
Pozzi, Clelia, Princeton University 26
Quantrill, Alexandra, Columbia University 64
Que, Erin, University of Virginia 15
Richardson, Milda, Northeastern University 164
Rigotti, Ana Maria, Universidad Nacional de Rosario, Argentina 155
Rinne, Katherine, Independent Scholar 189
Ritzenberg, Mia, University of California, Berkeley 185
Rohan, Timothy, University of Massachusetts Amherst 94
Rosso, Michela, Politecnico di Torino, Italy 216
Samuels, Linda, Washington University 205
Schultz, Anne-Catrin, Wentworth Institute of Technology 27
Scott, Felicity, Columbia University 85
Seavitt Nordenson, Catherine, City College of New York 32
Self, Elizabeth, University of Pittsburgh 105
Seng, Eunice, The University of Hong Kong 219
Shanken, Andrew, University of California, Berkeley 86
Sharr, Adam, Newcastle University, UK 158
Shin, Heeryoon, Williams College 107
Shoked, Noam, University of California, Berkeley 101
Shoshkes, Ellen, Portland State University 153
Siddiqi, Anooradha, New York University 108
Sigge, Erik, KTH School of Architecture, Sweden 62
Singley, Paulette, Woodbury University 60
Sobti, Manu, University of Wisconsin-Milwaukee 103
Somol, Robert, University of Illinois at Chicago 98
Sotgia, Alice, Laboratoire Architecture Anthropologie, France 112
Soufan, Anas, Massachusetts Institute of Technology 126
Sprague, Tyler, University of Washington 133
Stanek, Lukasz, University of Manchester, UK 138
Starita, Angela, New Jersey Institute of Technology 30
Stickells, Lee, University of Sydney, Australia 83

Tanaka, Atsuko, Independent Scholar 115
Taylor, Laura, Mississippi State University 199
Tchikine, Anatole, Dumbarton Oaks Library 194
Tippey, Brett, Kent State University 208
Tomer, Sharone, University of California, Berkeley 54
Tsukasa Bender, Catherine, University of California, Los Angeles 55
Turan Ozkaya, Belgin, Middle East Technical University, Turkey 37
Turski, Caitlin, Independent Scholar 12
Uddin, Lisa, Whitman College 82
Upart, Anatole, University of Chicago 13
van den Heuvel, Dirk, TU Delft, The Netherlands 152
van der Plaat, Deborah, The University of Queensland, Australia 113
Vannucchi, Federica, Pratt Institute 118
Varner, Jessica, Massachusetts Institute of Technology 171
Vaz-Milheiro, Ana, ISCTE - IUL, Portugal 139
Verde Zein, Ruth, Mackenzie Presbyterian University, Brazil 135
Vigotti, Lorenzo, Columbia University 174
Vogel Chevroulet, Irene, EPFL, Switzerland 191
Volait, Mercedes, INHA, France 1
Walker, Matthew, Oxford University, UK 44
Walker, Nathaniel, College of Charleston 192
Wee, H. Koon, University of Hong Kong, Hong Kong 154
Weiss, Sean, City College of New York 88
Wendel, Delia, Harvard University 213
Williams, Daisy-O'lice, University of Oregon 136
Willkens, Danielle, Auburn University 127
Xiong, Xiangnan, University of Texas at Austin 173
Yahya, Ahmad, Federal College of Education Kano, Nigeria 140
Yamali, Namtip, University of Cincinnati 180
Yan, Wencheng, University of California, Santa Barbara 47
Yang, Xu, Chinese University of Hong Kong, Hong Kong 179
Yusaf, Shundana, University of Utah 110
Ziaee, Armaghan, University of Cincinnati 197

2016 SAH Annual Conference Fellowships

Rosann S. Berry Fellowship
Alexandra Quantrill, *Columbia University*

Spiro Kostof Fellowship
Nancy Demerdash, *Princeton University*

George R. Collins Fellowship
Christina Pech, *Royal Institute of Technology, Sweden*

Beverly Willis Architecture Foundation Travel Fellowship
Anooradha Siddiqi, *Bryn Mawr College*

Samuel H. Kress Foundation Fellowships
Matthew Walker, *University of Oxford, UK*
Muzzafer Ozgules, *University of Oxford, UK*

Keepers Preservation Education Fund Fellowship
Emily Neumeier, *University of Pennsylvania*

Scott Opler Emerging Scholar Fellowships
Sigal Davidi, *Tel Aviv University, Israel*
Ruth Lang, *Newcastle University, UK*
Danielle Willkens, *Auburn University*

Scott Opler Graduate Student Fellowships
H.H. Joyce, *University of Oxford, UK*
Erin Que, *University of Virginia*
Elizabeth Self, *University of Pittsburgh*

SAH Annual Conference Graduate Student Fellowships
Ioanna Angelidou, *Yale University*
Mehdi Azizkhani, *Texas A&M University*
Dan Handel, *Technion Israeli Institute of Technology*
Esra Kahveci, *University of California, Los Angeles*

SAH Annual Conference Independent Scholar Fellowships
Sebastian Chauffour, *Institut National D'Histoire de L'Art, France*
Laura Taylor, *Mississippi State University*

SAH Annual Conference Senior Scholar Fellowships
Lionel Devlieger, *Rotor VZW, Belgium*
Ana Rigotti, *Universidad Nacional de Rosario, Argentina*
Michela Rosso, *Politecnico di Torino, Italy*
Dirk van den Heuvel, *Technische Universiteit Delft, The Netherlands*
Ruth Verde Zein, *Mackenzie Presbyterian University, Brazil*

SAH International Travel Grants
Helena Bender, Federal University of Rio Grande do Sul, Brazil
Changxue Shu, Needham Research Institute, UK
Shirley Surya, M+, Hong Kong
Huda Tayob, Bartlett School of Architecture, UCL, UK
Fadila Kettaf, University of Sciences and Technology of Mohamed Boudief, Algeria
A.K. Kasthurba, National Institute of Technology, Calicut, India
Ivan Strelbitski, Center of Traditional Russian Culture "Preobrazhenskoe," Russia
Noeleen Murray, Wits City Institute, University of Witwatersrand, South Africa
Sahar Al-Qaisi, Koya University, Iraq
Yifei Liu, Beijing Forestry University, China
Asmaa Ibrahim, Cairo University, Egypt
Julia Miranda Aloise, Professional Architect, Brazil
Comfort Badaru, Anza Magazine, Uganda
Kamalika Bose, Urban Design Research Institute, India
Fernando Martinez Nespral, University of Buenos Aires, Argentina

SAH Chapters Fellowships

Latrobe Chapter Student Fellowship to SAH Annual Conference
Arian Korkuti, Virginia Tech University

Philadelphia Chapter of the Society of Architectural Historian George B. Tatum Fellowship
Erin Putalik, University of Pennsylvania