

1ST International Meeting EAHN European Architectural History Network

Guimarães, Portugal June 17-20, 2010

Call for Papers and Discussion Positions. Submission deadline: October 30th, 2009.

Abstracts are invited for the sessions and round tables listed below by October 30th, 2009. Abstracts of no more than 300 words should be sent directly to the appropriate session or round table chair; abstracts are to be headed with the applicant's name, professional affiliation [graduate students in brackets], and title of paper or position. Submit with the abstract a short curriculum vitae, home and work addresses, email addresses, telephone and fax numbers.

Sessions will consist of either five papers or four papers and a respondent, with time for dialogue and questions at the end. Each paper should be limited to a 20 minute presentation. Abstracts for session presentations should define the subject and summarise the argument to be presented in the proposed paper. The content of that paper should be the product of well-documented original research that is primarily analytical and interpretative rather than descriptive in nature.

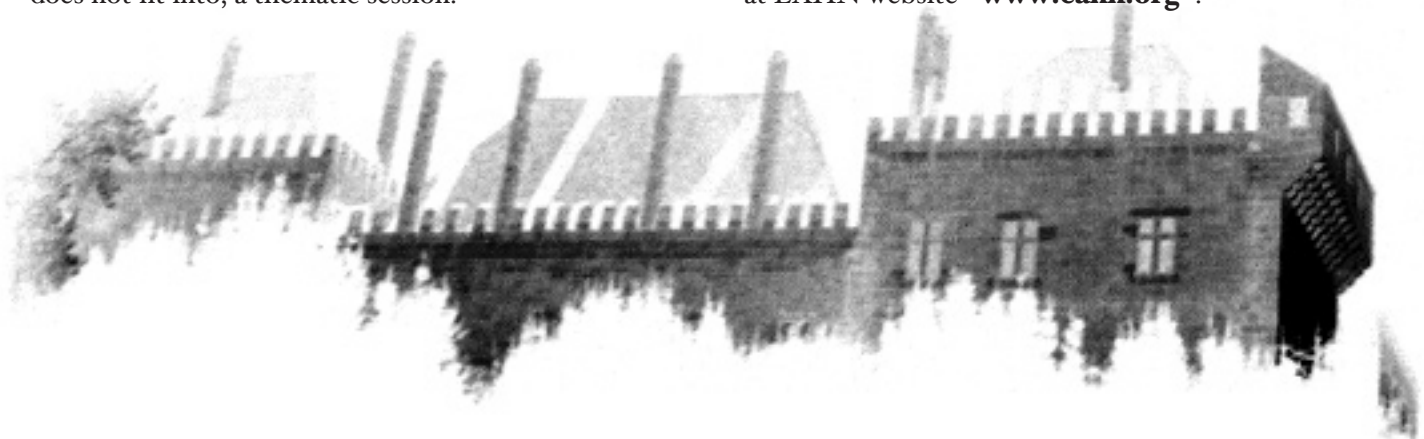
Round tables will consist of five participants and an extended time for dialogue, debate and discussion among chair(s) and public. Each discussant will have 10 minutes to present a position. Abstracts for round table debates should summarize the position to be taken in the discussion.

Papers may not have been previously published, nor presented in public. Only one submission per author will be accepted. All abstracts will be held in confidence during the selection process. In addition to the twenty thematic sessions and five round tables listed below, open sessions may be announced. With the author's approval, thematic session chairs may choose to recommend for inclusion in an open session an abstract that was submitted to, but does not fit into, a thematic session.

Session and round table chairs will notify all persons submitting abstracts of the acceptance or rejection of their proposals and comment on them by November 30th, 2009. All chairs have the prerogative to recommend changes to the abstract in order to coordinate it with a session or round table program. The selected speakers must return edited abstracts to chairs no later than December 31st. Authors of accepted paper proposals must submit the complete text of their papers (for a 20 minute presentation) to their session chair or complete draft of discussion position (for a 10 minute presentation) to their round table chair by February 28th, 2010. Chairs may suggest editorial revisions to a paper or discussion position in order to make it satisfy session or round table guidelines and will return it with comments to the speaker by March 31st, 2010. Speakers must complete any revisions and distribute copies of their paper or discussion position to the chair and the other speakers or discussants by April 23rd, 2010. Chairs reserve the right to withhold a paper or a discussion position from the program if the author has refused to comply with these guidelines. It is the responsibility of the chair(s) to inform speakers of these guidelines, as well as of the general expectations for both a session and participation in this meeting. Each speaker is expected to fund his or her own registration, travel and expenses to Guimarães, Portugal.

This Call for Papers and Discussion Positions can also be read at the meeting website - www.eahn2010.org - or at EAHN website - www.eahn.org -.

www.eahn2010.org



SESSIONS

Spaces and Practices of Leisure in Early Modern Europe

Leisure was a concept fundamental to the practices and spaces of early modern European society. Authors identified books to be studied at leisure, while architects designed increasingly codified urban and rural social spaces. Since at least the fourteenth century, leisure suggested time unoccupied by often public duties and responsibilities – time in which individuals could pursue entertainment, intellectual and spiritual enrichment, and physical relaxation. With the renewed fifteenth-century interest in Antiquity and the simultaneous shift from a landed feudal to a professional elite, the concept of leisure became both more formalized and more complex. It became associated particularly with wealthy elites, assumed learned connections to Antiquity, and encompassed more identifiable activities in particular spaces. Authors published books and poems describing the leisured elite life, while exclusive social circles moved in specific spaces from rural villas to urban pleasure grounds to late seventeenth-century royal palaces.

Intersections of shifting practices and spaces of leisure, however, have been studied primarily for the industrialized world and have remained split among leisure studies, cultural and social history, and analyses of building types. This session offers a more synthetic and interdisciplinary approach to early modern leisure; it invites papers concerning built spaces of leisure, landscape architecture, and visual and written depictions of villa life or other leisure activities. We particularly seek proposals that suggest new methodological approaches or that aim to re-evaluate long-standing approaches and arguments – for instance, through a new variety of sources or a study of social alongside architectural context. Themes of especial interest include: city-country connections, the relationship of interior to exterior leisure spaces, the villa's seemingly paradoxical role as working farm and site of elite leisure, practices of hospitality and their connections to architectural design, changing social and architectural relationships of public to private, the role of the renewed interest in Classical Antiquity (eg, villa culture, notions of negotium/otium, and philosophical claims about contemplative v. active life), the commercialization of leisure, the role of gender, varying ideas of leisure with social class, court culture, and the relationship of regional to international in circulating ideas of leisure.

Please send paper proposals and short CVs by email to: Dr. Freek Schmidt, Vrije Universiteit, De Boelelaan 1105, 1081 HV, Amsterdam, The Netherlands. Telephone: 0031 205986372; Fax: 0031 205986500; e-mail: f.schmidt@let.vu.nl; and Dr. Kimberley Skelton, Brandeis University, 415 South Street, Waltham, MA, 02453, USA. Telephone: 001-443-253-5529; Fax: 001-781-736-2672; e-mail: KCSkelton@aol.com.

Local dynamics in global empires

Traditionally, the architecture produced in imperial contexts has been interpreted as being more or less derivative in relation to its European counterparts and consequently almost unfailingly retardataire. More recently, however, reception theory, a critical revision of transfer models, and closer attention paid to extra-European, local dynamics has shown that often aesthetic choices were made not as mere reactions to changes in European fashion but rather as responses to local circumstances engendered by the colonial order as it developed. The set of open-chapels in colonial New Spain or the Jesuit church in Portuguese-ruled Macao, for instance, while still owing to European architectural tradition, are probably better understood in the context of local circumstances than within the framework of the global transfer of European architectural forms.

Papers in this panel may address (but do not have to be limited to) issues such as responses to political and economic structures pre-existing the arrival of the Europeans or created by the European presence, adjustments to local religious practices and beliefs, or adaptations to specific cultural or social phenomena that stem from the colonial framework. This panel invites papers that analyse architectural phenomena on any European imperial context in any period.

Please send paper proposals and short CVs by email to: Prof. Nuno Senos, Centro de Historia de Além-Mar, Universidade Nova de Lisboa, Av. de Berna 26C, 1069-061 Lisbon, Portugal. Telephone: + 351 21 797 21 51; Fax: + 351 21 790 83 08; e-mail: nuno.senos@gmail.com.

SESSIONS

Architecture in 19th century Photographs

Heavily represented in collections of nineteenth century photographs, architectural photography provides inroads into major themes of the period: industry and technology, exploration and exoticism, documentation and preservation, history and nationalism, etc. However, most histories of photography use the progressive development of the medium as the organizing structure for the presentation of the material. Architecture lent itself to the long exposure times required by the early photographic processes and was used extensively as subject by the first generation of photographers.

Architectural photography was the focus of three major exhibitions organized between 1982 and 1994 which gave pride of place to photographic technique. Since then, despite the musings of Susan Sontag, the theorizing of Roland Barthes, and three decades of post-colonial, post-structuralist and gender-conscious criticism, the study of architectural photography continues to privilege technical virtuosity. Because the history of architectural photography parallels both the development of photographic techniques and the expressive modalities assumed by the medium, a thematic exploration of the subject is overdue.

This session invites papers that consider thematic questions related to the photography of architecture in the nineteenth century. For instance: the significance of the structures scrutinized by photography, the role of the photographs as commodities on the intellectual and cultural market as it relates to architecture, the impact of the medium on the practice and study of architecture, the fascination for and consumption of photographs of exotic architecture by the "armchair tourist", the institutional and cultural reasons for the absence of women from nineteenth century architectural photography, vernacular architecture in photographs, commodification of architecture for the Baedeker- or Cook-guided middle and even lower-class tourist, photography and historic preservation or urban renewal. Exploration of these questions is intended to focus on how nineteenth century architecture photography eschews the tropes of functionality to reflect the aesthetic and intellectual concerns of the time. A genuine understanding of the first decades of architectural photography needs to account for the relevant technical parameters of production but also demands that each photographic image of architecture be studied as a primary visual document and an aesthetic object. It is this multi-faceted enquiry, which is invited in this session on nineteenth-century architectural photography.

Please send paper proposals and short CVs by email to Dr. Micheline Nilsen, Indiana University South Bend, AA107, 1700 Mishawaka Avenue, South Bend, IN 46634-7111 USA. Telephone: 001-574-520-4277; Fax: 001-574-520-4317; e-mail: mnilsen@iusb.edu.

Architectures of the Suburb

Successful cities grow, and the things that limit their growth turn out to be things like drains and transport. Cities in Europe used to be compact and bounded by military walls, with all ranks of society living close together; but with increased mobility there is a tendency to separate, so that we surround ourselves with neighbours who are in important respects like ourselves. While city centres continue to be places where encounters with all sorts of people can take place, the suburbs have a different character, generally with more homogeneity. In different parts of the city, and in different parts of the world, they can be zones of privilege or of alienation. There are places where the suburbs include the most desirable houses, and others where they include unauthorized bidonvilles.

As notions of the city have fragmented and dissolved under the impact of post-modernism, the suburbs have received renewed attention as important constituents of and contributors to the wider urban nexus. The aim of this session is to present recent research on suburban environments of varied character from around the world. It is clear that within Europe there is widely varied experience, as some cities have been rigorously planned, while others have not; and even where the intentions of urban designers have been clear, there can be areas that seem to have escaped control. High-status suburbs might turn into gated communities, or present themselves as "villages" that actually function as suburbs. Other suburbs might include large-scale state-built housing projects, or might be composed of the mass-housing for citizens of moderate means that make up most of the buildings anywhere, but which normally escape the attentions of architectural historians.

We invite papers that present a particular instance of suburban architecture that sheds light on some facet of suburban experience. There is no limitation on the period under consideration, nor on the architectural style, nor the place where the suburb is located. However in the individual papers we are looking for concrete examples, rather than theoretical pieces taking a general overview. That broader picture will, we hope, build up across the group as the session progresses.

The conveners are Prof. Andrew Ballantyne (Newcastle University) and Dr Elizabeth McKellar (Open University). Please send paper proposals and short CVs by email to: Mrs Karen Ritchie, School of Architecture Planning and Landscape, Newcastle University NE1 7RU, UK. Telephone: +44 191 2226000; Fax: +44 191 222 8811; e-mail: k.i.ritchie@ncl.ac.uk.

SESSIONS

The Figure in the Grotto: Materialisation and embodiment in the Renaissance

In Renaissance Italy the garden represented a space of mediation between nature and culture. Within this liminal context the body appeared in a specific guise, figures ambiguously seen as both animated material emerging from nature, and conversely the petrifying figures of culture. The context of the garden, a very overt locus of private reverie, encouraged the experimentation with meaning through form that was deemed to have insufficient decorum for the public realm. Figures of the antique and mythical past were used to create a psychologically provocative setting for the indulging of fantasy away from the cares of ecclesiastical or civic office. In particular the appropriation of herms (half architectural element and half statue) as ambiguous figures in the populating of grottoes were exploited as members to define, and even on occasion support, the other and originary world of the garden. Their presence provided literal embodiments that were invested with interpretative meaning. Constructed of marble, mosaic, tufa, and stucco the nymphaea spatialised the painted grotteschi uncovered in early archaeological explorations of ancient villa sites, with their phantasmagoric juxtapositions of architectural elements and mythical creatures.

The scale transformation, from a fictive realm to an architectural one, inevitably involved a coarsening of the detail and the illusionistic exploration of material possibilities. The intellectual meaning expressed was therefore obscured by the immediacy of sensation and novelty, which served as a mask to the ancient ethos evoked through the form, decoration and location of such spaces. In such situations the human and the natural were treated as one phenomenon, tied into a corporeal expression that sought to make the intangible expressively apparent. These spaces stand as manifestations of the mediating role of architecture as human intervention in, and vulnerability to, the elemental forces of nature.

Papers are invited which explore specific examples of the genre (such as the nymphaeum of Villa Giulia and the Casino of Pius IV in Rome, the Grotto of Buontalenti in the Boboli Gardens in Florence, or the nymphaeum of the Villa Barbaro at Maser) or which exploit the expressive range of architectural grotesques, as column, as pilaster, as sculpture and as decorative ornament, to define the space or figure the surface.

Please, send paper proposals and short CVs by email to Eamonn Canniffe, Manchester School of Architecture, Manchester Metropolitan University, Faculty of Art and Design, Chatham Building, Cavendish Street, Manchester M15 6BR, UK. Telephone: +44 (0)161 247 6956; Fax: +44 (0)161 247 6810; e-mail: E.Canniffe@mmu.ac.uk.

Territorial Defensive Systems of European colonies: 15th to 18th centuries

The session proposes to debate the territorial defensive systems that came into being when European powers occupied non-European territories, from the beginning of the maritime discoveries up to the impact of the Industrial Revolution on warfare and communications. Considering that important European colonial powers endeavoured to transform maritime networks - hinged mainly on factories or outposts - into full-fledged territorial empires, examples of different levels of occupation and fortification can be found. Most of these defensive systems were still heavily dependent on the protection and supplies provided by boats; however, the Europeans also enjoyed advantages through improved engineering, artillery and widespread use of individual firearms. On the other hand, at least one European power - Russia - embarked on an essentially overland colonial expansion.

Different territorial and architectural characteristics within colonial defensive systems reflected diverse patterns of colonial occupation within different environments. Lesser degrees of state or "mother-country" authority gave rise to frontier and adventurous mindsets with ad-hoc defensive tactics. In more coveted lands, intra-European conflicts naturally played an important role.

Papers in this session should focus on the adaptation of methods, tools and objects of territorial occupation and fortification applied by the European agents to peculiar contexts of territorial scale. Attention to the relations between the defensive system, economic development, urban patterns (if present) and communication networks of a particular territory or group of territories is also essential. Varying degrees of interference with the social and cultural aspects of the occupied peoples should also be considered and the impact of the colonial occupation assessed.

Papers may consider how colonizing powers decided to expand beyond their maritime bases and if this was a planned process or a succession of uncoordinated exploits later recognized as a driving push towards territorial occupation; from the relentless Spanish conquistadores to the reluctant VOC merchants, different European powers developed diverse approaches toward colonial occupation.

How the defensive systems fared and evolved – if they disappeared or if they expanded – can also be addressed in view of the multiple factors that affected European colonization processes throughout the world.

Please send paper proposals and short CVs by email to: Prof. Walter Rossa, Departamento de Arquitectura, Universidade de Coimbra, Colégio das Artes, Largo D. Dinis, Coimbra, Portugal. Telephone: +351 239 852 373; Fax: +351 239 829 220; e-mail: wrossa@netcabo.pt and to Sidh Losa Mendiratta, Núcleo de Arquitectura e Urbanismo, Centro de Estudos Sociais, Universidade de Coimbra; e-mail: sidh77@gmail.com.

SESSIONS

The Changing Status of Women in Architecture between the Wars

Women made remarkable advancements in the field of architecture in the wake of World War I. They also suffered decided setbacks as a result of it. This was true not just of women in Europe and North America, but throughout the world, as prestigious schools of architecture, well-guarded portals to the profession, were forced to open up to women. This session invites papers that might focus on the case of specific individuals, such as women admitted to professional schools of architecture during the War when the enrollment of men was down, but then denied acceptance into the profession after the War because of commonly held assumptions of the architect as male: a female architect was simply an oxymoron. On a broader level, one might consider national differences, with, for example, a cross-cultural analysis of admission standards, curricular restrictions, and general public acceptance of 'women architects.' How did the acceptance of women in architecture differ from country to country, such as Finland and France, or Turkey and China? How was the cause of women in architecture helped – or hindered – by war? How did women excluded from admission into professional schools of architecture become recognized architects anyway via other, more traditional avenues such as interior design or the decorative arts? A number of women participated in the 1925 Paris Exposition des Arts Décoratifs et Industriels Modernes. What was their contribution, their role, and was their progress in architecture helped or hindered by the Exposition? We know that in European countries such as France professionally trained women denied jobs in Paris sought work instead in the colonies; who were these women, what kind of work did they pursue, and how were they accepted by the local population? What happened to women in architecture during the '30s, or again, for example, in France, the Vichy years and the Occupation? According to some sources, though the profession of architecture 'feminized' in the interwar period, many professional schools retained their reputation of misogyny even after WWII. Why was this? Was it as has been suggested because of an entrenched male political establishment that continued to suppress women, or was it because of something deeper, on a more sub- or unconscious level, and having to do with sexual identity, and conceptions of 'masculinity' and 'femininity' on the part of the general public?

Please send paper proposals and short CVs by email to: Meredith L. Clausen, Professor, Architectural History, Box 353440, University of Washington, Seattle, WA 98195. Telephone: (206) 616-6751; Fax: 206 6885 1657; e-mail: mlc@u.washington.edu.

The Urban City. Cultural urbanism in the heyday of functionalism

The mid-twentieth century is usually interpreted as the heyday of functionalist and avantgardist urban design and city planning. After the publication of the Charter of Athens in 1943, the anti-urban approach of the CIAM became a widespread model: separation of functions, dissolution of urban spaces, conception of floating green space and introduction of highways into the urban fabric became widespread methods of planning.

But this anti-urban avantgardist approach has not been the only model during that era. This session puts the emphasis on the more urban and traditionalist city planning concepts from the mid-20th century. The following research questions will be explored: Which concepts did architects and planners develop to create dense and urban cities? Why did planners and clients aim for dense and deliberately "urban" cities? Have these been local phenomena or has there been an interconnected international movement for "regionalist" design? How can these positions be interpreted: as uncritical survival, as critical reaction, as independent tradition, as historicist revival?

Possible case studies include the reformist metropolitan approach of the Royal Academy's plans for the replanning of London in 1942, the modernised classicism of Auguste Perret's reconstruction of Le Havre, the moderate traditionalism of the reconstruction of Munich, the regionalist Social Realism of Herbert Schneider's and Johannes Rascher's Altmarkt in Dresden, the exact reconstruction of the historic town centre of Warsaw, or Etienne de Gröer's traditional city extensions of Lisbon.

Possible theories include Thomas Sharp's townscape approach and Gordon Cullen's Townscape articles in the Architectural Review during the 1950s, the re-consideration of public places during CIAM VIII "The Core of the City" in 1951, Kevin Lynch's study on perception *The Image of the City* in 1960, Jane Jacobs' re-introduction of mixed use in *Death and Life of Great American Cities* in 1961, Saverio Muratori's exploration of urban typology in his *Storia operante* during the 1950s, and finally Aldo Rossi's re-introduction of architectural aspects into planning in his *Architecture of the City* in 1966, generally seen as the starting point of Postmodernism in urban design and also marking the end of our research period.

Please send paper proposals and short CVs by email to: Prof. Dr. Wolfgang Sonne, Technische Universität Dortmund, Fakultät Architektur, Städtebau und Bauingenieurwesen, Lehrstuhl Geschichte und Theorie der Architektur (GTA), August-Schmidt-Strasse 6, D-44221 Dortmund. Telephone: 0049-231-755 4197; Fax: 0049-231-755 4196; e-mail: gta.bauwesen@tu-dortmund.de.

SESSIONS

Fictionalising the City

This session focuses issues connected to a particular form of urban representation, namely those of fiction. How does this special kind of mediation affect our perception of and response to the actual, real city and its built environment, its identity, its preservation problems and its development seen from the point of view of architectural history?

Real cities are frequently represented in fiction media, such as novels and movies. Irrespective of whether a city representation in fiction is used as a passive backdrop or as a dynamic actant, it may influence how inhabitants and visitors perceive the actual city and its environment. Thus the fictional representation and the real city become conflated, and people will see the city not as it is but filtered through this lens.

How does this influence the perceptions and re-representations of a specific city in reality and in other media than in fiction? How may it condition our responses to a certain city - our fears, our delight, our way of understanding it, maybe our way of developing it? Has this influenced the canonization of certain milieus as more worthy of visit than others? Is fiction of implicit importance to urban historiography?

Consumers of mediated fictional representations of cities are beginning to wield an indirect economic power over the actual city. A tangible example is guided tours through cities following routes determined by popular novels and movies. Architourism not only takes note of the city as such and traditional sights, today it also often involves re-representing the city as fiction authors, movie producers, and painters have represented it. Today, tours take visitors through the Oxford of Inspector Morse, rather than the Oxford of research and learning.

Cultural Heritage has so far been created through an active selection of memories, traditions and associations from history considered to be of contemporary relevance. The growing interest in fiction and its city representations in tourism has added another possible selection criteria which may change the landscape of Cultural Heritage in a city and through that the identity of its citizenry. To go a step further: Are there even instances where fiction has determined the preservation of a milieu?

Please send paper proposals and short CVs by email to: Britt-Inger Johansson, Assistant Professor, Dept of Art History, Uppsala University, Box 630, 751 26 Uppsala, Sweden.
Telephone: +46 18 471 28 87; Mobile: +46 708 506 875;
Fax: +46 18 471 28; e-mail: Britt-Inger.Johansson@konstvet.uu.se.

The European Welfare State Project – Ideals, Politics, Cities and Buildings

This session aims to start outlining the multifarious relations between architecture and the vast subject of the European welfare state, which by now is generally considered a historical phenomenon. Despite or even because its built legacy is still critically viewed, and sometimes even rejected and ignored, as one of the most important contributions to twentieth century European cities, we believe it is necessary to take a fresh look at this period of expansion and large scale experimentation.

The welfare state project was a reaction to the processes of modernization in the early twentieth century and the destruction of two world wars. Caught between American corporate capitalism and Soviet communism, the welfare state project was also an attempt to devise a specific European answer to Cold War politics and emerging post-colonial realities. In most European countries this resulted amongst others in the construction of planning institutions and a new bureaucracy, facilitating the redistribution of wealth, knowledge and political power, and implementing new building programmes such as (social) mass housing, cultural centres, schools and universities, but also new energy infrastructure as well as industries and businesses.

In retrospect one can identify New Brutalism and structuralism among the foremost, new formations within the architectural discourse and practice of the period. At the same time these two labels were never clearly, unambiguously defined. Part of the conceptual confusion is the critical engagement or unwilling involvement of architects with the project of the welfare state. Groups like Team 10 fiercely criticized (aspects of) the welfare state system, whilst building under its very conditions. Another complication in assessing the exact qualities of the built legacy of those years, arises from the very different national and local contexts in which welfare state policies were developed, as well as from the variety of intellectual and disciplinary contexts that engendered architectural structuralism.

We are looking for contributions which are situated at the intersections of architecture discourse, building practice, and national and local cultural contexts, and which seek to clarify the contradictions and incompatibilities at play within the welfare state-architecture nexus.

Please send your paper proposals and short CVs by email to: Tom Avermaete, assoc. professor TU Delft, e-mail: t.l.p.avermaete@tudelft.nl, and Dirk van den Heuvel, assoc. professor TU Delft, e-mail: d.vandenheuvel@tudelft.nl. Mail address: Faculty of Architecture, TU Delft, P.O. Box 5043, 2600 GA Delft, The Netherlands. Secretariat: +31-15-278 4622.

SESSIONS

Museum of Architecture / Architecture in the Museum

From the first public museums of architecture in 18th century France to the recent Deutsches Architekturmuseum in Frankfurt, one thing has been clear: museums of architecture, unlike museums of art, do not contain their object within the space of the gallery. Thus we expect to find in a museum of architecture drawings, models, casts, photographs, and fragments, but not an actual building. For, how can a building be displayed inside of another and maintain its objecthood as distinct from that of its container? Where does the frame of a museum end and where does its exhibit, the work of architecture, begin?

This session will examine how techniques of reproduction and display have transformed architecture's object during the past 200 years. Scale models had been commonly used, at least since the Renaissance, to conceive a building before its construction. Yet the very idea of producing replicas of monuments and disseminating them in greater numbers belongs to a more recent modernity. We invite participants to reflect on different types of museums and to consider how in the age of European nationalism and colonialism architecture museums helped re-map a vast geography, from Greece to Bengal and beyond. Case studies may include, among others, Alexandre Lenoir's Musée des monuments français, James Fergusson's Museum of Architecture in London, Viollet-le-Duc and his students' Musée de sculpture comparée du Trocadéro, the full-scale architectural reconstructions of Berlin's Pergamon Museum or the "period rooms" of the Philadelphia Museum of Art. Theoretical essays that investigate the relation of key texts and images to museums, and their role in constructing architecture's disciplinary and aesthetic autonomy are welcome too. Participants may also critically engage the modernist white cube, which seeks to maintain a disjunction between the work and its frame, as well as more recent approaches that reconceptualize architecture and the city as a mnemonic object.

Please send paper proposals and short CVs by email to Can Bilsel, Associate Professor and Chair, Department of Art, University of San Diego, 5998 Alcalá Park, San Diego, California 92110, USA. Telephone: (619) 260 7987; Fax: (619) 260 6875; e-mail: cbilsel@sandiego.edu; and to Alexis Sornin, Head, Study Centre, Canadian Centre for Architecture, 1920, rue Baile, Montréal, Québec H3H 2S6, Canada. Telephone: (514) 939 7000; Fax: (514) 939 7020; e-mail: asornin@cca.qc.ca.

'Authors' of Architectural History from the Ottoman Empire to Nation-States

This session is part of our larger project on the 'authors' of cultural histories from the Ottoman Empire to different nation states. The histories of the states that emerged at the wake of the dissolution of the Ottoman Empire which span a wide geography from the Middle East to North Africa to the Balkans are fragmentary and often discontinuous with their Ottoman past. Our aim is to probe the larger picture of the diverse cultural discourses that preceded and followed the dissolution of the Ottoman Empire, which may show unforeseen parallels and divergences.

In this session, as an extension of that larger project, we aim to cover the late nineteenth and early twentieth centuries by focusing on individuals who shaped contemporary discourses of architectural history in former Ottoman geography on the margins of Europe. These discourses were often informed by larger historiographical projects, whereby certain periods, events and individuals were appropriated while others were disregarded in connection with how collective pasts were shaped in these rapidly changing and ambivalent contexts. We will scrutinize different kinds of pasts envisaged, and aesthetics propagated by these 'pioneer' and 'powerful' individuals, i.e. art and architectural historians, archaeologists, and museum founders, among others; ask, how their historical and aesthetic preferences affected the cultural contexts of their time; and also question the possible role of contemporary contexts on their production. Our aim is to disrupt the seemingly monolithic narratives of culture and history, and reveal the multiple voices behind these discourses as formed by different subject positions and view points. By anatomizing cases imbued by various kinds of modernization as well as nationalism, imperialism, and orientalism, we attempt to go beyond the hitherto tired usage of these concepts by defying conventional oppositions - particularly geographical oppositions such as the 'West' versus the 'non-West' - and show that seemingly familiar categories can work in unexpected ways.

Please send paper proposals and short CVs by email to: Dr. Elvan Altan Ergut, e-mail: tomris@metu.edu.tr and to Dr. Belgin Turan Ozkaya, e-mail: belt@metu.edu.tr; Middle East Technical University, Department of Architecture, Inonu Bulvarı, 06531, Ankara, Turkey. Telephone: 90-312-2102233; Fax: 90-312-2107966.

SESSIONS

Port Architecture of Ancient Roman and Medieval Europe

The cathedral, touted by historians as the proverbial signifier of the medieval city, was not the only work of architecture around which a city might construct its unique identity. The construction of a monumental port in a maritime city signaled its arrival amongst the most competitive and powerful trading centers in Europe. These ports were composed of a physical infrastructure accommodating the safe harbor of ships and also commercial and defensive structures, integral to its function. Historically, medieval ports shared common features with ancient Roman models, including covered shipyards (arsenals) built for the production of naval and mercantile fleets, covered warehouses and market buildings, *fondacos* for the housing of foreign merchants and their merchandise, permanent wharves, and lighthouses. The classical prototype, as described by Vitruvius and his followers, served as a basis for medieval port design, both in terms of an archaeological foundation and the desire to revive symbols of imperial grandeur. However, much had changed in terms of construction technology and the complexity of maritime trade and warfare in the intervening centuries since the fall of the Roman Empire.

Henri Pirenne marked the launching of the Holy Crusades in the late 11th century as the decisive event which re-opened the Mediterranean to Western navigation after an era of Muslim domination, initiating a revival of commerce in continental Europe – and the revival of ports and shipbuilding technology. Robert Lopez describes the resulting medieval economy as a commercial revolution, one instigated by a network of commercial exchange between Europe and the Muslim and Asian kingdoms. How did this commercial revolution shape the design of ports? The new genre of port buildings that emerged in the 14th century, the merchant guild halls, maritime governor's palaces, and customs houses, are but one testament to the revival. To what extent did the architectural vocabulary of the port aide in developing the city's historical identity or reinforce an image of power for a king? How was the port designed and used as a public urban space? This session invites new research on ancient and medieval port architecture, with the intent to answer some of these questions.

Please send paper proposals and short CVs by email to: Dr. Shelley Roff, University of Texas at San Antonio, 501 W. Durango Blvd., San Antonio, TX 78207. Telephone: 210-458-3022; Fax: 210-458-3016; e-mail: sroff@utsa.edu.

Modernizations of the Eastern Mediterranean

This session examines the history and politics of post-WWII architecture in the eastern Mediterranean, a region defined here not as a rigid geographical area but rather as a larger cultural context shaped by the intertwined discourses of modernization, reconstruction, decolonization, nation-building, regionalism, and international development. The post-WWII history of modern architecture has already begun to be examined in current scholarship, and is usually framed around geographical regions such as “Middle East,” “North Africa” “Southern Europe,” “Euro-Mediterranean,” etc. This session's alternative framing aims to interrogate the possibility of new types of overlaps, parallels, or continuities that cut across established categories. The emphasis on the eastern Mediterranean, in other words, is not to create a geographical exclusivity, but rather, to introduce alternative and possibly more complex ways of framing the historical analysis of modernization and its intersections with architecture.

Papers that uncover specific histories of modern architecture in Egypt, Greece, Israel, Lebanon, Syria, Serbia, Tunisia, Turkey, etc., and relate them to larger sociopolitical circumstances that influenced the architectural culture of the region—such as the flow of foreign capital and expertise, the drive for modernization and development, waves of oil money and building booms, the shaping or redefining of a national (or other) identities, or postwar/cold war power politics—are most welcome. Papers that cut across national and regional boundaries, to offer larger theoretical reflections on mid-Twentieth architectural culture in the eastern Mediterranean are also welcome. Possible questions that can form the basis for papers include (but are not limited to) the following: In what ways did specific housing projects (or urban plans, or institutional buildings) become intertwined with particular notions of “modernization” and “underdevelopment”? How did architectural thought and praxis become entangled with constructions of modern identity, and how was this, in turn, intertwined with cold war politics in the region? In what ways did postwar processes of reconstruction or decolonization reshape architectural commitments to science and technology? Or, how did strategies of socioeconomic modernization reframe architectural responsibilities towards society and nature?

Papers should be based on well-documented research that is primarily analytical and interpretative rather than descriptive in nature. Please send paper proposals and short CVs by email to Prof. Panayiota Pyla, Department of Architecture, University of Cyprus, 75 Kallipoleos Street, PO Box 20537, 1678 Nicosia, Cyprus. Telephone: (+357) 22892963; Fax: (+357) 22660834; e-mail: pyla@ucy.ac.cy.

SESSIONS

The Italian Civic Palace in the Age of the City-Republics

Medieval Italian communes spent lavishly on the construction of their civic palaces, which were typically built on a monumental scale and embellished with expensive materials such as marble and travertine. These impressive edifices, prominently sited in every major city and town north of Rome, were designed to house the various magistracies and officials of the communes that erected them, as well as to project their power and prestige in visual terms. Each city constructed its government headquarters in its own particular fashion, and decorated its exterior surfaces with motifs and ornaments that were distinct from those exhibited in the public architecture of neighboring states. For instance, the Palazzo Vecchio of Florence (1299-1315) and the Palazzo Pubblico of Siena (1297-1348), notwithstanding the close proximity of the two cities, are substantially different, both formally and iconographically. Each of their facades constitutes a fully articulated and unique architectural language.

Yet in spite of the artistic and historical significance of Italian civic palaces, the scholarly literature on them remains surprisingly thin, and the critical framework for analyzing and interpreting them is still in its developmental phase. Most recent studies continue to investigate questions of chronology, attribution and the formal attributes of facades. They rarely examine the underlying motives of design choices and the symbolic significance of forms and materials, and almost never explore issues of iconography and historical context. Thus, the novel socio-political interpretations of Tuscan painting by Frederick Antal and Millard Meiss did not generate many followers among students of Italian government architecture, nor did subsequent explorations of the intellectual and cultural context of late-medieval and Renaissance Italian art. Post-modern theories of semiotics, narratology, reception and deconstructionism have barely made an impression. Two notable exceptions are Manfredo Tafuri and Marvin Trachtenberg, whose bold theoretical formulations have exerted a powerful influence over the current generation of architectural historians.

This session invites participants to consider new ways of understanding and interpreting Italian civic palaces, and to propose new avenues of inquiry for deciphering their formal characteristics and symbolic content. Papers addressing questions of historiography, typology, iconography and political ideology are especially welcome.

Please send your paper proposals and short CVs by email to: Dr. Max E. Grossman, School of Art and Design, San José State University, One Washington Square, San José, CA 95192-0089, USA. Telephone: (001) 310-709-2772; e-mail: maxelijah@hotmail.com.

Remembering Totalitarianism: The Redemption of Former Rule in the Built Environment

The practice of *damnatio memoriae* – the deletion of all traces of a previous ruler – dates to antiquity. There is no such simple approach, though, to the re-use or re-naming of such vestiges in the built environment. In the 20th and early 21st centuries – in the aftermath of right- and left-wing regimes of total rule, from Spain to Estonia – issues of preservation and commemoration, rather than erasure, have become lightning rods for political sentiment. Only in Germany are signs of terminated totalitarianism absolutely forbidden; alternatively, in France, the Vichy regime has been collectively swept under the rug perhaps even more effectively than by constitutional decree. But in numerous other post-fascist and post-communist settings, emblematic government buildings and monuments remained. These have sometimes been re-inscribed as counter-totalitarian, or more often treated as though they were unimportant, neutral signs of a defeated tyranny; and with the passing of living memory, new generations have indeed seen them as such.

Since 1989, however, in an increasing number of instances citizens have demanded the retention, even the honoring of constructions identified with their own past subjugation – from one point of view – or former glory and better rule than today's – from another. In a post-totalitarian Europe, in other words, the meaning of politically charged buildings is up for grabs more than ever before. This session aims to present case studies to this effect, and beyond that, to develop a comparative framework for such studies. Can we consider the protection of relics of Italy's fascist past – architectural and monumental, much in evidence and increasingly restored rather than demolished – as similar to the epic statuary and massive architecture of the former Soviet bloc? Are there similarities in the motivations and mechanisms for such preservation, and even renewed political consecration? And if so, does this suggest that the rehabilitation of atrocious collective memory is sometimes preferable to the denial of such recollection altogether? Papers should address the delicate balance of selective collective memory in the built environment, but they need not be limited to modern or contemporary cases, nor to strictly national or governmental topics.

Please send paper proposals and short CVs by email to: Prof. Mia Fuller, Italian Studies Department, University of California, 6303 Dwinelle Hall, Berkeley, CA 94720-2620, USA. Telephone: 510. 642.6238; Fax: 510. 642. 6220; e-mail: miafuller@gmail.com.

SESSIONS

Common housing in pre-industrial Western cities: the architectural history approach

Unlike palatial architecture, common housing in pre-industrial times remains a relatively unexplored subject, moreover if one is dealing within the urban realm. The rural house, however, has long been studied largely by ethnologists and anthropologists rather than by architectural historians.

Even though the urban house was the main issue of twentieth century architecture, little attention has been paid to its predecessors from an architectural history perspective. Not surprisingly so, since European urban housing built in the eighteenth and nineteenth centuries was the counter-model for which modern architecture has eagerly sought alternatives.

There is undoubtedly a vast Anglo-Saxon bibliography concerning the idea of “house” and “home” - gentry and common, urban and rural - which tries to establish the narrative of its morphological features as well as its social and historical framework in pre-industrial times. Nonetheless, in what concerns the common urban house it often indulges in a somewhat arid restoration-conservation attitude.

On the other side of the Channel - even considering the contribution of the typological approach to the traditional urban fabric catalyzed by the Italian movement “Tendenza”, - only in recent years has scholarly research produced a certain number of studies considering pre-industrial urban dwellings as a historiographical subject. The founding book by Eleb-Vidal and Debarre-Blanchard, *Architectures de la vie privée. Maisons et mentalités, XVIIe-XIXe siècles*, 1989, was recently followed by more in-depth architectural history inquiries such as Cabestan’s, *La conquête du plain-pied. L’immeuble à Paris au XVIIIe siècle*, 2004.

The session aims to clarify the state of the art of architectural historiography (and “geography”, to borrow T.Kaufmann’s concept of “geography of art”) concerning urban housing in the pre-industrial age. The session invites papers dealing with issues such as 1) single versus multifamily common house; 2) urban soil as investment equivalent to long-distance trading or emergent industry; 3) cultural production (architectural literature, for a start) and transfer of architectural housing concepts and devices; 4) houses and housing in the pre-industrial age as a crossroad of multidisciplinary approaches. It also encourages papers that look upon pre-industrial houses’ roots in early modern times and the ways they continue to shape Western cities up to now.

Please send paper proposals and short CVs by email to: Prof. João Vieira Caldas, Instituto Superior Técnico, Av. Rovisco Pais, 1049-001 Lisboa, Portugal; Telephone: +351218418334; Fax: +351218418344; e-mail: jcaldas@civil.list.utl.pt and to Dr. Maria Helena Barreiros, UAL, Boqueirão dos Ferreiros, 11, 1200 Lisboa, Portugal. Telephone: +351912735160; e-mail: mhbar@runbox.com.

At the Crossroads of Painting, Mathematics and Cultural Change: The Professional Architect in Early Modern Europe

Architecture as a profession is thought to have emerged in Early Modern Europe, starting with the Italian Renaissance. This widely accepted assumption remains under investigated, partly due to the scant historical evidence. A number of studies have dealt with particular aspects of the profession, especially related to the changes in the socio-political context, such as patronage. Raphael’s workshop, for instance, due to the increased number of commissions, has been seen as the new paradigm of artistic collaboration, including architectural projects. Other studies have focused on the organization of architectural workshops-cantieri of individual buildings, and the relationships established among the different members of the work force. Furthermore, the emergence of architectural theory, in the treatises of Alberti, Francesco di Giorgio and Filarete, has been considered as the gateway for transforming “building practice” to a liberal art as well as an independent profession. Interestingly, the exact relationship between theory and practice, including their possible interaction, has not received sufficient consideration.

The lack of knowledge and full understanding of medieval building practices further complicates the issue. The absence of architecture as an autonomous profession or a separate field of theoretical investigation during the Middle Ages points to its necessary correlation to other practices/fields as its means of development in the Early Modern Period. The obvious sister arts that architecture could draw from appear to be painting/drawing and mathematics. We believe that these relationships constitute the raw material upon which further analysis can be based. Moreover, the practical aspect of architecture, the building/design procedure, would require further attention so as to better inform the analysis of the broader cultural context.

In two sessions at the 2009 meeting of the Renaissance Society of America, an international panel of scholars examined these issues, in order to begin to formulate approaches that inspire further critical study. This panel continues that dialogue and invites proposals that investigate all aspects of the architectural profession in Early Modern Europe.

Please send paper proposals and short CVs by email to: Dr. Berthold Hub, ETH Zürich, Institute for History and Theory of Architecture, Wolfgang Pauli Strasse 15, CH-8093 Zürich, Switzerland. Telephone: +41 44 633 2890; e-mail: berthold.hub@gta.arch.ethz.ch; and Dr. Angeliki Pollali, The American College of Greece, 6 Grivias Street, GR-15342 Athens, Greece. Telephone: +30 210 6009800; e-mail: apollali@acgmail.gr.

SESSIONS

Princely Palaces in Renaissance Italy

The aim of this session is to investigate the theme of princely palaces in the early Renaissance Italian courts. During the 15th Century in Italy we can observe a process of gradual replacement of the several seigniorial castles inherited from the medieval past by a smaller number of major princely palaces which reflected the sovereign's image in terms of aesthetics and prestige, as well as more generally the global structure of urban society.

One of the main issues of the session will be the relationship between princely patronage and the construction of genuine court residences in various Italian countries. The Renaissance prince operated according to two different criteria: by transforming the pre-existing castle into a palace – and therefore articulating it into internal courtyards, in order to connect its different parts – thus changing its building type; or by creating completely new architectures, quite original both from a formal point of view and in terms of interiors' organisation. Through the analysis of particular case-studies, the intention is to discuss the circulation among different Italian courts of some models universally renowned for the construction or renovation of princely residences.

In this way, the session intends to tackle the question of the gradual dissemination of an architectural language inspired by Antiquity, thanks to the establishment of new 'classical' standards, which were nevertheless often extensively re-elaborated at local level according to a series of specific variables (site morphology, availability of building materials, construction traditions, etc.). We would like also to discuss the question of the relationship between the construction of princely residential architectures on one hand and the growth of Renaissance courts as privileged places of power on the other: to what extent could the palaces become a reference point, also in terms of identity, for aristocratic élites? How much did their construction change the urban image and affect the local political culture?

Please send paper proposals and short CVs by email to: Silvia Beltramo, Politecnico di Torino (Turin Polytechnic), Faculty of Architecture II, Dipartimento Casa-Città (Department Housing and City), Viale Mattioli 39, 10125 Turin. Telephone: +390115646440; Fax: +390115646450; e-mail: silvia.beltramo@polito.it; and to Marco Folin, Università degli studi di Genova (Genoa University), Faculty of Architecture, Polis Department, Stradone Sant'Agostino 37, 16123 Genoa. +390102095837; +393473736357; email: mafolin@libero.it.

Village architecture in the age of a sustainable future

This session focuses on the public buildings of village architecture. Around 1900, in many areas of Europe including France and Eastern Europe, local and national governments addressed the issue of bringing rural societies and agricultural regions into the modern world. Architects were brought in to participate in the execution of these policies and, as a result, village architecture became the subject of architectural discourse. Public buildings constructed at this time reflected the context of regionalism as broadly conceived in varied forms, based on traditional cultural practices and a vernacular architecture then being defined. Village extensions and alterations were also developed within the frame of regional politics; among others, this encompassed villages in the ethnically mixed parts of Europe.

The study of these phenomena raises many complex issues for both architectural history and contemporary conservation. We invite papers that discuss any one of several topics, such as the survey of such architecture and assessment of its value to architectural history; the identification of architects involved with governmental and local projects; the distinction between vernacular/artistic and national/ethnic elements of village buildings in relation to the mapping of ethnic distribution; current perspectives on promoting a sustainable future for villages; the assessment of current needs for public buildings; consideration of local attitudes toward national and ethnic characteristics of buildings; proposals for renovation and re-use of village architecture. We hope to compose a session in which are reflected perspectives from architecture, art history, cultural heritage, politics, and society with case studies drawn from a variety of regions.

Please send paper proposals and short CVs by email to Prof. Katalin Keseru, Institute of Art History, University Eotvos Lorand, 1088 Budapest, Muzeum krt 6-8. Hungary. Telephone: 0036 30 311 0852; Fax: 0036 1 411 6565; e-mail: keseru.katalin@freemail.hu.

ROUND TABLES

Medieval Architectural Heritage: What is real?

2010 brings the eleven-hundredth anniversary of the Abbey of Cluny's foundation in 910. This ruined monument of a pan-European medieval institution stands as a model for the exigencies of heritage endeavors. Mostly demolished after the French Revolution, excavated Cluny later became the subject of heated debates about original form and dating. Today, as in the Middle Ages, it supports the economy of the small town in Burgundy through historical tourism. Extrapolating from Cluny's example stimulates us to reevaluate our current understanding of medieval monuments as cultural patrimony. We have seen two centuries of rising awareness to the historical importance, cultural meaning, and tourism potential of medieval structures in Western Europe. They have changed from outdated and neglected ruins past fashionable appreciation to picturesque relics claiming large investments toward their restoration. Many were altered throughout their history: to embody the stylistic messages of past or foreign influences, to reflect the aspirations of patrons or nationalist ideologies, or to adapt as the buildings housed changing functions. Yet some countries have too many historical monuments to maintain and the oldest represent the largest resource drain. How relevant are medieval building sites today and why should modern architects continue to devise ways to restore and maintain them? How do national administrations justify marketing them as "authentic" representatives of culture when so much of what we think we know about their past has been deconstructed as romantic formulae initiated in the nineteenth century? Of what use to understanding medieval structures are traditional categories such as stylistic divisions based on time period, regional location, or anonymous master-builders? Who determines popular views of the past in our society today? Why are we still commemorating anniversaries of medieval complexes when very little they stood for remains relevant?

In two sessions at the July 2009 International Medieval Congress, University of Leeds, an international panel of scholars will study specific medieval sites in order to begin to formulate approaches that inspire further critical study. This panel continues that dialogue and invites proposals toward participation in a discussion of medieval heritage sites, their reception and commemoration, in order to investigate how we continue to shape notions of their past and value for the future.

Please send proposals for presentations/discussion positions and short CVs by email to: Prof. Janet Marquardt, Eastern Illinois University Art Department, Charleston, IL 61920 USA; Telephone (office): 217 581 3968; Fax: 217 581 6199; e-mail: jtmarquardt@eiu.edu, and Professor Mickey Abel, University of North Texas, College of Visual Arts and Design, Department of Art History, P. O. Box 305100, Denton, Texas 76203-5200, USA; telephone: 1 940 369-7204; email: abel@UNT.edu.

ROUND TABLES

Still on the margin: Reflections on the persistence of the canon in architectural history

For a number of years now, many scholars have been presenting challenges to past paradigms in architectural history. These critiques have come from multiple angles. For one, calls have been made for the study of the process of producing and consuming the built environment, to factor more fully and evenly for the multitude of actors involved in these processes, so as to account for the full range of local stakeholders (including those who are supposed to be weak or powerless), and for all power relations between these actors. Moreover, researchers of the city-building process have been challenged to include the myriad forms of linkages and vectors of influence and transformation, which are nested into such processes, in their understanding of how cities and their buildings come to be.

While alternate histories of the process of designing the built environment, and of a broader range of actors (clients, craftsmen, artists, 'city fathers', etc.), structures and vectors in it, are becoming more common, a shift in the historiographical paradigm related to the built environment has not quite happened. The "canon" in architectural history has barely budged. Attention has been given to a large range of (professional) figures involved in the planning realm in the 20th c., and yet, the same "big names" and "grand designs" are generally taken into account in textbooks, syllabi and encyclopaedia. So while the tenets of architectural history have been long challenged and a substantial body of literature has been produced, there has been minimal impact on academic curricula, mainstream knowledge, publishing agendas, preservation policies and the like.

The purpose of this roundtable is thus to share ideas and experiences on the still marginal place of non-canonic architectural histories (including that of colonial architecture, non-Western traditions, "other modernisms") in the spheres of teaching, researching, publishing, preserving, etc. This will be tackled by adopting a series of lenses based on individual experiences of several scholars. What this session seeks to tackle is the strength and persistence of the canon as a general phenomenon, and its ability to exclude and maintain excluded large parts of the architectural activity from the common knowledge, for a number of reasons that require further enquiry and that the contributions to the roundtable aim to start mapping.

Please send proposals for presentations/discussion positions and short CVs by email to: Joe Nasr, Independent researcher, Toronto, Canada; e-mail: joenasr@sympatico.ca; and Mercedes Volait, Director, In Visu, CNRS/INHA, Paris; e-mail: mercedes.volait@orange.fr.

Setting a research agenda for 19th and 20th century colonial architecture and urban planning: current and emerging themes and tools

Research on colonial architecture and urban planning has come a long way since the 1970s studies on colonial cities and the early inventories of built colonial legacies. Today, the building and planning practices of all former European colonial powers have been the subject of (some) investigation and the first comprehensive bibliographies on the topic have been compiled. Critical readings have also emerged that ask new and stimulating questions, widening our view on the particular production and role of buildings, neighborhoods, cities, and infrastructures that shaped colonial environments and societies in the 19th and 20th centuries.

To a large extent, colonial architecture and urban planning still are researched through a national perspective, focusing on export-import relations between mother country and colony. Yet more recent research is starting to challenge such bi-directional framework, arguing for an approach that allows (1) to map and analyze more complex and diverse spheres of influence and networks of expertise at work in colonial contexts and (2) to acknowledge the various agencies within colonial societies in producing and shaping their environments, in order to break free from the 'colonizer'-'colonized' dichotomy and from all too elementary understandings of issues like 'segregation'.

The proposal for this round table starts from the assumption that much is to be gained from more comparative research that looks across colonial borders and investigates trans-regional as well as transnational phenomena in order to understand to what extent building and planning policies in a colonial context were underscored by ideas, ideologies and practices shared among diverse colonial powers while simultaneously being shaped by local political, economical, social and cultural characteristics. By bringing together participants from different countries, and researching colonial contexts in various geographical settings, we aim to discuss methodological challenges (linguistic barriers; accessibility of local archives; collaboration with local scholars; the use of visual and oral history) as well as the development of new research tools that could facilitate interdisciplinary and comparative research on this topic.

Please send proposals for presentations/discussion positions and short CVs by email to: Prof. Johan Lagae, Department of Architecture and Urban Planning, Ghent University, Jozef Plateaustraat 22, 9000 Gent, Belgium. Telephone: 0032/(0)9/264.39.08; Fax: 0032/(0)9/264.41.85; e-mail: Johan.lagae@ugent.be and to Dr. Pauline van Roosmalen, IHAAU, Delft University of Technology, Gillis van Ledenberchstraat 27-2, 1052 TX Amsterdam, The Netherlands. Telephone: 0031/(0)20/68.10.727; e-mail: pauline_van_roosmalen@wxs.nl.

ROUND TABLES

Return to the Material

A Round-table organized by the EAHN Committee

During the last century a tradition of architectural analysis flourished with great impact on architects and the historical understanding of architecture. It ran from Wittkower's lucid analyses of Michelangelo's *Bibliotheca Laurenziana*, through Muratori's typo-morphological studies of Venice, Rowe's groundbreaking comparisons of Le Corbusier and Palladio and his analyses of transparency with Slutzky, to Eisenman's unravelling of Terragni's facades.

Under the post-1968 influence of neo-Marxism, post-structuralism, postcolonialism, and feminism, however, architectural history, theory, and criticism have gradually come to be dominated by analyses of social, political, economic, and behavioral systems rather than by discourses internal to architectural knowledge. This theoretical turn in favor of examining the impact of class, gender, race, and the colonial subject, among other factors, may have been a necessary antidote to the formalism that threatened due to the legacies of German *Kunstgeschichte* and both *Beaux Art* and *Bauhaus* attitudes. However, in the course of carrying through this corrective, the materiality of the architectural object has often been lost from sight.

We invite architects and architectural historians to present analyses of buildings and designs that have clearly benefitted from awareness of the long trajectory through which architectural theory has passed in recent decades, but which focus on the materiality of architecture and urbanism, the object itself, its forms, spatial configurations, textures, and expressive qualities.

Subjects to be addressed may include materialization in the light of teamwork and interaction between architects, draftsmen, engineers, contractors and clients, as well as the knowledge and ability of an architectural historian to reconstruct the materialization process. This is not a call to return to abstract formalism. Rather, we pose the question how we can return to a close reading and viewing of buildings given what we have learned from the past decades.

We ask for short presentations of case studies (maximum length ten minutes) that also establish a clear theoretical and/or historiographical position and elucidate its potential impact on architectural research. The round table will be devoted to discussion of those positions.

Please send proposals for presentations/discussion positions and short CVs by email to: Dr. Ivan Nevzgodin, e-mail: i.nevzgodin@tudelft.nl; and Karin Theunissen, email: K.M.P.Theunissen@tudelft.nl; Faculty of Architecture, Delft University of Technology, P.O. Box 5043, 2600 GA Delft, The Netherlands. Telephone: +31 (0)639 251 208; Fax: +31 15 2560 259.

Beyond the Spatial Turn: redefining space in architectural history

A Round-table organized by the EAHN Committee

In recent decades, space, which is the very matter and subject of architecture, has been transformed into a powerful methodological instrument in both the social sciences and humanities. The "spatial turn" made study of the spatial articulations of social and cultural relations a critical factor in sociology, cultural geography, literary theory, and urban studies. It diverted attention from conceiving space as representing forces external to it to understanding the production of space as constitutive of social power and cultural practice. Lefebvre's "production of space," De Certeau's space of everyday life, Edward Soja's "thirdspace," and the work of cultural geographers like Cosgrove, Gregory and others reshaped the intellectual landscape. Challenged to reconsider what it had construed as its own proprietary disciplinary territory, architectural history began to explore the implications of spatial production and its multiple agents, investigating the multifarious ways in which spatial practices can be understood to configure and be configured through architectural design.

In parallel, geography became instrumental in comprehending art history, giving rise to powerful new conceptions of 'geohistory,' as in the work of Kaufmann and "horizontality" as in the work of Piotrovsky. The already ongoing project of displacing the grand narrative of architectural history in favor of an account privileging multiple voices was aided by rethinking the relationships between center(s) and periphery (ies). The sedimentary, vertical layers of Time came to be replaced by the horizontal weave of Space, as exclusionary lines of linear development gave way to intricate fabrics of geographical study, resulting in finer grained and more nuanced architectural history. This roundtable invites discussion of the implications for architectural history of recent work invoking space and geography. Does "the spatial turn" open for architectural historians new interdisciplinary research venues? How is our understanding of architectural space challenged by the methodologies shaped by social scientists? How do we re-map our discipline vis-a-vis new approaches to geohistory? Does the horizontality of a transnational perspective advance alternative narrative forms? How might an architectural understanding of space modify, enrich and contribute to research in other disciplines?

Please send proposals for presentations/discussion positions and short CVs by email to: Dr. Carmen Popescu, University of Paris 1-Sorbonne, 12, Place du Panthéon, 75002 Paris, France. e-mail: crmv@noos.fr and Dr. Alona Nitzan-Shifan, Faculty of Architecture and Town Planning, Technion, Technion City, Haifa 32000, Israel. Telephone: +972-4-8294048; Fax: +972-4-829-4617; e-mail: alona@technion.ac.il.

Organisation:



Universidade do Minho
Escola de Arquitectura

**EUROPEAN
ARCHITECTURAL
HISTORY
NETWORK**

Partners:



Centro de História de Além-Mar
CHAM
Universidade Nova de Lisboa
Faculdade de Ciências Sociais e Humanas
Universidade dos Açores



Delft
University of
Technology