SOCIETY OF ARCHITECTURAL HISTORIANS

Please note: The call for papers closed on June 6, 2016, and SAH is no longer taking paper abstract submissions. This list is for reference only.

PAPER SESSIONS
Society of Architectural Historians 2017 Annual International Conference
June 7–11 in Glasgow, Scotland

Conference Chair: Sandy Isenstadt, SAH 1st Vice President-elect, University of Delaware

'A Narrow Place': Architecture and the Scottish Diaspora
Architectural Ghosts
Architecture and Carbon
Architecture and Immigration in the Twentieth Century
Chinese Architecture and Gardens in a Global Context
City Models: Making and Remaking Urban Space
Colour and Light in Venetian Architecture
Culture, Leisure and the Post-War City: Renewal and Identity
Evidence and Narrative in Architectural History
Graduate Student Lightning Talks
Heritage and History in Sub-Saharan Africa
Landscape and Garden Exchanges between Scotland and America
Mass Housing 'Elsewhere'
Medieval Vernacular Architecture
Mediterranean Cities in Transition
National, International: Counterculture as a Global Enterprise
Natural Disasters and the Rebuilding of Cities
On Style
Penetrable Walls: Architecture at the Edges of the Roman Empire
Piranesi at 300
Preserving and Repurposing Social Housing: Pitfalls and Promises
Publicly Postmodern: Government Agency and 1980s Architecture
Questions of Scale: Micro-architecture in the Global Middle Ages
Reading the Walls: From Tombstones to Public Screens
Reinserting Latin America in the History of Modernism: 1965–1990
Reopening the Open Plan
Rethinking Medieval Rome: Architecture and Urbanism

Spaces of Displacement
The Architecture of Ancient Spectacle
The Architecture of Coal and Other Energies
The Global and the Local in Vernacular Architecture Studies
The Poetics of Roman Architecture
The Politics of Memory, Territory, and Heritage in Iraq and Syria
The Tenement: Collective City Dwelling Before Modernism

Paper Session Descriptions

'A Narrow Place': Architecture and the Scottish Diaspora

This session, which is hosted by the Society of Architectural Historians of Great Britain, invites papers on Scottish architects who have made their mark outside their native country. Despite the Acts of Union of 1707, south of the border was, and still is, a separate country, and it has been in England that many Scottish architects, from James Gibbs to Norman Shaw and Basil Spence have built their best work. The colonies, and later the British Empire, attracted a disproportionate number of Scots: to America went Robert Smith who built Nassau Hall at Princeton University and who sat on the First Continental Congress of 1774, while to Canada, South Africa, Australia and New Zealand went others, either to official positions or simply to make a living. Most recently, in 2015, Kirsteen MacKay was appointed Government Architect in South Australia.

'Scotland,' Robert Adam wrote in 1755, 'is but a narrow place.' Was it just the opportunities offered elsewhere which, for so long, drew Scottish architects abroad, or something deeper—a need to atone for the supposed barrenness of their own country? Is there something in the Scottish architects' character and education that allows them to be so peripatetic? What made Colen Campbell, Robert Adam and James Stuart, all resident in England, such propagandists of foreign architectures? Was it no more than informed patronage which brought Charles Cameron to the Moscow of Catherine the Great or encouraged James Stirling to design university buildings at Rice, Harvard, Cornell and UC Irvine—but only once in Scotland, at St Andrews? And could Kathryn Findlay ever have achieved in Scotland what she did in Japan? Papers which investigate any architectural aspect of the Scottish diaspora will be welcome.

Session Chair: Neil Jackson, University of Liverpool

Architectural Ghosts

This session explores the concept of the ghostly in architecture. While the "ghost" in architecture might refer to actual haunted places, it also refers to the unfinished, the remnant, the referenced, the remembered, and the ruined. How, when, and where do we find and interpret the ghostly in architecture? Whether it be the flicker of spatial remembrance like a passing sense of cold, the palimpsest of a former window on a solid brick wall, or a crumbling foundation overgrown in the woods—spirits, souls, traces, and the spaces in between abound in our experience of, and critical approaches to, architecture and its histories. The ghostly can complicate ideas about originality, temporality, authenticity, and the sacred. It may imply a process of design that could linger in uncanny twilight between the conscious and the unconscious. Moreover, might architectural

ghostliness lure us towards nostalgia, utopia, and imagined histories? Architects haunted by various histories may be caught up in the ghostly too: the spectres of lost opportunities or ruined spaces, and, significantly, the persistent power of the past. The concept of the architectural phantom could equally imply spaces of the ephemeral—opening up possibilities of the architectural image in visual culture or performative practices. What can writers—from ancient dramas to gothic tales to modern critical theory—offer to the study of the ghostly in design? We are interested in papers that explore any aspect of the architectural ghost: the unfinished project, the troubled biography, the voices of the memorialized in monuments or crypts, the fragment and its imagined completion, or any case study or theoretical paradigm in which architectural apparitions, residues, shadows or wraiths might be found.

Session Chairs: Karen Koehler, Hampshire College, and Ayla Lepine, University of Essex

Architecture and Carbon

In the 18th century, the scientist René-Antoine Ferchault de Réaumur set about differentiating steel from cast iron. What separated them, he discovered, was their carbon content, and he praised the lower levels in steel for its artistic and industrial benefits. Later, John Ruskin lectured his Victorian audience that limestone was nothing but carbon, air, and lime: "the breath of the earth joining with the cold metals produced a thing that was a blessing to man." Today, the element evokes images of damaging excess rather than the promise of a limitless resource. Creating a "carbon-neutral economy" was the goal of the COP21 conference, which proposed leveraging taxes against greenhouse emissions. As these examples suggest, architecture's entanglements with carbon range from materials science to ethical claims and cultural taboos. Yet even casual borrowings like the expression "the building block of life" underscore carbon's fundamental role in human existence. On the one hand, it is an essential component of all living assemblies, from DNA to the plants and animals making human life possible. On the other, as we plunder the carbon-rich remains of previous mass-extinctions, we risk precipitating our own.

This panel seeks to probe architecture's relationships with carbon in its multiple guises, across any period or region. We ask that papers attend to architecture's engagement with nature in its elemental forms, preferring case studies to trans-historical speculation. How has the study, manufacturing, or use of carboniferous resources influenced architecture and its discourses? What are the stakes where the "organic" or "sustainable" are concerned? What avenues have been opened by non-carbon-based products like glass and silicon? How might these inquiries relate to larger discussions on nature and man's place within it?

Session Chairs: Jason Nguyen, Harvard University, and Marrikka Trotter, Harvard University

Architecture and Immigration in the Twentieth Century

In the twentieth century, world war, global depression, the fragmentation of empires and mass transportation and communications all tended to increase the movement of people. Yet borders became subject to more complex machineries of regulation and surveillance and increasingly fixed through international consensus. Recently, the mass movement of populations has been made newly visible, and the landscapes of immigrant experiences have been scrutinized and subject to

politically-motivated criticism. This session will present research on the architectural history of immigration, looking back through the twentieth century to examine how its spaces were created. Contemporary immigration has been widely studied, with architectural implications. The role of religion in sustaining and communicating immigrant identity has been an important recent concern. Nineteenth-century practices of stylistic communication of identity continued into the twentieth century; religious buildings could be intended as practical and social centers for immigrants; ritual could engage bodies in expressions of identity; distant sacred landscapes could be remapped onto unfamiliar homes and cities. New research on such ideas will be welcomed; and papers are also invited looking at areas less frequently approached by architectural historians, from adaptations of domestic interiors to the state infrastructure of border control, surveillance and detainment. Speakers should also engage with theoretical concerns. For example, if phenomenology is considered a valid approach in architectural history and theory, how can notions of 'dwelling' be applied to people in movement? Similarly, if physical sensations and rituals could be seen as contributing to or constituting identity, how did the spaces that immigrants experienced or created affect their conceptions of self? Can the concept of the postcolonial 'subaltern' inform our understanding of immigrant architecture? Papers could also consider whether architects articulated concerns about design, for immigrants or as immigrants themselves, and how they attempted to negotiate such concerns in their work.

Session Chair: Robert Proctor, University of Bath

Chinese Architecture and Gardens in a Global Context

Although known as one of the world's most distinctive cultural traditions, the architecture of China did not develop in isolation. Ongoing research in the field continues to break new ground regarding the complexity of the "architectures" of traditional China and the ways in which they influenced, and were influenced by, the artistic and philosophical traditions of other regions.

The goal of this panel is to provide a forum to discuss the influence of global networks of exchange on the development of the architecture China, broadly construed. Possible topics would include: the impact of non-native religious traditions, such as Buddhism and Islam, on the development of temple architecture; how conceptions of paradise and the exotic from South and West Asia inspired innovations in landscape garden design in the Chinese context; the influence of Chinese garden design and horticulture elsewhere in Eurasia and the US; and how concerns for sovereignty impacted the choice of architectural style in East Asia during periods of aggressive imperialism in the recent, and more distant, past. In an effort to foster lively discussion and introduce creative approaches to the examination of the role of China within global architectural history, the final panel will be composed of papers emerging from a variety of theoretical and methodological perspectives.

Session Chair: Tracy Miller, Vanderbilt University

City Models: Making and Remaking Urban Space

The models of cities, like models in general, oscillate between the representation of the actual and the performance of the possible. Models like that of Constantinian Rome at EUR or of Herodian Jerusalem in the Israel Museum offer both an archaeological reconstruction of an ancient city and a

vision—ideological as well as material—of a future one. Robert Moses' model of the city of New York and Piper's Central London Model provide the pleasure of panoptic control and the promise of entrepreneurial profit. Joyce Hsiang and Bimal Mendis' City of 7 Billion renders visible the ecological crisis of the moment and the necessity of intervention if there is to be a future. We invite papers for this session that probe the meanings and effects of specific urban models of any period or region—from the clay villages of Egyptian antiquity to modern models of Singapore and the virtual reality Los Angeles of Grand Theft Auto 5. We are most interested in papers that exhibit both theoretical sophistication and historical specificity. Questions that might be addressed include: How are the pleasures elicited by the miniaturization and historicizing of urban space exploited by model-makers? How does a model spectacularize a site and construct it as a destination? To what ends does a model give form to one history of a city and eliminate alternative histories? We look forward to a session that will manifest the importance of models not only in the design of buildings, but also in the making and manipulation of our understanding of the urban landscape that we occupy.

Session Chairs: Annabel Wharton, Duke University, and Alan Plattus, Yale University

Colour and Light in Venetian Architecture
The session explores the ways in which architects in Venice manipulated colour and light. How did light reflected upward from water surfaces influence design decisions on canal facades? How was lighting adapted to the respective needs of coloured or whitewashed interiors? Shadows and darkness also deserve attention. That the facades of both major plague churches, the Redentore and the Salute, are almost permanently in shadow might have a symbolic meaning. The use of Murano glass chandeliers seen through large windows changed the city's appearance at night, making Venetian palaces glow like lanterns. How were streets and campi lit after dark: did moonlight and starlight prove adequate in a less lightpolluted environment than today? In what ways were lighting and colour controlled or modified to create a particular religious effect? How were existing churches modified in the post-Tridentine era? How did the hanging of carpets and tapestries transform church interiors and palace facades on special occasions? How did the use of coloured materials change over time? Did the availability of marbles and glass mosaic condition the local demand for polychromy? Did the colours used in Venetian painting, and the flourishing trade in pigments, influence architectural patronage and practice? Did colour symbolism confer specific meanings on different marbles? What effect did the burgeoning phenomenon of architectural treatises—all printed in black and white— have on the perception of architectural colour from the sixteenth-century onwards? How were changes to material colour perceived, such as the rebuilding in stone of the Rialto bridge rather than in wood? Can different colour choices be defined for different patronage groups? This session invites proposals on any dimension of the use of light and colour in the Venetian townscape, whether in terms of design, construction or meaning.

Session Chairs: Andrew Hopkins, University of L'Aquila, and Deborah Howard, University of Cambridge

Culture, Leisure and the Post-War City: Renewal and Identity
In 1990, Glasgow's new Royal Concert Hall opened. The new Concert Hall was not only intended as a 'world-class' structure but also formed part of a masterplan for the regeneration of a large part of the

downtown area. Furthermore, along with other developments, it was intended to contribute to changing perceptions of post-industrial Glasgow.

The example of the Royal Concert Hall highlights three key themes. First, civic pride, a topic increasingly of interest to historians of post-1945 British architecture, who are looking at how an idea often associated with the nineteenth century found renewed expression after the Second World War in a range of building types. A second theme is the extent to which the public authorities were increasingly involved in the conception and funding of buildings for culture and leisure. A sense that certain activities were 'improving' and therefore deserved state support was widespread; access to culture, admittedly tightly defined, became a pillar of the 'Welfare State'. Finally, the provision, location and design of these buildings were often linked with debates about urban reconstruction and identity. It was often argued that new shops and new buildings for leisure/culture would shape a lively urbanity.

This session seeks papers that explore how new buildings for culture and leisure in the period 1945–1990 existed in 'urban' contexts. Papers might consider how these buildings were conceived in terms of civic pride, urban identity, or the very idea of modern urbanity itself. How were these ideas expressed, where, and by whom? To what extent did they co-exist with—or even outweigh—more obviously 'functional' agendas, such as the creative impulses of theatre-makers or curators? How did these ideas have tangible effects on design and/or location? Papers might explore either a single project (built or unexecuted) or a series of examples, in Britain or beyond.

Session Chair: Alistair Fair, University of Edinburgh

Evidence and Narrative in Architectural History

To write histories of architecture necessarily employs tools of rhetorical persuasion: what facts to select in support of an argument, and how to sequence events to tell a convincing story. Architectural historians, however, have generally not been self-conscious about these devices. What kinds of facts are deployed as evidence in architectural history? What kinds of stories do we tell to make sense of events? How have strategies for evidence and narrative evolved over time in architectural history? Nor have architectural historians usually explored the methods of evidence and narrative they share with other disciplines, and what may be particular to architectural history. Like other historians, for example, architectural historians take much of their evidence from textual archives. But photographs, drawings, buildings, and other material objects also support our arguments and stories. How are these materials selected and deployed as evidence in architectural history? How do they relate to techniques for developing evidentiary claims in other fields, such as science or law?

This session, on the uses of evidence and narrative in the historiography of architecture, welcomes papers from all periods and all geographies. The aim is to focus on methodological questions in historical scholarship. Papers may focus on a particular text or work of an architectural historian; or within a group of texts and/or figures within a period in architectural history. Papers may also treat narrative and/or evidence in architectural history from a theoretical perspective, and in comparison with other disciplines. We are particularly interested in papers that point to specific problems of

using evidence and narrative to position buildings, cities, and architectural techniques, in a broader account of historical change.

Session Chairs: Michael Osman, University of California, Los Angeles, and Daniel M. Abramson, Tufts University

Graduate Student Lightning Talks

The Graduate Student Lightning Talks provide graduate students with an invaluable opportunity to test their ideas, refine their thoughts, and enhance their presentation skills among a circle of empathetic and supportive peers. This session is composed of approximately 12 five-minute talks that allow graduate students to introduce their current research. We are seeking work in various forms, including a focused summation, concentrated case study, and methodological exegesis. The individual talks are divided into thematic groups with a short question and discussion period following each set of presentations. Graduate students are invited to submit a concise abstract (under 300 words). Authors/co-authors must be graduate students at the time the talk is being delivered (June 7–11, 2017). Preference will be given to doctoral students, but all graduate students are encouraged to apply, and the Lightning Talks co-chairs welcome geographic and institutional diversity.

Session Chair: R. Scott Gill, University of Texas at Austin

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Heritage and History in Sub-Saharan Africa

This session foregrounds the paradoxes of heritage and history in sub-Saharan Africa, where most countries became independent rather recently, during the decolonization period from 1957 to 1975; where earlier colonial discourse often posited the lack of non-European architectural heritage; and where rapid urban growth often entails a relative neglect of preservation. The session addresses three main themes: the question of informally created or indigenous built environments as architectural heritage; the conundrum of colonial architecture as a heritage of the postcolonial state; and the challenges raised by local languages and indigenous lineages of architectural heritage. Therefore, the questions to be posed include: What are the specific ways in which informally created or indigenous built environments are included within the domain of heritage in particular countries in the region, including countries with architectural histories as disparate as those of Senegal and Tanzania, for example? How have scholars of sub-Saharan Africa framed histories of the colonial era to enable local architects and planners to incorporate colonial buildings as part of the heritage of postcolonial states? How can we learn from non-European languages and intellectual lineages to develop locally-grounded understandings of heritage? This session invites papers that explore these and other questions that concern the role of heritage in the formation of postcolonial states. Papers may focus on the late-colonial period in order to provide a background for contemporary issues. This session especially encourages proposals from scholars who have worked at sub-Saharan African institutions or who have been involved in heritage preservation in the region. Papers based on original archival research and on the study of local architectural publications will be privileged.

Session Chair: Tiago Castela, University of Coimbra

Landscape and Garden Exchanges between Scotland and America

From the Elgin Botanic Garden (1801) that once flourished in what is today New York City's Rockefeller Center, to the Garden of Cosmic Speculation begun in 1989 near Dumfries, Scotland, America and Scotland have inspired each other in areas relating to the development and design of landscapes, gardens, and urban green spaces. This session explores the vibrant landscape and artistic relationships between the Old and New World from the late eighteenth century up to the present. In addition to horticulture, landscapes, and the aesthetics of garden design, therapeutic gardens in modern healthcare facilities will be examined. In what way and to what extent have American and Scottish exchanges shaped the way we envision, relate to, live in, and benefit from green spaces? Session talks may focus on any artistic phase or any aspect of the built environment, including botanical gardens, urban parks, or restorative green spaces. Speakers may address one or a group of important landscape or garden architects, including—but not limited to—such key figures as: the Scotsman John Claudius Loudon (1783–1843), an author and landscape gardener whose influence on Andrew Jackson Downing (1815–1852) set the stage for landscape architecture in America; or the Scotsman Patrick Geddes (1854–1932), a pioneering sociologist and urban planner who inspired the American urban theorist Lewis Mumford (1895–1990); or Ian McHarg (1920–2001), the Scottish founder of the landscape architecture program at the University of Pennsylvania; or the American architectural theorist and landscape designer Charles Jencks (b. 1939), who created the Garden of Cosmic Speculation in Scotland. Jencks is the co-founder of Maggie's Cancer Caring

Centres, dedicated to his late wife Maggie Keswick Jencks, which provide practical, emotional, and social support for people with cancer and their families.

Session Chairs: Vanessa Bezemer Sellers, New York Botanical Garden, and Judith K. Major, Kansas State University

Mass Housing 'Elsewhere'

Modernist mass housing is one of the twentieth century's most widespread architectural schemes. Not only in Paris or Chicago, but also in Hong Kong, Mumbai or Brasilia, home for millions of city-dwellers is a modernist apartment block, built under the general aegis of the state, often as part of a vast, systematised development.

In this global building programme, two driving currents in the production of the twentieth-century built environment converged with thunderous force: the tempestuous architectural and ideological utopianism of the Modern Movement, and the wide-ranging increase in state intervention. But beyond this 'great confluence' of modernism and the state, mass housing connects us to other themes of twentieth-century architecture, including egalitarian concepts of 'community life' and mass culture, and strategies of social-economic-scientific modernisation.

Discussion of these issues has hitherto focused on the well-known, 'canonical' policies and interventions of modernism and state power in housing, especially in post-war Europe, North America and the USSR. In this session, by contrast, we seek papers that investigate the wider impact of this 'great confluence'. Elsewhere in the world, some of these assumed certainties of mass housing in Europe and North America do not hold true—the linkage to left-wing or at any rate welfare-state regimes, the focus on low-income and rental housing as opposed to home-ownership, and the association with standardised or industrialised construction. We invite papers that evaluate these differences, as well as the impact of the trans-national flow of European and North American ideas. Contributors are encouraged to set architectural form in the context of intellectual history. This may include questions of 'other modernities,' cross-cultural transmissions and adaptations, architecture as an instrument of power, or the tension between global culture and regional identity.

Papers that focus exclusively on European or North American topics will not be considered.

Session Chairs: Miles Glendinning, University of Edinburgh, and Florian Urban, Glasgow School of Art

Medieval Vernacular Architecture

Scholarly interest in vernacular architecture has gained increased traction in the past few decades. As the editors of the 2005 volume *Vernacular Architecture in the Twenty-First Century* noted, vernacular architecture no longer is understood solely as domestic architecture, rural architecture, or architecture built by romanticized non-professionals—in other words a product counterpoint to "polite" building—but as a cultural process specific to a location, whether rural or urban, or to a people that reveals how builders within that group engage with ecological, technological, and cultural variables. In the same vein, in his 2010 book *English Houses: 1300–1800*, the archaeologist

Matthew Johnson argued that vernacular architecture is an anthropological style, one in which a people, their histories, and priorities can be read through the building form. Much work on vernacular architecture focuses on building from the twentieth century through the present.

This session seeks papers that address the study of buildings through the lens of the vernacular from the Middle Ages, defined roughly as the fifth through fifteenth centuries. Subjects are welcome from any part of the world and may include studies of domestic spaces, but in the aim of expanding the definition(s) of vernacular architecture, in particular so that its study can engage with other disciplines, the session encourages papers with anthropologic understandings of the vernacular that examine relationships, specific to an area or group, between builders, patrons, and their surrounding environments that contributed to cultural continuity. As such, this session is interested particularly in papers that address construction processes, lived experience, workshop practices, material and environmental analyses, and the impact of regional integration on local building within specific cultural, social, and historical environments, whether urban or rural, "polite" or domestic. In addition, papers that employ or discuss new technologies for analyzing medieval vernacular buildings are welcome.

Session Chair: Alexander Harper, Princeton University

Mediterranean Cities in Transition
Mediterranean cities with long histories preserve the physical evidence of their role as economic and cultural hubs. The historic complexity of their contemporary state reveals their transition through time, with the medieval and early modern period frequently setting the foundations for subsequent growth and development. As cities change through time, historic layers often gain renewed importance or reemerge by archaeological excavation, mirroring new cultural sensibilities, ideologies and social needs. The experience of historically layered architectural heritage, particularly the medieval, is an integral component of the fabric of Mediterranean cities. But a building's value today is often different from how it was valued at the time it was built or experienced through time. The material object connects past and present in a deeply meaningful way, but it does so on new and ever changing terms. Therefore, making connections between past and present can pose challenges as contemporary residents try to determine the role of the historic fabric in contemporary rapidly growing cities.

We invite papers that will consider the city as a heritage field: 1) How and why does medieval fabric survive to the present? 2) How does this fabric of monuments, architectural tissue (walls, gates), urban spaces, and services (water supply, sewage) serve as a resource for the present? Is the value utilitarian, in the sense of a usable palimpsest, or is it valued because of how it is interpreted? 3) Does medieval architecture guide the city's subsequent character? If so, does the old footprint pose a limit to growth, its narrow streets and enclosure walls impeding the city's entry into modernity, or in contrast, does heritage fabric enrich a city's sense of identity, cultural vigor, and connection to its own place? 4) What is the role of medieval architectural heritage in the context of contested and divided urban space?

Session Chairs: D. Fairchild Ruggles, University of Illinois, Urbana-Champaign, and Nikolas

Bakirtzis, The Cyprus Institute

National, International: Counterculture as a Global Enterprise
The counterculture is typically considered a U.S. phenomenon, or even more specifically, a product of its West Coast. However, counterculture design attitudes and building practices quickly spread outside America after 1965. Transatlantic visits to epicenters of the US hippie movement, the translation and publication of key counterculture building texts, and an efflorescence of sympathetic reports and journal articles gave birth to alternative architectural groups around the world, as known from the documentary traces of the geodesic domes and lightweight shelters adopted for nomadic lifestyles.

This was not a one-way traffic in ideas or ideals. Communitarian and anarchist communities had long existed in Europe; ecological ideals, organic cultivation, and an interest in lightweight structure could already be found. Student protests and widespread anti-war and anti-nuclear demonstrations provided a fertile ground for alternative cultural practices. Because there were few overseas equivalents to America's 'wide open spaces' and frontier mentality, theoretical and political speculation prevailed over experimental building practices.

This panel presents critical and analytical scholarship on countercultural ideals and practices explored outside the United States. Topics that might be addressed include: hippie self-build construction methods; autonomous houses as artifacts of ecological holism, experimental wind and solar energy prototypes, squatting as a means of urban appropriation and renewal. How were countercultural ideals theorized and reformulated within new fields of discourse and put into practice? Did counterculture space provide opportunities for the liberation of women and the disenfranchised, or reprise mainstream marginalization? What role did alternative publishing play in stimulating new building forms? What was the overseas significance of the appropriate technology movement? What role did local legacies of cultural or political alterity play in forging new countercultural communities and in influencing their spatial production?

Session Chair: Caroline Maniaque-Benton, Ecole Nationale Supérieure d'Architecture de Normandie

Natural Disasters and the Rebuilding of Cities
The long, rich and diverse history of cities—our "greatest work of art," in the words of Lewis Mumford—features dramatic events that have determined the course of nations. Included among such events are natural disasters. These, in turn, have led to innovative architectural and urban responses and to the development of unique construction practices in various regions. As well as transforming architectural and urban thinking, natural disasters of all kinds constitute a dynamic "cultural laboratory" that, by highlighting the vulnerability of societies, holds long-term consequences for local populations and for global human heritage more generally.

This session aims to offer a critical reflection on the role played by disasters in the complicated mixture of indigenous and foreign technologies involved in the building and re-building of a city,

and on the experiences and aesthetics that are present in and vital to the many cultural identities of the world's cities as they evolved over time.

Papers are invited that analyze the impact of natural disasters—including earthquakes, volcanic eruptions, tornadoes, and so on—on traditional and modern architecture—building materials, design innovations, formal adaptations, etc.—and urban form, including the siting, planning and, sometimes, relocation of cities. Also welcome are papers that treat the measures taken by authorities to prevent subsequent loss of life and property. Research approaches can range from field studies to archival work to recent advances in the collection of historical geophysical data. The built heritage of the Americas, in its evolution and its original values, will be of special interest.

Session Chair: Adriana N. Scaletti, Pontificia Universidad Católica del Perú

On Style
'Style' has been one of the most reviled concepts in twentieth century architecture. From Mies van der Rohe famously equating style with formalism, to Rem Koolhaas echoing Le Corbusier's "The styles are a lie," style continues to evoke suspicion among architects and historians alike. Apart from a short-lived comeback in the 1980s, the term seems still to ring with modernist allegations of lie, deceit, and historicist masquerade.

Modernist critique notwithstanding, style was for centuries a sophisticated way of dealing with meaning in architecture and a subtle vehicle for thinking about architecture's referentiality and historicity. Whether one studies nineteenth century style theory or style as an agent of architectural dissemination across time and place (crucial to understanding e.g. architecture in periods of colonial expansion), the centrality of the concept to modern architectural discourse and practice can hardly be overestimated. All the more curious, therefore, is the noticeable lack of interest in style—be it as a concept or a practice—among contemporary architectural historians. While style has been subject to investigation in current art theory, the subtleties and complexities of style in architecture have rarely been tackled head-on in recent scholarship. To contribute to such investigations is the aim of this session.

The *On Style* session invites papers that investigate style as theory and practice. The session aims 1) to trace the formation of the modern concept of style, 2) to investigate the particular idea of history underlying this concept, and 3) to probe into key examples of style at work. Contributors are encouraged to explore these issues through a well-defined historical material, paying particular attention to the multifarious ways in which style has served to reconfigure and transcend time and place. More than mapping revivalisms, the session aims to study the complex polychronicity at work in architectural style.

Session Chair: Mari Hvattum, Oslo School of Architecture and Design

Penetrable Walls: Architecture at the Edges of the Roman Empire
The mid-second-century Antonine Wall in Scotland and its more famous neighbor to the south, Hadrian's Wall, were not only physical boundaries of the far-flung Roman Empire; they were

symbolic as well. These constructs connoted Roman power, and much has been written about the 'Edge of Empire.' Some current scholarship, however, has highlighted the inherent complexities with the visual culture that was produced in the Roman provinces and beyond their borders. Questions of audience, context, and innovation rightly percolate through these analyses. Many old assumptions have been challenged and new methodologies have been employed to reinterpret the visual culture in the Roman provinces. One example of this is the recent Getty project and edited volume, *Beyond Boundaries: Connecting Visual Cultures in the Provinces of Ancient Rome* (2016).

This SAH session seeks to expand upon this recent scholarly work and focuses on the architecture, urban design, as well as the built environment in the rural landscapes of the diverse Roman provinces. This session's geographic and temporal limits are intentionally broad; the focus is not on a single Roman province or one period in the Empire's long history. Rather, it is hoped that the papers' themes can speak across time and space, and in the process new questions will be asked about built environments in both rural and urban settings throughout Rome's varied provinces. Papers for this session can address specific buildings or sites within any of Rome's provinces and/or address empire-wide themes that draw upon the built evidence from numerous provinces. Further, papers in which new methodologies are utilized, such as the use of digital modeling in the investigative process, as well as new theoretical models are strongly encouraged.

Session Chair: Thomas J. Morton, Bryn Mawr College

Piranesi at 300

Giovanni Battista Piranesi (1720–1778), one of the most outstanding graphic artists of any age, made enduring contributions to both the representation of architecture and the narrative of its history. Through the alchemy of his etching needle, he gave expression to the mute poetry of Roman ruins. Piranesi also published a series of artfully structured volumes in which he orchestrated textual erudition and visual pyrotechnics to advance his polemical views on the history of architecture. Always a passionate advocate of the virtues of creativity and innovation over blind adherence to rules, Piranesi became a touchstone in the roiling Quarrel of the Ancients and Moderns. Piranesi's polemical publications and extensive corpus of over one thousand prints extended his reach and exerted a powerful influence on architectural discourse that persists into our own day.

Much new information relating to Piranesi has emerged in recent years, such as numerous drawings, archival documents, and the eloquent testimony of his surviving copper plates, which have recently been conserved. In the run-up to the three-hundredth anniversary of Piranesi's birth in 2020, we propose a session that will provide a fresh view of Piranesi and his place in the history of architecture. We invite papers that address such themes as Piranesi's representational strategies, his polemical vision of architectural history, his audience and reception, as well as how his ideas and his art have been taken up in more recent years.

Session Chairs: Heather Hyde Minor, University of Notre Dame, and John Pinto, Princeton University

Preserving and Repurposing Social Housing: Pitfalls and Promises

Few aspects of the American built environment have lingered with as much stigma as public housing, and social housing in Europe has not always fared much better. Still, even the most maligned towers have had their defenders. Former residents have recorded their oral histories; filmmakers have documented the complex community support for even violent places; and academics have added alternative readings to simplistic accounts of "decline and fall." Is there a chance to restore the reputation of this housing? If so, is there a role for historic preservation in changing public opinion?

Preservation typically celebrates significant cultural assets. Sometimes, however, preservation instigates engagement with troubled aspects of a shared past, or underscores the place specificity of unsettling historical events. Less common is a third challenge: altering a narrative in ways that can rehabilitate the reputation of once vilified places and their inhabitants. As the recent book *Public Housing Myths: Perception, Reality, and Social Policy* (2015) demonstrates, numerous misconceptions about public/social housing could be, at least partially, debunked by a fuller tally of their pluses and minuses. How might preservation assist in this myth-busting?

Papers may address a variety of the policy-shaping questions of public/social housing preservation and adaptive reuse, including: Must public/social housing be preserved on the basis of architectural merit alone? Should the priority be for work by significant architects? How can we reconcile the varying goals of housing advocates (who sometimes strategically espouse preservation as a stopgap against displacement), professional preservationists (who have traditionally emphasized the material and architectural integrity of sites over their social function), developers (who sometimes half-heartedly invoke preservation as a source for extra funding), and urban planners (who occasionally view preservation as an unwanted stepchild in the urban redevelopment family)? Finally, can adaptive re-use ever provide a successful alternative future for failed public/social housing?

Session Chairs: Andrew S. Dolkart, Columbia University, and Lawrence J. Vale, Massachusetts Institute of Technology

Publicly Postmodern: Government Agency and 1980s Architecture

Postmodern architecture has conventionally been identified with late capital and vast, privately owned, semi-public interior spaces. This perception of 1970s and 1980s postmodern architecture as an agent of privatisation in a declining public sphere relies heavily on evidence from the United Kingdom and the United States. In those nations, the neo-liberal attack on modernist architecture as public policy—exemplified in the demolition of St. Louis's Pruitt-Igoe public housing—was followed by the decline of government agencies responsible for social housing and public works. Few large-scale examples of state postmodernism prospered in the United Kingdom and North America. By comparison, the trajectory of postmodern architecture in other geographic settings has been neglected. For example, in Australia postmodern architecture in the 1980s is overtly connected to government agency. During the 1960s and 70s Australia experienced the same clashes between government bodies and community activists over modernist architecture as elsewhere. Australia subsequently also adopted neo-liberal economic and social policies. A key difference in the Australian case, however, is that even conservative politicians remained committed to cultivating the idea of community. The public postmodernism that resulted in Australia is most apparent in

Romaldo Giurgola's New Parliament House (1979–1988). However, state patronage of postmodern architecture extended across the country and many modest community facilities were constructed in neo-vernacular and classical modes.

We invite papers that examine the reception and trajectory of postmodern architecture in geographic contexts other than—or in contrast to—architecture's postmodern condition in North America and Britain. In particular, we are interested in submissions that examine postmodern architecture in specific settings and in relation to evolving conceptions of government agency, community, and the public realm, as well as in relation to privatisation and neo-liberalism's 'cultural logic.'

Session Chairs: Karen Burns and Paul Walker, University of Melbourne

Questions of Scale: Micro-architecture in the Global Middle Ages

This session seeks to expand worldwide a productive discourse that has engaged historians of Gothic architecture for at least forty years: the interplay of design ideas across the macro- and micro-architectural realms. In the twelfth and thirteenth centuries small-scale shrines and sacrament houses looked increasingly like monumental Gothic churches with pointed arches and flying buttresses. Soon, choir stalls and tabernacles became design laboratories that germinated formal ideas for full-sized structures arrayed with intricate niches or encrusted with delicate tracery. Moreover, recent scholarship by Sarah Guérin, Achim Timmermann, and Paul Binski has shown this interplay of forms provided more than formal ideas; smaller works of art, like ivory diptychs and pulpit canopies, could deploy the architectural features of churches and castles to project spiritual meanings.

This conversation should not be limited to medieval Europe. Micro-architecture featured in many design traditions and material cultures around the world during these years. At small scale, canopies with *amalakas* often sheltered sculptures of Hindu gods in the same manner as the gables and finials crowned statues of the Virgin and Child. Somewhat larger Chinese sutra cabinets for storing Buddhist scriptures were often built as octagonal pavilions, a form specified by the Song Dynasty text *Yingzao fashi*. They pre-date the Gothic sacrament houses mentioned above and parallel them in purpose and sophistication. At the monumental level, Goethe's delight in the "great harmonious masses [of Strasbourg Cathedral], quickened into numberless parts" could equally apply to the temples of Khajuraho, where lofty *sikharas* rise as recursive compositions of miniaturized towers, or *urushringas*. In Islamic architecture *muqarnas* serve an opposite function; the tiny half-dome ornaments dematerialize their larger vaults. This session invites papers that address one or more case studies of micro-architecture from 300–1600 CE at any scale, from anywhere in the world, and in any media.

Session Chair: Jeffrey A. K. Miller, University of Cambridge

Reading the Walls: From Tombstones to Public Screens

From dedicatory inscriptions on Greek architectural monuments to the three-dimensional lettering affixed to the façade of the Bauhaus, the neon signs of Las Vegas, and the unofficial marks left by cans of spray paint, words on buildings can both overcome and augment the limits of architecture's

ability to communicate to a broad public. Scholars working in a variety of contexts have begun to explore the ways in which text informs historical interpretations and understanding of buildings and urban spaces but typically position their analysis within the confines of relatively narrow historical and disciplinary boundaries. This session seeks to build on that body of work by exploring the relationship between architecture and its inscriptions in a variety of political, geographical, and historical contexts.

We especially welcome papers that explore the following questions: How does epigraphy influence a building's form and composition? What is its role within discourses of power, democratic, or totalitarian? Does it simply 'fill the gap' between intention and reception in architecture's quest to convey meaning? What can faded, deleted, re-contextualised or overwritten inscriptions tell us of a building's pasts, its successive uses and shifting meanings? How can it control memory as a self-conscious effort to harness the past? How did the interplay of text/abstraction vs. representation/ornament shape avant-garde modernist discourse and practice? How is its use and form related to larger cultural shifts? Can branding, advertising and public screens be considered contemporary forms of this ancient practice? And if so, how do they operate?

Session Chairs: Flavia Marcello, Swinburne University of Technology, and Lucy Maulsby, Northeastern University

Reinserting Latin America in the History of Modernism: 1965–1990

After sixty years since the landmark 1955 exhibition, *Latin American Architecture since 1945*, in 2015 MoMA staged the exhibit *Latin America in Construction: 1965–1980,* dedicated to the architectural production in countries of the region largely omitted from larger narratives of architecture, effectively reinserting "Latin America into our history of modernism and modernization," as the curator Barry Bergdoll wrote in the catalog for the exhibit.

The objective of this session is to continue the construction of narratives that discuss and reflect about the impressive range of work done in Latin American countries from 1965 to 1990. This session encourages papers elucidating the diverse perspectives and different tendencies those unique architectural projects envisioned in different contexts and regions of the continent. Possible topics include, but are not limited to, in-depth analysis of the context and design process of some of the most relevant yet still less explored architects; themes related to public housing; or a critical study tracing the evolving nature of the relevant literature, moving from a reductionist interpretation of architecture in Latin America, to one that concentrates on the uniqueness and innovation of the responses. Essays that expand and discuss the trans-formation and impact in architectural ideas and work as a result of the waves of development implemented both by democracies and dictatorships, or addressing what larger urban and design initiatives were implemented and politically driven by the state as a result of postmodernism and neoliberalism also will be considered.

The topics should move beyond more canonical readings of architecture and design in Latin America, thus contributing to a critical reinterpretation of modernism, providing important research material documenting national, regional and individual efforts in Latin America that are not yet fully

understood in the history of modern and contemporary architecture.

Session Chairs: José Bernardi, Arizona State University, and Humberto Rodríguez-Camilloni, Virginia Tech

Reopening the Open Plan

It was with open factories and grand library reading rooms in mind that Frank Lloyd Wright and Ludwig Mies van der Rohe promoted the large, partitionless interior as a symbol of organizational modernity. By the mid-20th century, designers of corporate offices, schools, and related buildings were creating flexible spaces to accommodate the flows of communication and collaboration on which the knowledge economy was understood to be based. In the newest open-planned environments, influenced by some of the 1960s' most radical architectural ideas, spatial divisions could be reconfigured over time in response to user feedback; privacy was defined not by hard separations but in irregular gradients; and despite efforts at acoustical muffling, the interior was pervaded by a continuous susurrus of talking and typing.

Whether open plans have lived up to their promise has remained an undecidable question. Some have seen them as innovative steps toward a more human-centered environment; others as architectural gimmicks that curb users' autonomy. Open offices, for example, are variously described as "landscapes" in which productive interactions and meaningful relationships are cultivated and as "cubicle farms" whose flimsy partitions evoke the increasing precarity of immaterial labor.

Drawing on recent reevaluations of midcentury design, this session historicizes and theorizes the open plan as an architectural format in which the spatial and social protocols of modern organizations have been worked out. Papers may consider specific planning techniques and the ideologies that have guided them, technical and furniture infrastructures associated with open planning, social and psychological criteria proposed to evaluate these designs, urbanistic considerations, as well as the cultural representation and broader influence of open plans. Patterns of bureaucratic development, the growth of telecommunications networks, and postwar theories of environment and milieu are likely to be important points of reference for the session.

Session Chair: Joseph L. Clarke, Illinois Institute of Technology

Rethinking Medieval Rome: Architecture and Urbanism

This session seeks to assess the impact of recent methodological developments on the study of the architecture and urban forms of the city of Rome from the end of the Gothic War (ca. 554) to the re-establishment of the papacy under Pope Martin V (ca. 1420). In the past decade the medieval humanities have opened up new perspectives on the past by focusing on questions of materiality, agency, temporality, spatiality, cross-cultural interaction, and ecocriticism. These new approaches, many of which are informed by interdisciplinary research and contemporary cultural interests in the natural and built world, are fundamentally reshaping how we conceive of and study medieval architecture and urbanism. This panel will examine how new methodologies and theoretically informed approaches are changing our understanding of the architecture of medieval Rome. The city

of Rome has long occupied a particular place in scholarly narratives as the seat of the papacy, as a destination for pilgrims, and as a mythical symbol of past grandeur and decline. Historians of Rome's medieval architecture and urban fabric have traditionally focused on such issues as the distinctively retrospective character of the city's basilicas, the relationship between architecture and liturgy, the reuse of ancient materials, the topographical distinctions between the city's inhabited and uninhabited regions, or the polemical character of Rome's baronial tower houses. This session inquires into the current status of medieval Rome, both within the field of architectural history and in relation to the broader discourses of the medieval humanities. We invite contributions from architects, architectural historians, and scholars in allied fields whose work charts new avenues for rethinking the history of medieval Rome's built environment through novel questions, through innovative methodological and technological approaches, by presenting new evidence, or by means of critical revisions of existing scholarly narratives.

Session Chairs: Marius B. Hauknes, Johns Hopkins University, and Alison Locke Perchuk, California State University Channel Islands

Spaces of Displacement

The radical geopolitical changes of the modern world have generated large-scale population displacements that have significantly influenced the built environment. Wars, persecutions, climate change and market economies have pushed people away from their homes and forced them to resettle in new locations, whether within or across national borders. Some sites were constructed ad hoc both to support and control displaced persons while other sites contributed to continuing displacement. Following colonial expansion in past centuries, for example, displaced indigenous peoples formed makeshift settlements while those in power confined defiant locals in detention and refugee camps as part of state-building projects. Today, emergency shelters and "arrival cities" accommodate displaced populations as well as restrict their transnational movement.

Set within the context of the spatial ordering of modern population movements of the last century, this session aims at tracing the multi-faceted spatial manifestations of displacement worldwide. How may we theorize architectural and spatio-political formations related to displacement? What roles has architecture played in facilitating or resisting displacement, and in supporting displaced people? How can we trace the influence of displacement on local and transnational architectural configurations and on the appearance of new spatial typologies? How can an historical analysis of displacement contribute to the understanding of this situation as a whole?

We welcome papers that explore spaces of displacement, including the organization of refugee camps in Africa, Asia, the Middle East and Europe created in the wake of violent conflict or climate change, as well as studies examining the spatial impact of socioeconomic unrest in South and Central America. Papers should engage the broad range of concepts mentioned above and develop a socio-spatial analysis of the situations they examine.

Session Chairs: Irit Katz, University of Cambridge, and Felipe Hernandez, University of Cambridge

The Architecture of Ancient Spectacle

Ancient spectacles advanced the agendas of participants, patrons and administrators that represented, in part at least, performances validated by the cachet of constructed tradition and elite values, additionally sanctioned by their religious associations. Just as athletes, attendants, performers, presenters and audiences engaged in the real historical spectacles in particular architectural frameworks, those spaces represent a kind of "meta-performance" that gave shape to a range of regional, local and personal enactments, venturing into political, social, commercial and artistic realms. This session seeks papers that explore how the built spaces for ancient spectacles evolved diachronically and geographically across cultural and political boundaries, and how they were adapted to multiple contexts and purposes, how they reinforced social hierarchies and shared values, and how they helped stage the recital of deep cultural tensions.

Papers might conceivably deal with the broad spectrum of building typologies for spectacles (including arenas, stadia, hippodromes and circuses, theaters, and more) or with specific monumental or historical examples drawn from these categories. The development of technological and structural innovations, deployment of diverse building materials, and incorporation of tendentious decorative programs for venues also represent potential subjects for investigation. In casting the widest possible net, paper proposals that consider ancient cultures other than Greece and Rome and the legacy and reception of classical models in modern times are also invited.

Although individual papers may be specific to Greece or Rome, bringing them together in one session will establish a dialogue between these two cultures related to how they defined and appropriated habits of identity construction through public practice, and seek to clarify areas of convergence, shed light on similarities and differences in the two cultures, and also suggest parallels in other traditions, including our own.

Session Chair: Peter J. Holliday, California State University, Long Beach

The Architecture of Coal and Other Energies

Coal ignited the industrial revolution. An organic sedimentary rock that energized the globe, transforming cities, landscapes and societies for generations, the importance of 'King Coal' to the development and consolidation of modernity has been well-recognised. And yet, as a critical factor in the production of modern architecture, coal—as well as other forms of energy—has been mostly overlooked.

From Appalachia to Lanarkshire, from the pits of northern France, Belgium and the Ruhr valley, to the monumental opencast excavations of Russia, China, Africa and Australia, mining operations have altered the immediate social and physical landscapes of coal rich areas. But in contrast to its own underground conditions of production, the winning of coal, especially in the twentieth-century, has produced conspicuously enlightened and humane approaches to architecture and urbanism. In the twentieth century, educational buildings, holiday camps, hospitals, swimming pools, convalescent homes and housing prevailed alongside model collieries in mining settlements and areas connected to them. In 1930s Britain, pit head baths—funded by a levy on each ton produced— were often built in the International Style. Many won praise for architectural merit, appearing in Nicholas Pevsner's guides to the buildings of England alongside cathedrals, village manors and

Masonic halls as testimonies to the public good.

The deep relationships between coal and modernity, and the expressions of architecture it has articulated, in the collieries from which it was hewn, the landscape and towns it shaped, and the power stations and other infrastructure where it was used, offer innumerable opportunities to explore how coal produced architectures which embodied and expressed both social and technological conditions. While proposals on coal are preferred, we also welcome papers that interrogate the complexity, heterogeneity and hybridity of other forms of energy production and how these have also interceded into architectural form at a range of scales.

Session Chairs: Gary A. Boyd, Queen's University, Belfast and Denis Linehan, University College, Cork

The Global and the Local in Vernacular Architecture Studies
This Vernacular Architecture Forum-sponsored session invites architectural historians to explore the practical and ethical dimensions of studying vernacular architecture in a global context. How does a broader geographical field challenge and test professional practices and assumptions? Since the 1980s, scholars of the vernacular have developed sophisticated methods and theories that govern their work. From an early emphasis on agricultural landscapes, local culture, and fieldwork, to today's digital recording and interpretation of real and virtual places, students of vernacular architecture have emphasized method and practice, especially the practice of field documentation. "Vernacular" has long been associated with a world history of architecture. Articles in *Traditional Dwellings and Settlements Review* and in the VAF's *Buildings & Landscapes* increasingly display the widening extent of vernacular architecture studies across the globe. The Glasgow meeting presents an excellent opportunity to gather resources and think about the future of vernacular architecture studies.

We invite scholars of vernacular buildings and landscapes from around the world to submit proposals that address questions such as: What are the ethics of field documentation? How should scholars of the built environment engage with communities where there is a power differential? Should we encourage Institutional Review Board (IRB) oversight? Are national borders relevant? How do we ensure that our research is systematic and comparative? How can we find evidence that challenges pre-determined claims? What do vernacular methods teach scholars of world architecture in general? We welcome comparative approaches to vernacular architecture across time and place, and encourage proposals from members of other vernacular architecture-based professional associations around the world. In addition to this panel, a VAF-sponsored conference tour will explore local Scottish vernacular architecture.

Session Chairs: Louis Nelson, University of Virginia, and Gretchen Townsend Buggeln, Valparaiso University

The Poetics of Roman Architecture
The place of Roman architecture within the larger discipline of architectural history is both remarkable and yet to be fully realized. It is remarkable in its long-recognized emergence from a

domain situated within classical studies wherein scholars traditionally confined analysis to measurable archaeological approaches. Despite the expansion of approaches beyond the archaeological to include critical, hypothetical, and metrological inquiries, among others, scholars of Roman architecture continue to disseminate their exploratory work primarily at conferences devoted to classical archaeology; the subject appears only sporadically in architectural history venues. This session seeks to address the broader interests of architectural historians by honoring William MacDonald's poetic vision of Roman architecture as a notably affective art. It elicits papers that analyze as well as transcend the object, and the questions of structure, function, and architectural pleasure. Speakers can engage with the visceral presence of built environments and the immeasurable sensorial experience of form, space, movement, scale, and light that Roman architects intended for them. In the spirit of poetics emphasizing subjective experience, and consistent with Roman architecture's power to embrace multiple perspectives and interpretations through combinations of recognizable forms and types, this session values speculative approaches. Thematic studies as well as case studies of particular buildings or urban ensembles, periods, building types (temples, cities, etc.), or regions are welcome. Possible considerations among many others may include: dynamic relationships between meaning and visual effect (and not just form); how Roman buildings and cities reveal the subjectivity of viewers to themselves; the relationship between time, construction, and the unifying nature of the orders; and how Roman architecture makes rules and breaks rules.

Session Chair: Diane Favro, University of California, Los Angeles

The Politics of Memory, Territory, and Heritage in Iraq and Syria
In her work on urban memory and monuments in Cairo, Irene A. Bierman described the limited role of monuments and memory maps in urban preservation. As she points out, "monuments keep the dead from wholly dying." Their inclusion in memory maps help keep cities in our memory: "territory…is more than a map. It is a lived experience." Although Bierman's observations were written after the Cairo earthquake of 1992, many clearly apply to the cultural heritage crisis in Iraq and Syria today. Facing the active destruction of heritage sites in war, how are we to reconstruct memory? How do new imaging and reproduction technologies inform the desire to preserve and remember?

This session invites papers that address the relationship between urban memory and preservation through issues such as the choice of sites to preserve, restore, and reconstruct under the shifting sociopolitical contexts of our era. In particular we would like to address sites of continued use through habitation or worship. How does the relationship between historical and use value affect issues of preservation and memory? What differentiates those sites that local populations fight to preserve and those that they allow to be destroyed? This session seeks papers on cultural heritage in Iraq, Syria, and Turkey that analyze these concerns through studies of individual sites, the ramifications and limits of new technology, the role of contemporary art in memorializing loss, and questions about intangible heritage. As archaeologists and planners compile new memory maps to

recoup from war in an eventual peace, this panel hopes to understand work in cultural heritage as a crisis of what, when, and how to remember.

Session Chairs: Wendy Shaw, Free University of Berlin, and Ethel Sara Wolper, University of New Hampshire

The Tenement: Collective City Dwelling Before Modernism

The tenement stands today as a model of long-lasting, viable and democratic type of urban dwelling, having survived decades of association with overcrowding and poverty. Multi-apartment urban residences, initially built speculatively to house working-class lodgers, are being reappraised for their durability and decorum, and for their expression of social diversity and urban density.

Glasgow is distinctive for the quality and spaciousness of its surviving tenements, but also holds lessons about the tragic impact of their demolition. The prevalence of the tenement flat in the housing cultures of American cities and Continental Europe holds the promising potential of comparative studies. Can one understand the historical tenement as the outcome of cultural transfers between Europe and the U.S.? As a form of social condenser in the industrial city? Or as a highly efficient expression of economic and construction parameters?

We invite papers that discuss the tenement as architectural type and urban form, in its intended arrangement or subsequent use. Subjects may include general characteristics and local variations, impact on urban character, the dilemmas of their conservation and gentrification. The session will address the type's global history and relevance, including technological and morphological characteristics but also engaging with various legislative structures, regulations, economic principles and patterns of inhabitation. Based on their historical circumstances, is it possible to associate the collective housing of tenements with nascent ideologies and social practices? What were their original meanings and usages, and how have these changed through the passage of time? Today, when public housing is dwindling and modernist estates decline, might the example of the pre-modernist tenement offer alternative strategies for a richer, more integrated urban life?

Session Chairs: Irina Davidovici, ETH Zurich, and David Knight, Royal College of Art School of Architecture, London