9th Symposium Authors and Abstracts

Nandini Bagchee, Assistant Professor, Spitzer School of Architecture, CCNY, CUNY

"Mapping Flows in Port Cities"

Istanbul, Mumbai, Hong Kong and Shanghai rose to prominence precisely due to their strategic geographic locations on maritime routes. These port cities, located at the nexus of global flows have benefitted from transnational economies and migrant cultures that for the past 100 years have shaped the waterfronts in specific ways. This paper questions how this status of partial political and cultural autonomy within the larger nation state generates different types of urbanism- one that is more globally oriented and seaward bound by presenting student case studies that mapped out historic and political events against the changing physical spaces along the waterfronts. This method of understanding the city through a time based cartographic projection has generated a body of work over the past three years that combines textual readings with graphic representations of the physical and political space. This paper presents this collaborative mapping project that seeks to understand the ways in which space is produced in these four very different port cities through a layering of visual information. By selectively analyzing data in relation to a particular string of political and social events these maps draw the productive space of a particular site and connect it to the physical geography. In identifying the ways in which the demand for industrial products, labor and waste has shaped the urban landscape bounded by the sea these collaborative works posit a more nuanced view of the local consequences of the global city.

Doran Bauer, Assistant Professor of Medieval and Islamic Art, Florida State University

"Late Medieval Architecture of Maritime Trade: The Llotjas of Parma and Valencia"

This paper focuses on the closely related Llotja de Palma de Mallorca and the Llotja de Valencia. The two late medieval gothic buildings were commissioned by merchant guilds in prominent port cities in the Western Mediterranean to function as stock markets as well as the seat of the College of Merchants (and in Valencia also of the Consulate of the Sea). They both feature a large and impressive commercial hall to where commodities were brought and their price was subjected to negotiations. This paper explores questions pertaining to the position of the two Llotjas within the urban fabric (and in relation to the port), their relatively well-documented patronage by the merchant guilds, the different (and at times contrasting) architectural paradigms manifested in their design, their intriguing sculptural decoration, as well as the difference both buildings demonstrate in comparison with contemporary ecclesiastic projects of similar scale.

Aniruddha Bose, Assistant Professor of History, St. Francis University
"Rebuilding the Calcutta Waterfront in the Age of Steam (1860-1910): Rethinking Class Conflict and Modernization in the Age of the Bhadralok"
From 1860 to 1910, under the direction of British administrators, Indian taxpayers paid for, and Indian workers labored, to rebuild the Calcutta port. Their work included the construction of half a dozen jetties, an unknown number of floating pontoons, warehouses and storage yards, railway lines, an oil wharf, and a wet-dock system, all built in just under twenty-five years (1869-1893). These changes occurred in the context of changing maritime technology, specifically the shift from sail to steam that swept through the Indian Ocean region in this period. This paper traces out a narrative of these changes with a focus on its effects on the process of class formation. Specifically, I ask how changes in the waterfront architecture affected class conflict on the Calcutta waterfront. In this period, thousands of men, women and children, earned a living loading and unloading cargoes at the Calcutta port. They were drawn to the port from all over the Indian Subcontinent, found work with the help of a variety of intermediaries, and performed a staggering diversity of jobs to ensure the smooth functioning of the port. These workers were locked in constant conflict with employers and overseers as each side sought to better prevalent terms of employment in their favor, all in the context of dramatic changes that were transforming their workplace. Drawing on primary source material collected from archives and newspaper records located in Calcutta, this paper argues that the modernization of the Calcutta waterfront worsened class conflict at the Calcutta port as new investments in technology and infrastructure increased the pressure on port operators and traders to maintain profitability and returns. The paper also seeks to draw attention to the city waterfront as an urban space, and away from the parlors and chamber halls of the Calcutta's elite Indian *bhadralok* class, whose historical experience has for long been made to stand in for the history of the city itself.

Peter Brent, Ph.D. Candidate, Department of Economics, University of Massachusetts, Amherst
"The Development of Precarious Work in Egypt and India under British Imperialism"
Kaleberg (2009) defines precarious work as "employment that is uncertain, unpredictable, and risky from the point of view of the worker. "Much of the work on this subject has focused on the transition from the relatively stable jobs that were available in developed countries in the several decades after World War I, to the les stable employment relations that have existed during the past several decades. Kaleberg notes, however, that precarious work has "existed since the launch of paid employment as a primary source of subsistence." This is clear from the historical analyses by Marx and Weber, for example. These authors mainly focused on the development of capitalist employment relations in Europe

and the United States. Yet industrial development also led to precarious employment characterizing jobs in other parts of the world. Specifically, the analysis in the paper focuses on the development of precarious work in Egypt and India. Industrialization occurred in these countries while they were either directly (India) or indirectly (Egypt) part of the British Empire. In this analysis, precarious work is defined as "employment that is uncertain, unpredictable, and risky from the point of view of the worker," following Kaleberg's (2009) general definition. Thus it is seen that precarious work can take a variety of forms, not simply the forms seen in the transition from the stable post WW I era to the unstable neoliberal era in the West. The industrialization of Egypt and India has been thoroughly documented by others. The purpose of this paper is to argue that these developments can be seen as the emergence of a certain kind of *precarious*, industrial work. This framework is useful in that it demonstrates that precarious work has come along with industrial development in a range of countries during different time periods. In this light, the stable employment characterizing the postwar period in the West was an aberration. The history of industrialization around the world is characterized by precarious working arrangements, as seen in colonial era India and Egypt.

Markéta Březovská, Research and Teaching Assistant, International Urban Design, Faculty of Architecture, Karlsruhe Institute of Technology

"Bat'a's corporate architecture and urbanism"

This paper aims to contribute new knowledge to the debate on architecture of trade via the example of Bat'a's company towns around the world. Generally, grounded in Lefebvre's theory of "production of space", it seeks to identify the process and implications of globalization tendencies on the development of early industrial towns while exploring the aspects that this specific production of space entails. Specifically it studies the case of the former Czechoslovak Bat'a shoe company and its model of an "ideal industrial town" that has been since 1930s produced and exported to Europe and also to overseas. As with the manufacture of shoes, the production of towns depended on the complex interaction of diverse components, the main elements being urban planning, architecture, social engineering, marketing strategy, communication and actual production and trading. Following the goal of conquering the world shoe market, together with its civilizing mission to "shoe the world" became the Bat'a's company with its network of 70 company towns one of the first examples of successful implementation of corporate urbanism on a global scale. The new imposed architecture gave the places in the new (often colonial) localities a certain identity, character and structure, and also shaped the life in the cities as well as the space of both, local and global production and trade. It became a material symbol of certain cultural values and thus further objects for interpretation and narration. On the other hand, this case raises the question of the extent to which strong footprints of one global player challenge the spaces, and how the spaces itself respond.

Sarah Brummett, Master of Architecture Candidate, University of Virginia
"Imagining the Future of Venice"
With few resources but the sea itself, the history and development of Venice, Italy is inextricably linked to trade. As they perch precariously on foundations of pilings driven into the marshy flats of the Venetian Lagoon, the plans of Venice's distinctive palazzo elegantly combine the commercial and residential functions essential to the life of the city. Situated as it was at the crossroads between East and West, not to mention North Africa, Venetian buildings also uniquely combine architectural motifs from around the Mediterranean, whether through the literal appropriation of spolia, or simply the use of a particular aesthetic or form. Yet a city so deeply reliant on trade is inevitably vulnerable to changes in economic and geographical realities. As the Ottomans conquered Byzantium in 1453, and the Portuguese ended Venice's monopoly on Eastern trade as they sailed around the horn of Africa. Venice's growth stagnated, and as the trade and population that had sustained it drifted toward the mainland, Venice was left seemingly frozen in time. Today Venice is still a cultural crossroads, but with tourism having supplanted trade as the dominant economic driver of the city, the city struggles to maintain an authentic civic life and identity and avoid becoming merely a harlequin mask of itself donned to the delight of tourists. Venice has stayed afloat physically for centuries not by treating the unrelenting sea asan enemy, but by accepting it and incorporating it into nearly every aspect of the life and economy of the city. Having spent the past summer living and working in Venice, this papers imagines and how the city might respond similarly to the waves of tourists currently flocking to its winding canals and *calle,* in order to not only survive, but to thrive.

Sam Callahan, Master's Candidate, Architecture, University of Oklahoma
"Merchants to the Gods"
The Nabataeans were the secretive masters of Mediterranean luxury trade. Before Alexander the Great's campaigns in the Levant until annexation of Arabia by Rome in 106 CE they brokered rarities to the known world. Europe and the Near East satisfied the need for incenses and aromatics by trading with Nabataean merchants of the Levant. Diodorus, Herodotus, and Pliny mentioned complex and elusive Nabataeans and the expensive commodities they controlled. Securing and restricting access to the prized goods from Arabia and South Asia resulted in a rapid transition. Nomads became landholders and city builders from the second century BCE to the second century CE. As a result, their dwellings of ephemeral textiles became ones of stone. Drawing on the vocabularies of the Hellenistic, Assyrian, and Egyptian architecture they were surrounded by, the Nabataeans adapted masonry skills learned constructing aqueducts and hidden cisterns to assemble composite forms adorned with identic symbols found in their desert past. Cities like Petra, Mada'in Saleh, and Avdat are evidence of the pride, power, and presence of these merchants to the gods. This paper examines the Nabataean practice of using column capital

design sourced from local classical examples to express worship practices from their nomadic origins. This argument uses research analyzing ancient written sources, modern scholarship, and visual association found in available vetted and author sourced images. Aniconic stone bosses are prevalent in remaining column examples and indicative of pre-settlement practices common among the tribes of Arabia. Used in funerary and civic architecture, these expressions would have been pronounced to Nabataeans but hidden to an outsider. One of many ways the Nabataeans adapted their past to meet new challenges. This synchronic relationship between trade, circumstance and culture gives us a glimpse of how a people find architecture and make it their own.

Elizabeth Cook, Ph.D. Candidate, Department of History, College of William and Mary

"The Capitalist Carpenter: William George and the Re-invention of Richmond, Virginia"

When William George began his career as a builder in the late 1830s, Richmond was on the brink of change. Propelled by a stagnant economy, growing sectionalism, and capitalist ambitions, boosters and entrepreneurs invested heavily in Richmond's industrial infrastructure with the hope of breaking southern dependence on northern markets. George took advantage of this changing environment, not by supplying carpentry services or sourcing lumber as previous generations of his family had done, but by speculatively developing real estate. Throughout the course of his thirty year career, he built, rented, and sold tenement properties along the James River waterfront. Ranging from multi-family dwellings to single family homes, these buildings were designed to house workers, including immigrants and slaves, who toiled in the new mills and on the canals of industrial Richmond. Though industrial growth was meant to create an independent southern market, builders like George often had to source their raw materials through regional supply chains that still relied on northern markets. Pine boards came from the Susquehanna River Valley, just as hemlock planks floated down the James River from the Shenandoah Valley, and cypress shingles made their way north from the Great Dismal Swamp. This created a built environment which was more of an aggregate of northern and southern materials than a monument to southern economic independence. This paper uses William George's career to explore how men in the building trades balanced the demands of Richmond's increasingly industrial and capitalist landscape against those of an occupation that relied on handwork and trade knowledge. It also examines how cities functioned as parts of complicated economic networks, and ultimately allows a deeper understanding of the complex interplay of labor, materials, and capital that shaped both the physical existence of a city and how building trades were practiced in it.

Robert Cowherd, Associate Professor of Architecture, Wentworth Institute of Technology and 2014 Fulbright Scholar

“Spices, Spies, Physics and Finance: Port Towns of Early Global Trade’
The history of architecture only partially overlaps with the role of architecture in history. The role of architectural understandings in writing history, compels methods beyond the territories of art historical approaches. These histories engage with typologies, urban scales, and the larger operation of social, cultural, economic, and political forces through architectural means. The specific formal-spatial examination of Dutch Batavia (Jakarta) offers insights to these larger sets of instrumental forces that constitute a set of prerequisites for the operations of early European adventures in expanded trade relations. Batavia exemplifies an architecture of control characteristic of the widely dispersed type of the European fortified port town. For several centuries Europeans were driven by religious imperative and greed to break the tightly held Muslim spice trade monopolies supplying Venice from then mythical locations far to the east. Among the multiple elements that figure prominently in the 16th and 17th century history of discovery, capture, defense and control of the transcontinental networks of exchange, is the architecture of an interconnected series of fortress-port-factory-towns. Like the technologically sophisticated ships shuttling goods, munitions, priests, soldiers, laborers, finance, and information between ports of call, the port towns themselves were designed to minimize the labor needed to move goods and secure the town against all threats whether external or from the population of the town itself. One of the lasting legacies of these port towns is the strategy of strict physical segregation and social fragmentation permitting a handful of Europeans to guard against insurrection. After a period when architectural culture invested much to defend its boundaries against “mere buildings” like those found in the widely dispersed European port towns, there is much work to be done as architectural history and criticism examines architecture that means what it means at least in part because it does what it does.

Emily Dallmeyer, Master of Architecture Candidate, University of North Carolina, Charlotte
“Must Tourism Remake the City in its Own Image? Avoiding the Creation of a City as Museum in Havana”
There is a circular relationship between tourism, preservation and social projects in Old Habana, Cuba. Cause and effect is debatable and malleable, but the interdependence of the three remains. Drawing visitors from other countries is important for the entire island, but the effect of the tourism trade on the business of preservation in Havana is impossible to overstate. As a small island, Cuba does not have a wide variety of products that it can export. Historically based on sugar, Cuba’s economy now largely depends on tourism. As a result of the dual currency system the country uses, the power of tourism funding is amplified even beyond its value as the main export. Since the U.S. Embargo began in 1960, Cuba has not been able to take full advantage of its nearest market. But in recent years more exchange has been legally allowed between the two countries and Cuba has been building its tourism industry for a long time by welcoming non-American visitors. The architectural heritage of Cuba is the backdrop and

foundation for tourism. As a result, tourism and historic preservation require one another. Catering to tourists can result in a dead zone in a city, where no locals live and historic buildings house only museums. The Cuban government and preservationists have avoided that situation in Havana, instead maintaining a city center serving both locals and tourists. The Office of the City Historian organizes preservation efforts in Havana and has consistently prioritized the needs of the population while carrying out preservation projects. Funding for preservation work also supports social projects: through restoring buildings to house functions that meet the needs of the neighborhood and through programs that also meet needs of the neighborhood. Havana's experiences reveal a model of sustaining the local population and supporting social projects through tourism.

Howard Davis, Professor of Architecture, University of Oregon
"Architectures of Micro-Commerce: Geography, Type and Use"
Based on fieldwork in London and Portland, Oregon, this paper describes and analyses the emergence of new buildings and spaces for commerce that are small and flexible, and that combine in different ways with buildings for other uses, such as dwellings and production facilities. These spaces share morphological characteristics: geographic clustering, connection to the public realm and flexibility over time. But they appear in a variety of architectural types, ranging from the traditional merchant's dwelling to buildings originally constructed for production, as warehouses and factories. They are "vernacular" (as ad-hoc divisions of a de-commissioned London supermarket, or commercial extensions to Portland houses), "designed" (as terraced houses or identical pre-fabricated metal kiosks done through a design competition in London) or both (conversions of brick railway arches in London for commercial use). The fieldwork, which used GIS-based mapping, direct observation and measurement, interviews and historic documentation, yielded a rich description of these spaces. The spaces, just a few hundred square feet and sometimes smaller than fifty square feet, represent one way through which people can make their way in an increasingly stratified economy. They continue to exist among the larger, corporate-held buildings and spaces of contemporary cities. Within the possibility of a new economic localism, they offer policy-makers and developers alternatives to the neo-liberal architecture of mass consumption that characterizes urban life today. The analysis of the resulting taxonomy of spaces provides a way not only to understand one aspect of the architecture of trade—that of the ordinary, small-scale, everyday transaction—but also to conceptualize the relationship between universally shared architectural attributes that emerge out of similar economic actions, and specific attributes that are shaped by particular cultural and geographic forces. This leads to a nuanced interpretation of the origins of architectural type within the theme of the architecture of trade

Dennis DeWitt, Vice Chairman, Metropolitan Waterworks Museum, Boston

“The Boston Merchants Exchange and Savannah Custom House: A peculiar construction of galvanized iron, apparently durable and well adapted to a southern climate”

In the course of researching the recently discovered, earliest surviving wrought iron roof structures in the U.S., dating from 1848, the author encountered two monumental buildings with innovative accordion-pleated, self-spanning wrought iron roofs, supported on differing, unusual wrought iron trusses. One had previously been identified with a later building. The significance of the other had not been recognized. They are Isaiah Rogers’, no longer extant, Boston Merchants Exchange of 1841-42 and John S. Norris’ Savannah Custom House of 1848-52 (roof ca. 1850). Both buildings also had other “fireproof” features, including jack-arch brick vaulted floors supported on iron beams and iron staircases. Until now, the oldest known, extant, U.S. wrought iron roof trusses were in William Strickland’s Tennessee State capital, installed 1852, while Strickland’s little known, long lost, Philadelphia Gas Works retort-house roofs, of 1835-37, were the earliest recognized U.S. examples. In the course of this research, an earlier, also long lost, wrought iron retort house roof has been identified in New Orleans. And the wrought iron roof trusses of Harvard’s, no longer extant, Gore Hall library of 1837-40 have been, for the first time, identified as the earliest known in a U.S. non-industrial building. The unusual and successful Boston Merchants Exchange and Savannah Custom House roof structures and those buildings’ pioneering other fireproof construction features will be considered in the broader context of a network of architects who were responsible for much of the earliest U.S. structural use of wrought iron and fireproof construction in the second quarter of the nineteenth century. For purposes of contextual comparison, counterpart structures of the time in Europe will also be touched upon. Links will also be shown leading up to Ammi B. Young’s first significantly use iron — following immediately upon his granite roofed Boston Custom House. As Architect of the Treasury beginning in 1852, Young is often credited with fostering the wider adoption of iron building components throughout the U.S.

Mary Draper, Ph.D. Candidate, Department of History, University of Virginia

“Creating Urban Landscapes in Bridgetown and Port Royal, 1627-1712”

In the seventeenth century, the second and third most populous cities in British America were in the West Indies. Both Port Royal, Jamaica, and Bridgetown, Barbados boasted populations of approximately 3,000 people. Only Boston numbered more. Despite their sizeable populations, both cities have received little attention in historical scholarship. Scholarship on urban British America favors continental cities. Even within the field of Caribbean history the majority of scholarship privileges the plantation hinterlands where colonists manipulated island terrain into productive agricultural fields. Yet the transformation of the Caribbean environment was not limited to its hinterlands. In Barbados and Jamaica, colonists and officials created coastal landscapes that enabled urbanity. Englishmen in each city made calculated decisions to alter the land,

sand, and sea, thereby making the settlements more hospitable to population, commerce, and trade. Creative responses to the Caribbean's coastal settings can be seen throughout the deeds, minutes, and laws. Deeds recount the exchange of land that was "to be recovered out the Sea" for wharfage. Fishermen in both cities purchased plots of shoal water to store turtles for consumption, thereby reworking coastal environs to the benefit of local industry. Additionally, laws regulated the removal of sand along urban shorelines. By doing so officials protected properties from storms, surges, and even foreign invasion. Finally, surveyors redirected development away from swampy areas, hoping to improve the healthfulness of each city. Through these adaptions, colonists created cities that supported trade and commerce. Additionally, these efforts to regulate the land, sand, and sea reveal the stock that English colonists placed in Caribbean cities. Though the wealth of Barbados and Jamaica depended on the transformation of their agricultural hinterlands, colonists nevertheless required an urban landscape to process and store goods for transatlantic markets. That landscape then became part of the infrastructure for a growing Atlantic economy.

Susan Eberhard, Ph.D. Candidate, History of Art and Architecture, University of California, Berkeley

"Re-building in the Wake of Marinship: Economy and Ecology in Post-War Sausalito"

Following the attack on Pearl Harbor in 1942, the "instant shipyard" Marinship transformed the waterfront of Richardson Bay in Sausalito, California in a kinetic burst of productivity. A Navy-funded venture managed by construction firm W.A. Bechtel Company and five affiliates, Marinship massively reworked the terrain, employed 20,000 people and built ninety-three war vessels, including seventy-eight T-2 oil tankers. Later described by executive Kenneth Bechtel as "expendable," Marinship as an industrial collective of bodies and machinery was hastily wrapped up in 1946, leaving navy salvage, empty factory buildings, and thousands of unemployed workers in its wake. Tracking the oil that filled the tankers they built to its source, the Bechtel company immediately leveraged relationships with the Al Saud family to, according to company history, "begin the task of constructing a modern nation in the Arabian Desert" – a project of enormous scope that encompassed roads, rails, power plants, prisons, airports, palaces, and over 800 miles of the Trans-Arabian pipeline. Against the expeditious assembly, disposability, and exportability of the military-industrial-governmental complex, and the trade relations that direct its enterprise, this paper examines its discarded remnants at the former Marinship site and their creative, compositional reuse in the 1950s and early 1960s. Strategies of habitation, art, and science again reconfigured the "modernist imposition" of the industrialized port into a more immediate relationship with environment. Lifeboats, barges, and other navy surplus were reassembled into eclectic floating homes; one factory warehouse was transformed into artists' studios, another housed a working hydraulic model of the San Francisco Bay and Sacramento-

San Joaquin River Delta system. This paper charts the position and role of salvaged natural and post-industrial resources in the wake of war and trade, as the value of environment is negotiated between the overlapping but separate economies of capital and ecology.

Ole Fischer, Assistant Professor of the History and Theory of Architecture, School of Architecture, University of Utah

"Archipelago Urbanism: O.M. Ungers, Rem Koolhaas and designs for the post-industrial shrinking city"

The city is built. And the era of the large-scale urban master plans has come to an end. Western societies are aging and shrinking, though there are regional differences between urban areas with a stable development, even growth in hotspots, such as the "global cities" and their agglomerations, while other areas suffer already from decades of depopulation and disurbanization. Seen from this perspective the task of urban design in the Western world has shifted from the development of entire new cities to the repair, cultivation, and adaptation of the existing. Strategies for planned shrinking, however, are rare: one of the few examples is the concept of the city as a green archipelago, developed by a group of architects around Oswald Mathias Ungers for Berlin. Ungers' proposal grew out of a Cornell summer workshop in 1977, where he answered the shrinking and retrenchment of the walled-in post-industrial West Berlin by a series of strategic densifications of prototypical urban fragments radically differentiated from each other and set against the "green" that would replace depopulated urban areas. The term "archipelago" describes a group of islands (originally of the Greek Aegean), which are not only interconnected by proximity and similarity, but also share the sea in between. Translated into the field of architecture and urbanism this metaphor addresses the reciprocity of mass (volume) as well as void (space), buildings as well as landscape, structure as well as program. In a first step this paper scrutinizes the archipelago concept through a close reading of the proposal for a shrinking population and thinning city offered to the Senate of Berlin by the team around Ungers, who called for architectural interventions on an urban scale. In a second step the paper will compare this notion of the urban archipelago with the one rendered by Koolhaas, who was not only a member of Ungers' team, but as the recent critical edition of the historical archipelago text(s) by Marot and Hertweck has shown, authored an early manifesto-like version, that Ungers appropriated and changed. Taking cues from his parallel work on Delirious New York, where Koolhaas offered – at a time when New York so much like Berlin fought against de-industrialization, depopulation and bankruptcy – a retroactive reading of Manhattan as the prototypical insular metropolis of the 20th Century, driven entirely by technology, speculation and human desire, this paper will highlight the differences between the two architects. Ungers on the one hand applies the archipelago metaphor as an additional layer over the existing broken fabric that allows to work with the fragmentary. He conceptualizes a new balance between the collective urban life of the "city enclaves" and the privatized lifestyles of transport, shopping and leisure of the suburban periphery reintegrated into the

city through the void spaces of the “green”. Koolhaas on the other hand takes a different political and economic stance by arguing for architectural conglomerates of an urban scale that would replace the traditional city fabric with its complementary alteration of public and private spaces, a phenomenon he later labeled “bigness”. In conclusion the paper will provide an outlook to the renewed interest and relevance of the archipelago frame for thinking the contemporary post-industrial shrinking city, and discuss implications regarding economy, politics, and participation that remain problematic in the concept of the archipelago city.

Cecilia Fumagalli, Built Environment, Construction Engineering, Politecnico di Milano;
Filippo De Dominicis, Architect and Ph D. Candidate in Architettura - teorie e progetto, Sapienza Università di Roma
“A Travel of a Merchant throughout the Islamic World”
The Islamic urban world is essentially based on the idea of market, which is the visible part of the urban structure: the town is in fact a meeting point for commercial trades. The towns of the entire Islamic world are connected each other through caravan routes, where goods travel up to *suqs* and *bazars*, which are the arrival point of a broader territorial system. In order to understand the Islamic urban and territorial structure, we will put ourselves in the shoes of a merchant travelling from town to town to sell his goods. We will see how the architectural, urban and land structures are shaped to accommodate the merchant during his travels. When the night falls down, while travelling with his camels through deserts and mountains, the merchant stops at a caravansary, which essentially is a small city where he can find all the services he needs for himself and for his animals (rooms, public baths, mosques, stables, storages, etc.). Once rested, the day after the merchant can take up his travel to the town. Here, after going through the city gate that physically cuts the town from the surrounding territory, the merchant is finally arrived. First, he will look for a place to stay, to store the goods before selling them, to let the camels rest. Walking though the suq streets, the merchant finds another caravansary; but this time, the building is different because of its location in the urban structure: there is in fact no place for public baths and mosques, already present in the city. In order to find them, the merchant walks along the *suq*, which constitutes and structures the visible part of the Islamic city. This paper aims to define the essential structure of the Islamic cities by analyzing the mechanisms of trading and commerce, which represent one of the main activities in the Islamic urban world

Thomas Gensheimer, Professor, Department of Architectural History, Savannah College of Art and Design
“House as Marketplace: Swahili merchant houses in the later Middle Ages and their impact on the East African urban environment”

The port cities of the East African coast served as centers of commercial exchange centuries before the Portuguese arrived at the end of the 15th century. For over a thousand years, traders from Persia, India and southern Arabia ventured to the coast, providing the economic foundation for the development of an indigenous and prosperous Swahili Islamic urban culture, with cities that shared architectural features commonly found throughout the western Indian Ocean basin. Yet despite the importance of trade, its architectural manifestations as seen in the extensive bazaars characteristic of cities throughout the medieval Muslim world appear to be largely lacking along the Swahili coast. This may be due to the nature of interregional trade within East Africa, which was essentially peripheral to the local economy, involving largely high status goods whose exchange was principally embedded within the context of medieval Swahili society and politics. Therefore interregional trade functioned outside a purely market oriented system, resulting in the absence of established market institutions and structures. Swahili domestic structures served as a substitute arena for facilitating interregional exchange between foreign merchants and local elites. The rise of a growing Swahili merchant class throughout the 14th and 15th centuries resulted in the prevalence of large stone built domestic structures which served both as a means of providing a space to accommodate trade and the needs of visiting merchants, but also served as an indicator of the creditworthiness and success of the individual trader within the Swahili elite class. As such, the materials used in construction, the scale of construction and the elegance of design would serve as indicators of status and wealth for the local merchant, representing his ability to attract foreign merchants and conduct trade. The prevalence of these elaborate and costly domestic structures contributed to the unique character of medieval Swahili urban form.

Ana Celeste Gloria, Ph.D. Candidate, Early Modern Studies, Faculdade de Ciências Sociais e Humanas of Universidade Nova de Lisboa, Portugal

"Architectural Treatises and Eighteenth century manor houses in the Douro valley (Portugal): an example of artistic literature trade"

This paper addresses the influence of architectural treatises, on the design and construction of manor houses in the Douro Valley during the Eighteenth century as an example of literature trading. This was a time when the excesses of the baroque and rococo schools were flourishing to a greater extent in the north of Portugal than in the south hence the predominance of a taste for this trend civil architecture and particularly in the construction and modification of noble houses in the Douro region. Enabled by a quite substantial increase in their fortunes, the local nobility sought to demonstrate its social status by simultaneously adapting fashionable architectural aspirations to the agricultural nature of properties along with their social and recreational interests. However, an analysis of such manor houses (Palácio de Mateus, Casa do Cabo, Solar da Rede, among others) reveals that for all the specific requirements of such a rural context, considerable concern was taken with both exterior and interior design indicating an implicit knowledge of architectural treatises. An expression of empirical knowledge may

be inferred from the respect for volumetric principles evident in stairwells, windows, doors, facades and roofing. This attention to design suggests a comprehensive knowledge of theories dealing with perspective, geometry, civil architecture and fortification to be found in documentation available on the continent during the period. Since, to my knowledge, there are currently no studies relating architectural treatises and manor houses in the Douro valley, this paper will not only shed some light on the subject, but also reveal the architects', engineers', master craftsmen's and patrons' knowledge as an evidence of book circulation and diverse artistic literature trading all over the Iberian Peninsula.

James Goodwin, Professor of History and Director of Technological and Professional Education at the Technological Education Federal Center of Minas Gerais – CEFET-MG, Brazil

"Trading goods, building identities: the marketplace at Diamantina, Minas Gerais, Brasil"

This presentation analyzes the marketplace at Diamantina as a building where different architectural traditions, commercial practices and cultural demands meet, mingle and influence each other over time. The Arraial do Tijuco, later city of Diamantina, was born from the 17th century gold and diamond rush that made it one of the most important regions in the Portuguese Empire, with special laws and regulations. Of special concern was the provision of goods to the urban dwellers. Corn, rice, manioc flower, beans, sugar, cachaça and other staples were brought from the surrounding region by mule trains led by tropeiros. These men also carried goods from distant lands: wine, olive oil and codfish, silk dresses and books, newspapers and tools. The market was built by a local merchant in 1835 to receive troopers and their stock, concentrating the flow of products. During the turn of the century it became a heated issue of debate: in 1889 there was a popular movement against its control over food supplies, resulting in its sale to the Municipal Government. There were regular campaigns in the local press to close it as a sanitary hazard. Nonetheless, the marketplace remained central to the city´s cultural identity. Its architecture, derived from Iberian traditions influenced by Moorish culture, led to its recognition as a National Heritage Site in 1950. New roads and trucks diminished its economical importance, and different business, such as taverns and small diamond shops, occupied its space. In 1993 it was closed for restoration, reopening in 1997 as a cultural center.

Christina Gray, Ph.D. Candidate, Department of Architecture and Urban Design, University of California, Los Angeles

"Showroom Architecture: The 1960s Transition from Mail Order Catalogs to Catalog Showrooms"

In the late 1960s Sydney and Frances Lewis, owners of the American retail chain BEST Products, decided to fully convert their thriving mail order catalog business to a catalog showroom model that relied upon consumers visiting showrooms to examine sample models of merchandise before filling out shopping orders. From

pattern books to Sears catalogs, the mail order business had long thrived as an abstracted version of trade that was based not on a spectacle of display, but rather on the depiction of products in print catalogs, a collage of product images to be selected by the user solely through their pictorial representation. Notably, however, the Lewises' shift from mail order catalog business to catalog showroom was not one primarily motivated by a desire for a more fulsome spectacle of display. Instead, it was based around the assertion that consumers needed an opportunity to test products, to familiarize themselves through direct engagement and experimentation with a sample model before they would be qualified to select the object for purchase. In fact, the design of BEST Products catalog showrooms was decidedly different from the historical lineage of spectacular retail display strategies. There was no merchandise exhibited to the exterior of the buildings and the interiors were based upon an organization of stacking rather than of cored atrium. Any focus on an expository accumulation of products was transferred to the spectacle of the building facades. This research paper examines the architectural implications of the 1960s transition from retail trade transacted through mail order catalogs to catalog showrooms.

Matthew Heins, Lecturer, Northeastern University

"Changing Port Cities: Sites of Exchange and Flows of Freight"

Port cities like Savannah once flourished in a manner that related directly to their ports, benefiting from proximity to the interchange of goods and resources. But during the twentieth century this dynamic was altered as changing transportation technologies and practices, along with a growing divide between the material and informational realms, led to a separation between port operations and the cities they serve. Though still important economic generators, ports are no longer integral to their cities, and have generally migrated to exurban sites where more land is available. They now typically serve as infrastructural junctions through which freight moves, rather than true sites of interchange. Consequently port cities like New York, San Francisco and Savannah are no longer entrepôts in the classic sense. This paper (stemming from my dissertation research) will examine how widespread use of the shipping container, along with improved landside transportation connections, helped bring about this fundamental change. Containerization made it no longer necessary to load and unload cargo at ports as containers are simply shifted instead, which dramatically speeded up operations and transformed ports into sites of transfer between transportation infrastructures, rather than spaces for actually carrying out trade. The direct link between a port and commerce—vividly demonstrated by the location of the New York Stock Exchange next to the original docks of New York, and also evident in the historical development of Savannah and many other port cities—was sundered. Focusing on selected American port cities, this paper will consider how port terminals have grown increasingly autonomous, becoming less integrated with their own cities even as they are more tightly connected to faraway places, in the era of the shipping container and modern logistics.

Christopher E. Hendricks, Professor of History, Armstrong State University
"Divinely Invented for the Success of His People:" Communal Living, Trade Regulation, and the Religious Community of Salem, North Carolina"
Across eighteenth-century Europe and North America, members of the *Unitas Fratrum*, familiarly known as the Moravians, built congregation towns to create a kind of functional segregation, wanting to maintain their religious and cultural traditions by building insular settlements. But they were craftsmen, and as their towns were primarily places of production and trade, not agriculture, they needed customers. Balancing these two disparate goals was difficult. Incorporating their religious and social systems into the congregation town form, the Moravians of Salem created a mechanism that allowed them to maintain the unique character of their community for almost a century.
When the Moravians began building towns in colonial America, they employed a large-scale communal economic system, known as the General Oeconomie, developed first in 1744. Under the system each resident, men and women, devoted time and labor in exchange for shelter, clothing, and sustenance. The incredible success of the Oeconomie made frontier settlements economically viable in a very short period of time. The Moravians employed it when they established their colony in North Carolina in 1753 and used it for the next eighteen years. After 1772, governing boards continued to provide strict oversight of Salem's economy by regulating prices, judging the quality of goods and services, and limiting competition by requiring craftsmen to apply to be able to operate in their community. This intense scrutiny even encompassed placement of industrial and retail structures as the Moravians of Salem sought to regulate trade, present their best appearance for their customers, and still maintain their unique character.

Leigh Hilton, Architect and Master of Architectural History Candidate, University of Virginia
"The Power of the Mediated Environment and the Conception of the Image in Built Form"
Architectural practice has always structured itself around new modes of visualization and presentation. It is a held inextricably inked with visual presentation and images, and has implications for the viewer and experiential cognition in both two and three dimensional space. Considering modes of representation also has cultural implications beyond formalism and aesthetics, and is, or rather should be, concerned with asking culturally ethical questions. ?e proposed presentation will be a consideration of architecture as more than just an occupy-able space, but a mediated environment with cultural implications as a part of a modern world system made up of technology-driven images. The notion of the image's relationship to architecture, technology, and trade is historically rooted and culturally specific. Written language fostered trade by allowing for a system of measures and records. This led to mapping and various modes of gridding the world into segments to establish trade routes, which also meant the

synchronic development of notions of cardinality, which is culturally specific. Each culture, from South America, to the Western World, to China in the east, developed different methods of orienting their cities and buildings that represented their unique world view. Recognizing culturally specific, deep-seated modes of physical orientation is critical to understanding modern modes of conceiving of space and bodies within it. This paper examines how cultures have translated language and symbols into images that directly relate to the culturally specific conception of the body in space, creating a visual and built tradition in synchronic ways, and to explain how an architecture that is able to use new visual modes of representation to look beyond the externalities of a neo-liberalist world system might be possible

Aki Ishida, Assistant Professor, School of Architecture and Design, Virginia Tech

"Dejima: Island of information flow and anti-globalism"

For over two hundred years, from 1641 to 1854, the artificial island of Dejima (meaning 'exit island' in Japanese) in Nagasaki served as the only point of foreign trade for Japan. The Japanese Shogunate isolated itself from foreign exchange through a self-imposed isolationist policy called *sakoku,* or 'chained country' that lasted until American Commodore Matthew Perry 'opened up' the rest of Japan. Its intent was to limit Japanese contact with the Portuguese and enforce the ban on Christianity. A fan-shaped island measuring a mere 600 feet long by 240 feet wide and built by Nagasaki merchants, served as Japan's only window to the world. It is said the Shogun of the time, Tokugawa Lemitsu, when asked what shape the island should be, responded by unfolding his fan and said it shall be this shape. It was a place of unintended innovation and import, bringing such things as coffee, beer, and badminton into Japan and fostering study of Western medicine and botany. Contrary to its image as a place of progress and modernization, however, Dejima can also be understood as a place of anti-globalization, a symbol of Japanese suspicions of foreign influences, its efforts to keep Japan pure and uncontaminated. This paper will argue that Dejima was both a place of flow of goods, religion, and culture and contributed to opening up of Japan to foreign influences, and also a place in which freedom and flow were strictly restricted by the Japanese government to maintain its cultural and religious purity. It will also investigate how the Japanese mentality regarding Dejima may be related to the number of new artificial islands constructed in contemporary Japan. These islands include the Kansai International Airport and Odaiba in Tokyo, one of the principal venues that will be developed for the 2020 Olympics.

Lauren Jacobi, Assistant Professor, History, Theory and Criticism of Architecture and Art, Massachusetts Institute of Technology

"Architectural Atavism: The Mercato Nuovo in Florence (1546–51)"

In recent years, the medieval and early Renaissance mercantile loggia has received attention as a venue in which architecture and evolving trade practices merged, informing and influencing one another. As Olivia Constable noted in *Housing the Stranger in the Mediterranean World* (2003), during the thirteenth and early fourteenth centuries loggias became the choice site around the Mediterranean for communal lodging, storage, and mercantile exchange, in part because these were spaces that local civic officials could easily control and monitor. Likewise, their confined, though liminal thresholds made it easy to tax commercial transactions. Towards the end of the fourteenth century however, new engagements in Italy with the loggia were sparse. Only a handful of loggie were built in Tuscany during the late fifteenth century. Loggias built purposefully for civic ceremony and trade became notably less popular during the same period, as noted by Jacob Burkhardt (1818–97). Existing ones were often walled over and thereby eradicated. Curiously, however, by the middle of the sixteenth century the mercantile loggia reemerged as a building type that was once again used to demarcate places of trade. This paper builds on recent analyses of *Trecento* mercantile loggias and brings focus to what I will call the atavistic afterlife of the loggia by examining a little-studied building constructed explicitly for the flow and transfer of both commerce and capital: Florence's Mercato Nuovo. Stressing the weighty historicism and deep referential power of this monumental structure, I argue the building, designed by Giovanni Battista del Tasso between 1546 and 1551 to encourage gold and silk trade, was deliberately anachronistic in its modality. The paper considers the Medici patronage of Mercato Nuovo and a network of other trade loggias in Tuscany, giving particular scrutiny to the economic pursuits and guild reforms promoted by Cosimo I de' Medici (1519–74).

Katie Jakobiec, Ph.D. Candidate, History of Art, University of Toronto
"Architect Unknown: The Building of Granaries and the Tuning of Spirited Matter"

The study of the granary as a building type addresses knowledge systems that connect architectural history, science and technology, and economic discourse – all disciplines that engage with materials that are understood to embody epistemic properties. Grain is a commodity with a life cycle; if not stored properly, grain loses substance and ultimately evaporates. To slow down these processes, the senses of the grain required balancing, tuning, and isolation from damaging elements including air, light, humidity, moisture, odours, vermin and bacteria (moulds, fungi, and insects). Through the selection of appropriate materials of construction, optimal design (layout, raised floors, windows for ventilation) and finally, site selection the early modern mason presided over the complete synchronization of architectural and spatial elements as to tune their effects on the contents held inside. Writers on architecture such as Vitruvius and Alberti, as well as writers of agricultural treatises, discussed what cereals required for their life to be prolonged, and recommended the technological requirements for the building of granaries (Vitruvius 1960, 184; Alberti 1988, 138-139). The demand

for such knowledge recorded in books was significant, as it would have targeted individuals involved in grain cultivation and trade, including land owners, farmers, merchants, masons and artisans. Granary construction, more so than any other building type, was at once tied to vernacular practises and knowledge systems, yet it was also a concern shared by the greater agricultural industry connected by mercantile networks. Despite the extensive book knowledge available to early moderns, treatises insist on 'experience' as a requisite skill for granary construction. Experience and expertise were fundamental to many trades and practises in the early modern world. Constructing the granary required an ingenious mason to produce a polyphony – to understand the effects of emissions and particles infusing and being infused, actual agents in the environment, to tune the senses of things, and to have knowledge about the physical and chemical behaviours of materials.

Sara Khorshidifard, Professor of Architecture, Bowling Green University

"Opportunistic Housing: A Prototype of Socio-Economic Places within Tehran"

Tehran needs protean spaces- safe, accessible, and intriguing spaces that can empower people to create places that offer social interaction and support. The existing spaces, public and private, are hostile. Like most major cities, Tehran is facing a housing crisis. The city lacks accessible and welcoming public spaces. Space for new housing is limited, housing is expensive, and new housing is poorly adapted to the needs of the socially and economically diverse residents with variety of mixed use needs, from trade, to shelter, to communal space. Streets, sidewalks, and public spaces lack basic standards of safety and access. The existing public realm is especially restrictive for women. This presentation, analyzes Tehran's marginal space possibilities at the most common type of residence that is the generic flat, focusing not only on their their reuse options, but mixed use opportunities combining economic needs with housing. Generic flats are often placed inside three-to-five story buildings that offer little more than shelter. The research itself also highlights a model of economic design processes that are capable in enhancing and increasing protean space types for Tehran.

Adam Krug, Ph.D. Candidate, Department of Religious Studies, University of California, Santa Barbara

"Internal, Threshold, and External Economy: Toward an Economic Model for Early Buddhist Monasticism in India"

The western coast of India and the Deccan plateau directly to its east contain the highest concentration of early Buddhist monastic cave-complexes on the subcontinent. These monasteries are believed to have flourished due to their participation in both overland trade and maritime trade between India, the Middle East, and North Africa from roughly the second century BCE to the sixth century CE. Archeological data suggest that these cave-complexes provided an infrastructure for trade and communication across the Indian subcontinent, allowing traders and merchants to both deliver goods to port and transport

imported goods to inland urban centers. This paper addresses the participation of Buddhist monastic institutions in ancient Indian trade economies. I present a three-tiered model of internal-, threshold-, and external-economy, integrating the religious and economic dynamics that resulted in the earliest significant architectural structures on the Indian subcontinent. Building off of the theological concept of *oikonomia,* I argue that the Buddhist tradition's cosmology, soteriology, and monastic code constituted an internal-economy designed to maintain and mediate the Buddha's presence in temples, monasteries, and in the world. The cultural dynamics of patronage that supported Buddhist institutions constitutes the second level, the threshold-economy, named after the location where the epigraphic record of this form of economic exchange is most often located- on the walls, arches, and pillars adorning the entrances to these Buddhist monasteries. Finally, the category of external-economy reflects the existence of these two levels of economic exchange within the broader trade patterns in which Buddhist monastic institutions participated. This simple framework allows us to move toward integrating the modern analytical categories of religion and economy in a way that more accurately reflects their apparent integration in the ancient world, where the architecture of economy and trade was most often expressed as a religious architecture.

Pierre Latouche, Professor, Département d'histoire de l'art, Université du Québec à Montréal

"The Storage Threshold in early Eighteenth-Century Merchant Houses in Montreal"

The presence of warehouses storing goods intended for export or domestic distribution is a defining characteristic of cities occupying key positions on trade routes. By their often gigantic size, their location immediately adjacent to vehicles of trade – sea vessels, trains, cargo planes, their complex forms are adapted to the movement of merchandise in bulk, and paraphernalia (conveyor belts, hoist, blind walls, cooling equipments etc.). Warehouses are undisputed markers of the presence of trading district within the urban fabric. If this is unarguably the case in well established trading centres, what about the form, size and location of warehouses in the context of emerging trading routes such as, for example, colonial North America? Although trade was the defining reason for European expansion, from the southern colonies of Virginia, Georgia and the Carolina's for tobacco to New France and its fur trade, buildings specifically designed for housing goods only gradually appeared. For a great deal of the colonial period storage and domestic spaces were intertwine. The paper proposes to examine storage spaces during the period that precedes the formal appearance of warehouses as distinct structures. How did storing and ordinary living spaces combine? How did these shared spaces accommodate increasing volumes of goods? How did merchants progressively sacrifice their own living spaces? Can we read the potential antagonism between living and storage spaces within the domestic shell of merchant houses in the Eighteenth century as prefiguring later urban phenomenon such as the appearance of distinct neighborhoods for trade

and residential use? To answer these questions the paper will focus on a selection of merchant houses in Montreal built or transformed between 1700 and 1750 as documented by drawings and textual archives (building contract, probate inventory and deeds of sale).

Craig Lee, Ph.D. Candidate, Department of Art History, University of Delaware

"Littered with Lettering: Commercial Signage, Modern Architecture and the Skyline in the United States"

The proliferation of signage, and its effect on the built environment, was nowhere more vigorous or more transformational than in the United States during the twentieth century. In particular, during the 1920s and 1930s, a number of American corporations announced themselves in the cityscape by constructing modern skyscrapers featuring prominent rooftop signage. Yet, despite such visibility and ubiquity, such methods of outdoor advertising and monumental lettering fixed in the skyline are often overlooked and critically unconsidered. This paper charts the incorporation of commercial advertising and typography as a key feature in modern American architecture and corporate building culture. Specifically, I focus on four emblematic examples from cities across the country: the Chicago Tribune Tower competition in Chicago (1922), Richfield Tower in Los Angeles (1929), the McGraw-Hill Building in New York City (1931), and the PSFS (Philadelphia Saving Fund Society) Building in Philadelphia (1932). Together, through these case studies, I argue that the skyline becomes a commercialized space through the architectural inscription of corporate enterprise. With the elevated placement and lofty presence of commercial signage, the aerial landscape of the American city, then, can be considered an economic territory for commodification and consumption. Today, when whole buildings are conceived as little more than colossal LED screens suitable for displaying words, images, and advertisements, this study historicizes such trends in urbanization to propose a novel, and literal, reading of the signs and spaces of trade.

Valeria Mazarakis, Architect and Independent Scholar, New York City

"An Architect in the service of his City: Moneo in Madrid, 1974-2014"

Madrid, situated in the geographic center of the Iberian Peninsula, grew from an outpost of the Moors of Al-Andalus to fight the Christian rulers of the north to become the capital of Spain in 1561 when Philip II of Spain moved his Royal court from nearby Toledo to Madrid. Madrid thus sprung into prominence by what some contend to be one king's decision to separate politics from religion. In the course of the past 4 1/2 centuries, first the Habsburg kings, then the Bourbon kings and the subsequent ruling classes have employed their architects to imprint Madrid's ascent at the top of the ladder in the economic, cultural, industrial, educational and technological life of the Iberian peninsula in its physical form. This paper examines the rebirth of Madrid from an oppressive country's

introverted capital to a world capital in the Post-Franco years from 1974 to present through the Madrid projects of one of Spain's most celebrated architects, Rafael Moneo Vallés. In the span of 40 years, Moneo built a series of high profile buildings– Bankinter (1972-77), Bank of España (1978, 2003-2006), Atocha Railway Station (1984-1992) (2001, 2009-2010), Thyssen Museum (1988-1992), Prado Museum (1995-2007) - along the three main avenues that vertebrate the north-south axis of Madrid, the Paseo del Prado, Paseo de Recoletos and Paseo de la Castellana. Moneo's Madrid buildings – two National Banks, one Railway Station that connects the capital with the rest of the country and two National Museums – demarcate the rising economical, political and cultural forces of a city aspiring to live its second Renaissance. Moneo's rising career from a local architect to an international one coincides with Madrid's uphill transformation from the capital of a newly democratic country to a world capital.

Courtnay Micots, Mellon Postdoctoral Research Fellow, University of the Witswatersrand, Johannesburg, South Africa

"Merchants of Ghana: Palaces to Rival the British"

Most homes built today in Ghana, West Africa, resemble the International and Postmodern styles of America and Europe. Despite the fact that trade with Western

500 years, the trend of appropriating Western styles in Ghanaian architecture began in the 1870s. George Kuntu Blankson, a prominent merchant and member of the Fante Confederacy (1868-1873), selected the Palladian style of coastal European forts and residences for his grand home in Anomabo. I argue that Blankson's appropriation of the European architectural symbol of a trading fortress made a visual connection between his power and that of the Europeans, proving local right to rule through a show of power, wealth and modernity – goals similar to those of the Confederacy. After becoming a British Colony in 1874, leading merchants and professionals in Anomabo deliberately blended the British Italianate and Queen Anne styles with local elements to create an intentional hybrid that continued to express local ideas of status, modernity and resistance to the British hegemony. Political changes in the 1920s caused the elites in Cape Coast and other booming centers to select American architectural styles expressing growing democratic ideals of nationalism that led to independence in 1957. Kobina Arku Korsah, a young barrister (later he became the first Supreme Court Justice of independent Ghana), deliberately selected the American Beaux Arts style for his new residence in Cape Coast, effectively separating himself visually from an opposing local political group who utilized the earlier style. Textile merchant Kofi Bentsi-Enchill ushered in the Neoclassical Revival style with his 1937 showcase residence where he entertained local and Western business associates. Derivatives of these styles were selected for numerous homes built along the coast until the era of independence when Nkrumah's administration made the International Style popular.

Nikki Moore, Ph.D. Candidate, Art History, Rice University
"Food for Peace: Architectures of Sugar in the Dominican Republic, 1950-70"
Food is a silent laboratory for the social. All of modernity's social experiments, be they eugenic, genetic, nanotechnological, pharmacological, architectural, after going underground in the human realm, continue to be enacted in food production, supply and distribution. Food is the site where monocultures flourish, where bodies are reduced to an impossibly pure biology and where nature, constructed or otherwise, is constantly reinvented under the joint pressures of normalization and capital. At the height of the Cold War, between 1961 and 1963, President John F. Kennedy's administration rebranded the U.S. Agricultural Trade Development and Assistance Act as Food for Peace. While the original 1954 bill legalized the international sale and donation of domestic commodity surplus in an effort to stabilize commodities markets and farm prices at home, once rebranded, Food for Peace offered life-saving food to the world's hungry, saleable staples to as yet untapped international markets and immense political leverage over both allies and vacillating members of the international community. In the Dominican Republic, under the authoritarian dictatorship of General Rafael Leónidas Trujillo, Food for Peace funded a heretofore unseen proliferation of industrial architecture, namely commodity processing mills and storage facilities, built to handle the escalated harvests from a combination of land redistributions and industrial farming methods. Converting subsistence farm lands and as well as land previously developed for other products into sugar cane fields, Trujillo and Food for Peace converted a small agriculturally centered island into a biological and industrial factory for the production of a single monoculture: sugar. Between the 1950s and the 1960s, caught between international politics, a dictator's mandates and the power of the growing U.S. economic empire, this blatant configuration of what Michel Foucault calls biopolitics--wherein the basic biological features of the human become objects of political strategy--fostered exponential escalations in sugar development in the Dominican Republic, and made agricultural surplus and trade quotas some of the most oft-used weapons of the Cold War. While the Cold War period has been aptly covered by political historians, this paper interrogates the singular role architecture and agricultural development played in this pivotal period in world history.

Louis P. Nelson, Associate Professor of Architectural History, University of Virginia
"Landscapes of Exchange: Merchant Houses, Wharves, and Commercial Streets in the Greater Caribbean"
Edward Barratt—the British sugar planter in Trelawney Parish, Jamaica and the primary urban developer of Falmouth, that parish's port town—died in 1799, leaving his town lots and his wharf to his son-in-law and grandson together with a substantial financial endowment. This inheritance built a grand house and shop that stood at the foot of Market Street in town. The house filled the front of the lot

in its entirety with a substantial masonry ground floor that served as both shop, warehouse, and counting office. Above this substantial construction stood a timber frame upper floor that projected out over the sidewalk in front of the shop/warehouse. With segregated access, the upper family residence was an elite social space sitting above a commercial space with which it had very little communication. Supported by a march of columns along the street, the upper story created a pleasant, shaded space for potential customers to gaze in through the enlarged shop windows to see the wares on offer. With similar buildings cheek by jowl along the whole street, the new Barratt house was a participant in the formation of a new urban space in the Caribbean, the shaded commercial street, a more socially and physically comfortable space than the warehouses that lined the city's wharves. This paper begins with the Barratt House in Falmouth, Jamaica, to examine the emergence of the merchant shop/residence as a building type across the British Caribbean in the closing years of the eighteenth century and the early nineteenth century. Mixed-material merchant houses with projecting upper stories that shade the pedestrian space below appear not only in Falmouth, but also in Kingston and other cities in Jamaica in these same years. They can also be found in other British Caribbean contexts, especially St. John's, Antigua where a number still survive. Significantly, major French Caribbean ports towns of the same era offer an alternative strategy, carrying substantial balconies on wrought iron brackets rather than fully projecting the enclosed floor plan of the upper floor out over the pedestrian walkway.

Derek O'Leary, Ph.D. Candidate in United States history and global maritime history, Department of History, University of California, Berkeley

"Boston's India Wharf"

The forty residential stories of Boston's Harbor overlook the Towers waters now where the thirty-four stores of the vanished India Wharf once conducted thriving trade with the Indian Ocean rim, Southeast and Pacific Asia. An entrepreneurial cohort constructed India Wharf in the early years of the nineteenth century to promote the burgeoning New England trade with these lands. The wharf jutted into the harbor, projecting United States merchants and goods beyond the Atlantic in the early, tenuous years of the new nation. These inchoate commercial relations with Asia injected goods and capital into the broader Atlantic economy and further interwove U.S. merchants into this world. In Boston, India Wharf emerged as the principle site of encounter with Asian goods and the assorted stories and impressions that accompanied them. In the late 1860s, Atlantic Avenue would sever the Wharf from the street, and a century later it would be fully demolished. This paper discusses the meanings of this encounter between Boston and Asia in the first and most prosperous decades of this commercial and cultural encounter. It examines this trade's influence on Boston's mercantile class a tangibly, it considers the cultural significance of this infusion of goods from and knowledge about Asia. In a broader historic perspective, I explore the physicality of India Wharf in nineteenth-century Boston's seaport in contrast with the

massive sequestered, and largely dehumanized container ports that predominate today: to what extent do these divergent experiences of a seaport influence our relationship with the world beyond our shores? Archival research at the Peabody-Essex Museum, Massachusetts Historical Society, Harvard Business School Baker Library, and the Asia Foundation's collection in San Francisco support this project, along with my previous work on port cities at the Institute for Global Maritime Studies.

Bryan Orthel, Assistant Professor, College of Human Ecology, Kansas State University

"Present Experience and Place on the Clover Tract: Understanding Ordinary Individual History"

"Human actions mark our environments through everyday living in ways that are material, conceptual, and demonstrative of broad themes and individual understandings." Does the everyday experience—what David Harvey called "experience to 'a series of pure and unrelated presents'"—contain meaning beyond the individual? Or, do these everyday stories simply locate individuals within a past-to-future sequence? Using a case example, this paper explores individuals' relationship with history. The contrast of individual action and perception with cultural explanations highlights the value of understanding ordinary history as design history. Development of an irrigation system in the Idaho desert spurred the westward migration of about 90 German Lutheran families to homestead the newly arable Clover Tract in 1914. Clover's cultural landscape mixed hardscrabble, pragmatic living alongside carefully modeled physical markings of self-sufficiency. Buildings followed contemporary American designs. Yet, the community separated itself culturally from nearby towns. Continual, economic, cultural, and technological changes have altered the landscape and community. Central-pivot sprinkler systems replaced gravity-fed, furrow irrigation systems. The resulting change to land patterns corresponds with generational transitions and evolving agricultural methods. Further, the idealized experience of country living has drawn new residents who live within the Clover Tract, but work elsewhere. As a result, homesteads have been separated from the use of adjacent fields. In oral histories, Clover's residents tell stories about the immediacy of individual lived experience in conflict with socio-economic forces. The resulting tension results in active negotiation of individuals' values and identities. Archival records, cultural landscape observation, and oral history interviews capture the stories of the Clover Tract across 100 years. The resulting merged history of landscape, design, and ordinary individual living reveals distinctive human experience. This history connects to broader societal and design histories in ways that demonstrate history's existential value in a continuum of Harvey's continuing present.

Alexander Ospian, Associate Professor of History at Kramatorsk Institute of Economics and Humanities, Ukraine

“The idea of a caravanserai and reasons for its (non)spreading in the early modern Eastern Europe”

As Fernand Braudel has succinctly observed, “there would be no routes if there were no stopping places”. The long-distance trade in early modern Middle East was more comfortable because of *caravanserais* built along the main roads in accordance with economic policy of Ottoman sultans and Persian shahs. “The *Caravansera*’s are the Eastern Inns, far different from ours,” noted French jeweller Jean-Baptist Tavernier who travelled six times from Paris to Persia and India. The main purpose of this paper is to analyze how idea of *caravanserai* was perceived and (non)spread in two largest states in Eastern Europe – the Polish-Lithuanian Commonwealth and Muscovy/Russia – both deeply involved in trade with the Ottomans. These three countries were chosen for comparison because of Diary of sixteenth century German – Martin Gruneweg of Danzig, who travelled many times to these countries being servant of Armenian merchant Aswadur of Lemberg. In his Diary Gruneweg equally used word “Karwassar oder Wirtshause” to define such different kinds of merchant lodgings as – Ottoman “kervansaray” or “khan”, Polish “karczma” or “zajazd”, and Russian “gostinnyi dvor”. Thanks to the images and drafts Gruneweg attached to his Diary one can also note that these hostelries/inns were built for different purposes besides the lodging of merchants. Being ill-populated countries with large areas covered with forests Poland-Lithuania and Russia did not adopt the model of oriental *caravanserai* despite the fact that their travellers described it as quite comfortable lodging. The paper will examine how diversity in religion, social and political order influenced different approaches to merchants and infrastructure development on trade routes in Ottoman Empire, Poland-Lithuania and Russia.

Whitten Overby, Ph.D. Candidate, History of Architecture and Urbanism, Cornell University

“Eating Dolly Parton: Her Dixie Stampede and the Trade of American Identities”

Past Tennessee’s Appalachia possesses indigenous economies threatened like its settlers’ architectures, vernaculars nature gorges upon as local southern history is lost to multinational corporations that now dominate the Parkway, a state highway connecting the tourist towns Sevierville, Pigeon Forge, and Gatlinburg. To the rescue has come cultural icon Dolly Parton, whose theme parks and dinner restaurant in Pigeon Forge reinvigorated the area. Parton only owns 27% of the parks and Dolly Parton’s Dixie Stampede, but the association between her rags-to-riches narrative (enacted in the Smoky Mountains ensconcing the area), its traditional architectures, and regional American identity fosters a sense of becoming and being a multitude that counteracts the surrounding architectural and urban trade of local history for the streamlined aesthetics and ideologies of parasitic global capitalism. Parton exchanges her identity for a sense of spatial belonging that her “people” are losing across the landscape they once proudly but poorly occupied. The area’s population clings to white American lower middle class-ness, a phenomenon exemplified by Parton’s

rhetorical use of vernacular architectures to recuperate regional identity and to provide hopefulness amidst the socio-economic erosion of her birthplace. “I was at the Church of Dolly last night,” an East Tennessean professed to me the morning after a Parton concert and, over dinner every night at the Stampede (a ramshackle combination of a nineteenth-century Appalachian saloon, Main Street, rodeo, and plantation home), her devotees break bread, eating, with their hands, individual rotisserie chickens and six other courses.
This paper employs ethnography, architectural history, and critical theory to examine how the Dixie Stampede articulates regional politics, forging a new local trade—themed food tourism—by harnessing and monumentalizing Parton’s empowering personal narrative and using her neoliberal biopolitics as collateral to obtain an American dream that doubles as a model for architecturally marketing new consumables.

Sebastian R. Prange, Department of History, University of British Columbia
“Monsoon Mosques: Architecture, Epigraphy, Context”
This paper offers a reading of mosques on the Indian Ocean littoral as primary sources for the maritime history of the region. It considers the mosque as an actual place as well as a symbol of the place of Islam. In particular, it explores the relationship between the mosque as a place of worship and its role and function within the far-reaching Muslim trade networks that spanned across the Indian Ocean in the pre-modern period. Focussing in specific on the Malabar Coast in southwestern India, it asks what these monuments can reveal about the development of Muslim communities on the Indian subcontinent, about their links to wider Islamic commercial and religious networks, and about their status vis-à-vis the region’s predominant Hindu society and traditions. It is argued that these mosques can, to a degree, provide an indication of how these Muslims understood themselves in relation to their far-flung trading networks as well as to local society.
Transcending the boundaries between literary and material sources, the paper will centre on a close reading of two mosques: the Mithqalpalli (or Nākhudā Mithqāl Masjid) and the Muchchandipalli, which are both located in the port city of in Calicut (now: Kozhikode). Through these two buildings, the Islamic history of Calicut, which was the most important of Malabar’s maritime emporia in the fourteenth and fifteenth centuries, is revealed in different layers. Progressing along different layers of evidence—stylistic features, architectural changes, epigraphs, literary references, historical context—the argument will highlight the historical significance of these mosques to the maritime history of India that extends far beyond their immediate purpose as Islamic places of worship.

Ramona Quattrini, Assistant Professor, Università Politecnica delle Marche;
Darka Bilić, Research Associate, Institute of Art History, Centre Cvito Fisković, Split, Croatia

“The Lazarettos of Ancona and Split on Two Coasts of the Adriatic: Historical and Typological Comparison”

This paper compares two historical buildings in order to determine common features between environmental and architectural heritage of Adriatic coasts. The construction of lazaretto in Split, a port on the eastern Adriatic coast, began in 1583 and it lasted until 1629. The building served both for housing the merchants and as a quarantine station. The lazaretto was a part of an elaborate infrastructural land network which extended throughout Ottoman Empire. Due to its economic significance, the Republic of Venice enclosed Split with a system of fortifications. On the western coast of the Adriatic Sea, Ancona was an important city-port. Pope Clement XII entrusted the architect Luigi Vanvitelli with designing the lazaretto in Ancona which today is a magnificent pentagonal building. Founded in 1733, the lazaretto was built as a quarantine building and a military fortress. Due to its peculiar characteristics it became a military fort in 1860. Although lazarettos of Ancona and Split were built in different historic periods and on territories belonging to different political entities, the proposed paper will focus on similarities rather on differences with a goal of tracing the evolution of lazaretto architectural form and functions from 16th to 18th century. During this process we will examine the relation between lazaretto and fortifications, how lazarettos and trade routes influenced development of the port and city, and the importance of lazaretto in the city seafront. The main goal of this research is to highlight ties and common characteristics of trade buildings in the geographic area of the Middle Adriatic. An analysis of several drawings and 3D reconstructions is carried out in order to understand better the interaction of people and architecture through commercial exchanges along Adriatic Sea.

Pollyanna Rhee, Ph.D. Candidate, History and Theory of Architecture, Columbia University

“Latin American, Rather than Norte Americano: Accommodations and Amenities in the Panama Canal Zone”

The opening of the 48-mile Panama Canal in the U.S.-held Canal Zone in August 1914 signaled a long-awaited transformation in global trade. Rather than the long and sometimes hazardous journey around Cape Horn, the canal greatly reduced travel time and contributed to an expanding integration of the American west and Pacific nations to an international network of exchange in commercial goods. Narratives of the Panama Canal’s significance and U.S. control of the Canal Zone are well known. This paper modifies the scale of the narrative by focusing on a parallel development in the Canal Zone: the construction of a service infrastructure for Americans and other foreigners finding themselves in this unfamiliar territory. Although most visitors arrived for business purposes, hotels, shops, and entertainment venues augmented the stature of the Canal Zone by providing comfortable environments and conveniences for the newly arrived population, thus linking labor with leisure. Supplying these amenities in the Canal Zone prove to be a bit of a challenge. In Colón—the Atlantic terminus of the Panama Railroad and near the site of the Caribbean Sea entrance to the

Panama Canal—a 1912 guidebook remarked that a “less prepossessing site for a city could scarcely be imagined.” That same year the Hotel Washington designed by Cram, Goodhue, and Ferguson opened in Colón and served to symbolize the modernizing taking place. Up-to-date conveniences and aesthetics of the hotel mediated the experience of traveling to the Canal Zone through the selective embrace of local images while maintaining the familiar comforts of an American resort. This paper reflects on architecture’s involvement in networks of trade and cultural forms by emphasizing the ways that the hotel—a building type associated with transience—helped establish the permanence of this node of global commerce through its interaction with influences from abroad.

Steven Rugare, Assistant Professor, College of Architecture and Environmental Design, Kent State University

“Boosters and Architects: Situating the Great Lakes Exposition within Economic and Design Networks of the 1930s”

Cleveland’s Great Lakes Exposition of 1936-37 is the least studied of the series of fairs held in the US during the Depression. It is also the last of a long series of expositions held in small to mid-size American cities starting in the 1880s. Like those events, the Cleveland exposition was a project of local business elites and civic boosters who sought to highlight or even enhance their city’s role in the nation’s economy. Also like those events, it drew on a national network of exhibition practitioners for its design talent and entertainers. Each of these aspects of the Exposition must be examined in order to understand the interactions between the design and planning decisions that gave shape to the fair in a remarkably concentrated process during the first half of 1936. The fair’s programmatic emphasis on the Great Lakes as an economic unit is not only a reflection of Cleveland’s industrial history, but it can be read as an assertion of the city’s importance at a point when its growth had slowed relative to other cities in the region, especially Detroit. The need to demonstrate Cleveland’s key role in a larger industrial region is reflected in the arrangement of exhibits and the recruitment of corporate exhibitors, as well as some of the statements of key promoters of the exposition. The professionals responsible for the design of the fair sought to reinforce this message through the adoption of imagery and technology associated with the modern, adapting a collection of techniques and stylistic tics that had been assembled by the designers of the Chicago Century of Progress Exposition. The choices made by the Cleveland architects, as they selected and rearranged ingredients developed in Chicago, provide a telling example of how relatively conservative architects of the period could deploy a flexible “modern” language in order to lend form to a complex exercise in civic psychology.

MacKenzie Moon Ryan, Assistant Professor of Art History, Rollins College

“Global Networks in the Textile Trade in Colonial East African Port Cities”

This paper traces the global networks of producers, distributors, sellers, and consumers involved in a port-town commodity. I will show how trading firms, with headquarters in European cities and branch offices in colonial port towns, linked European manufacturers with resident Indian merchants who advised, designed, and sold commodities to East African consumers during the colonial period (ca. 1891-1961). To illustrate these global networks of trade, I take one particular commodity as my focus, the manufactured and printed cloth, *kanga*. Since its creation in the late nineteenth century, lower-class women in the port cities of Zanzibar, Dar es Salaam, and Mombasa have demanded *kanga* cloth as the fashionable wrap garment of choice. Even today, the brightly patterned and affordable bordered cloth is a staple article of clothing and practical everyday item in coastal Kenya and Tanzania. This seemingly simple cloth is the product of numerous players operating across oceans to meet the ever-changing demands of a relatively small population with limited buying power. Dutch and British textile printers, German and British trading firms, and Gujarati merchants resident in Swahili Coastal port towns variously collaborated and competed to meet the demands of lower-class East African women. These women maintained an insatiable appetite for changing patterns of inexpensive, brightly colored printed cloth, which they wore as fashionable wrap garments. The history of this cloth tells a tale of shifting geopolitics, innovations and espionage in manufacturing technologies, industrialized nations competing to secure a colonial market half a world away, and immigrant merchants communicating design preferences but also skimming profits off the top. The history of manufacturing, design, and consumption of *kanga* cloth provides an example of how seemingly inconsequential consumables have shaped our global world.

Zohar Segev, Senior Lecturer, Department of Jewish History, University of Haifa

"Trade, Urbanization, Developing Project and Cooperation: Palestine and the Middle East from an American Jewish Perspective"

From the late 1920s, American Jewry grew in prominence within the international Jewish framework and the Zionist movement. This was a natural consequence of the rising importance of the United States with its increased involvement in the Middle East, and the crisis of European Jewry that reached its tragic climax in the Holocaust. An examination of political events in the Zionist movement in Palestine and in the international arena reveals the intense involvement of American Zionists during the1920s, the 1930s, the founding of Israel in 1948 and its first decade. The leadership of the American Zionist movement was not content with serving Zionism and the Jewish community in Palestine economically and politically. They tried to use the window of opportunity to influence the development and structure of the future Jewish national home, and the manner in which a Jewish state would fit into the Middle East. Documents indicate that the American Zionist leaders went beyond the question of Jewish-Arab relations: they proposed plans that dealt with such questions as water, the future refugee problem, trade, urbanization, regional economic cooperation and

the role of international organizations in the Middle East, with a view towards assuring Jewish-Arab coexistence and cooperation. Interesting exempla of American Jewish involvement in Palestine could be found in their efforts to develop Tel Aviv and Haifa as dynamic port cities – a counterbalance to Jerusalem. American Jewish leader's Palestine's policy was in tune with their views on a desirable post-war world order and the future Jewish state's place in it. The endeavored to have the Jewish state established under the auspices of the United Nations through international agreements, limitation of the east-west conflict, and economic development within formerly colonized nations. They drew an ideal picture of a Middle East composed of Moslems, Christians and Jews working together for mutual benefit, and emphasized that stability and prosperity would help prevent enmity and hatred, which thrive on poverty and want.

Arief Setiawan, Lecturer, Department of Architecture, Southern Polytechnic State University

"The Form and the Social Life: Trade, architecture, technology, and socio-cultural practices"

Trade and commerce have long informed the built environment, such as in determining the location of settlements, the configurations of urban fabrics, and the emergence of various building types. In this vein, contemporary American landscape has a profound characteristic in the prevalence of the suburban development that features detached, single-family housing units and relies on automobile. It also leads to a built-environment dominated by big-box stores, strip malls, office parks and garages which catered to receptions that relied on simple forms, bright colors, and large typography. Behind these phenomena is the way trade operates following the logic of late capitalism. In this line of thought, trade informs the typology and morphology of the built-environment. In turn, they affect the cognitive, social, cultural, and political aspects of the built-environment and the society. Essentially, this type of the built-environment consists of seriality and banality, which led to a homogenous environment and eventually distinctive forms of cultural practice, which seems to conform to the logic of mass-production. However, trade has evolved in a new direction as the digital replaced mechanical technology. It profoundly changes the modes of production and distribution of goods and services. It challenges the notion of mass-production, as the digital technology offers the possibilities of customized products while still based on industrial process. What are the possibilities of this new mode of trade in informing the typology and morphology of the present and future built-environment? More importantly, what are the cognitive, social, cultural, and political impacts that transformations in the built-environment may offer? This research investigates this issue within the context of contemporary American architecture and urbanism. This paper will review literature on architecture, technology, and culture as well as examples of recent developments in urban America.

Manu Sobti, Associate Professor in Buildings and Landscape Culture, School of Architecture and Planning, University of Wisconsin-Milwaukee

"Cities in Suburbia: Commercial Stories beyond the Urban Walls"

The locus of the city and proximities to the urban core have long been acknowledged as sites for the architecture and institutions of bustling trade. In its provocative departure from this commonly held view, this paper argues how within the early medieval Central Asian city, it was no longer the core, but rather the periphery of the urban district and the outlying zone of suburbia (frequently multiple suburbia) that served as a setting for the intertwined activities of trade and exchange. Following their recent arrivals in Central Asia after crossing the legendary Oxus River, the Arabs had called these commercially-active, ex-urban zones outside the urban walls as the *rabad* - a term frequently repeated in historical texts written between the eighth and twelfth centuries. In the many emporia along the Silk Road's Eurasian branch, these *rabad* grew into full-grown cities adjoining the enceinte, replete with their own *caravanserai*, *ribat*, *funduq* and *suq* structures. By the early fourteenth century, these 'suburban' yet city-based trade networks and their building typologies had also pervaded the geo-politics of the Delhi Sultanate cities, which lay far southeastwards. Finally, the arrival of the Mughals in the Indian subcontinent by the early sixteenth century further changed this *status quo*. In its passionate rendition of typologies extant in the broader Eurasian world, conceptually stretching from Herat and Samarqand to Tabriz and Shiraz, the outwards expanding Mughal city now re-embraced the *bazaar* or market street. In a unique twist of nostalgia revived and memories re-built, 'covered'*bazaars* were actually included within the forts at Agra, Shahjahanabad, Fatehpur Sikri and Burhanpur - the four royal Mughal capitals. How then did these suburban architectures and trade networks influence developments - formal, spatial and legislative - eastwards and westwards with the transfer of ideas? Where did the highly mobile Eurasian mercantile communities carry the notions of the suburban city? These are among the many questions explored by this paper.

Jacquelyn Taylor, Visiting Lecturer, School of Architecture, Tulane University and Ph.D. Candidate, History of Art and Architecture, University of Virginia

"Race, Caste and Architecture in New Orleans"

Established as critical southern entrepôts for the importation and distribution of products and people, Savannah and New Orleans share many characteristics. Their built environments reflect the early contributions of enslaved and free skilled tradesmen, whose decorative wood and ironwork lend a grace and aesthetic beauty to the urban fabric. Nevertheless, geographically positioned as a place where French, Spanish, English, and Caribbean cultures and values intermittently intertwined, New Orleans adopted approaches to its racially diverse population that were distinct from other urban centers. Ferdinand Rousseve, a graduate of M. I. T's Architecture program (1930), and Harvard's Art History

program (1946), was professionally licensed in Louisiana, Alabama, and Massachusetts. His life and work represents the possibilities of New Orleans's unique culture and society. Born into a black Creole family of staunch Catholics, Rousseve was light-skinned with Caucasian features; his ability to work across racial lines and enjoy a high degree of success in a profession typically circumscribed by race and gender marks him as a member of a specific caste, historically falling between black and white. His education identifies him as a member of the Talented Tenth, defined by W.E.B. Du Bois as equipped to lead blacks out of the legacy of slavery and into a more just and integrated society. Rousseve's numerous design projects for the Catholic Archdiocese, including churches, parochial schools, and private homes, demonstrate the significance of religious networks and affiliations for black progress and advancement, providing tangible evidence of the complex character of New Orleans built environment. Through the lens of New Orleans' unique racial caste system produced through the historic "common law" union of French, Spanish or English men with women of African heritage, known as *placage,* this paper examines the legacy of the building arts and the role of the Catholic Church as a vehicle for fulfilling the middle-class aspirations of people of color.

Martin Treu, Creative Director, Treu Design, and independent scholar, Chicago

"A Landscape of Letters: How the Business Sign has helped define Main Street and the Strip for Over 200 Years"

The American commercial corridor is seldom studied seriously and yet it is a landscape central to our everyday experience. Cultural geographer J. B. Jackson highlighted its importance in his seminal essay, "The Stranger's Path," in which he described the welcoming sequence of signs and architecture that greet and guide the outsider approaching the town center from the depot. Architect Robert Venturi read the landscape via form and symbol, deciphering both connotative and denotative elements. For him, both sign and architecture communicate essential information about use and meaning. These writers were relatively lone voices during a growing climate of contempt for the perceived chaos of the commercial corridor in late 20th century America. This same tension was displayed recently during the controversy over the new Trump sign in Chicago. It is time to re-examine the value and power of commercial signs in the American landscape. History will provide a useful frame of reference. Signs once almost saturated the commercial corridor. In contrast, today's Main Streets and highways have emphasized an antiseptic architectural purity, typically downplaying the importance of signs, relegating them to be merely discreet indexes. It is a somewhat ironic condition in a country that has always celebrated the entrepreneur and the freedom of the marketplace. This approach denies the sign its rightful role in place-making. As this presentation will make known, signs reveal a great deal about neighborhood history and human activity. Since colonial times, they have defined human scale and served as key landmarks within endless, potentially anonymous urban street grids. To better understand

the American landscape, it is essential to be inclusive, to consider all artifacts that contribute to the spirit of a place. This historic analysis will make clear how truly integral and meaningful business signs have been to this land of trade and opportunity.

Glen Umberger, M.F.A. Candidate, Department of Architectural History, Savannah College of Art and Design

"Building Philadelphia's Marble Elephant: The Economics and Politics of Creating an Iconic City Hall for the Workshop of the World"

In January 1871, the City of Philadelphia began the most ambitious municipal building project ever attempted on the North American continent during the nineteenth century. For the next thirty years, from the controversial site selection, which required the intervention of the Pennsylvania State Legislature to numerous unfounded allegations of political corruption, the New Public Buildings were designed by a dedicated group of world class architects and artists whose goal was to create an iconic architectural masterpiece that "in some far off future day be all that remains to tell the story of our civilization, and to testify to the dignity and public spirit of our people." Boasting a daedal sculptural program designed "to express American ideas and develop American genius," the new City Hall featured a multitude of allegorical representations including commerce, industry and trade. Remarkably, although conceived during the national financial crisis surrounding the Panic of 1873, it was only through the leadership of the Commission to Erect the New Public Buildings that in July 1901, the city officially completed their monumental task, producing the largest and most expensive municipal building in North America. In spite of facing myriad challenges during construction, the cost of the new City Hall was only four times greater than the original proposed budget, funded entirely through special taxes levied against Philadelphia's vast wealth created by her superior manufacturing and industrial prowess. In this paper, I consider how the Pennsylvania State Legislation's intervention in 1870 not only settled the issue of the site for the new City Hall, thereby creating a new political and economic center for Penn's colonial city, but by establishing a building Commission, whose authority often conflicted with the political will of the Select and Common Councils, Philadelphia managed to produce a municipal building without any mortgage, liens, or encumbrances.

Nathaniel Walker, Assistant Professor of Architectural History, College of Charleston

"American Crossroads: General Motor's Mid-Century Campaign to Link Urban Freeways and Economic Prosperity in the Minds of Millions"

Building upon their phenomenally successful exhibition at the 1933-34 *Century of Progress* exposition in Chicago, General Motors launched a nationwide campaign to bolster their reputation as a titan of industry in Depression-hit North America. They designed an exciting fleet of streamlined buses called "Futurliners," which hauled a "miniature world's fair on wheels" to small towns

throughout the United States, Canada, Mexico, and Cuba, seeking out exactly those common, everyday people that would have been the least likely to travel long distances to attend the international exposition. The “Parade of Progress,” as it was called, featured demonstrations of scientific technology, big tent revival-style pep speeches calculated to “spread the gospel of research,” and mechanized diorama exhibitions revealing the power of high-speed urban freeways to transform poor, rural backwaters into bustling, gleaming, modern towns of tomorrow. The Parade of Progress was phenomenally successful, visiting many communities more than once, and in many ways setting the stage for GM’s ultimate popular triumph: the Futurama exhibition at the 1939-40 New York World’s Fair. The Futurama has been the subject of a number of insightful recent studies, but what is often overlooked is that the success of this exhibition was not limited to the fairgrounds in New York—General Motors took parts of the Futurama onto a new, revamped version of their Parade of Progress, spreading the visceral power of its dramatic urban vision to millions of small communities across the continent of North America. At the heart of its show was the same message as before, presented with a new urgency and arguably a greater impact: American cities must have high-speed, limited-access freeways carved through their cores if they hoped to get a share of the economic modernity and prosperity promised by General Motors.

Sim Hinman Wan, Ph.D. Candidate, History of Architecture, Design and Urbanism, University of Illinois, Chicago, and Lecturer, School of the Art Institute of Chicago

“Simon Stevin’s Theorization of a Post-Humanist Urban Architecture and the Dutch Port Town Phenomenon”

Responding to its success in global trade around the turn of the seventeenth century, the Dutch Republic expanded a number of domestic ports and founded new posts abroad. From their formal expressions, these projects clearly reflect a shift in urban design theory and practice. The concentrically hierarchical layout, originating from the Renaissance preoccupation with the body, was exchanged for the decentralized grid that anticipated the modernist interest in physical orders beyond human proportions. On a more conceptual level, however, the Dutch “departure” from humanist urban ideals remained very much attached to the Renaissance notion of achieving civic harmony through geometric precision. This paper considers how the utilitarian demands of early modern Dutch port towns and their emphasis on merchant-class amenities gave rise to an architectural ideology that relied on classical principles of composition to produce what could be called a post-humanist – and arguably trans-human – sense of delineating urban space. More specifically, the research turns to Simon Stevin’s theoretical model on port town planning and its relationship to contemporaneous cases of urbanism within the Dutch trading network worldwide. In his architectural Treatise *De Huysbou* from 1605, Stevin reasons that all balanced matters in nature exhibit symmetry, and the humanist reverence of proportion as the key to balanced forms is largely anthropocentric. Furthermore, Stevin regards

symmetry as the geometric property that would render the most effectively administered town for trade. His theory resituates architectural ideology from the human body and its concrete experience to an abstract rationalization of nature in order to address functionality over aesthetics. By examining how Dutch port town design represents such a post-humanist trend toward rationalism and functionalism that extends many Renaissance ideas on geometry, architecture, and society, a broader objective in this study is to link the modernist construct of function yielding form to the humanist tradition.

James Watson, Ph.D. Fellow in Architecture, University of Pennsylvania
"Revaluing the Land: Broadacre City and Frank Lloyd Wright's Theory of Capital"

Frank Lloyd Wright opens *The Disappearing City* (1932) with a statement that captures almost in its entirety his critique of existing urban conditions: "The value of this earth, as man's heritage, is pretty far gone from him now in the cities centralization has built." For Wright, alienation (of people from themselves and the land) is the inevitable result of urban concentration. To reclaim the lost sense of freedom and individuality that congestion and rentiers usurp from urban inhabitants—and, above all, to reconnect the American populace to its birthright, the land—Wright proposes Broadacre City. First published in the early-1930s and developed until Wright's death in 1959, Broadacre is not an urban or even a regional scheme in any traditional sense. Extrapolating from the architect's built work and embodying his professed democratic ideals, Broadacres abandons the existing American metropolis in favor of radical decentralization. It combines a vision of agrarian democracy with the multifarious architectural, institutional, infrastructural, and environmental means necessary to realize it. This paper argues that Broadacre City is Wright's attempt to embody, through architecture, his distinct socioeconomic vision. Architecture and the (sub)urban fabric function as the primary means through which the project combines commercial activity and cultural production with an instrumentalized nature. Of the plan's various institutions—which include the individual agrarian homesteads, praxis-oriented schools, and small-scale manufacturers, among others—the roadside markets will be of particular interest. These markets are the sites wherein commercial and cultural activities intertwine through the ritualized, non-monetary exchange of surplus agricultural goods. Taken as a whole, Broadacre City represents a complete restructuring of the North American continent that puts every aspect of the human and nonhuman environment to work. The project might therefore be best understood as Wright's comprehensive, if idiosyncratic and occasionally contradictory, theory of capitalism.

Mark Wetherington, Director, Filson Society and Assistant Professor of History, University of Louisville
"Carrying Away a Forest: Georgia's Coastal Ports and Industrial towns, 1870-1920"

Between 1870 and 1920 the longleaf pine forest of southern Georgia was largely depleted and exported. That trade depended on port cities and their interior trade routes—rivers and railroads—to carry away forest products to ports and global markets. This paper explores the creation of mercantile landscapes at St. Simon's Island and Brunswick. Both coastal communities played important roles as sawmill company towns and timber ports and were fed by interior trade routes such as the Brunswick and Albany Railroad and small interior mill towns such as Tifton. These communities featured their own building cultures that included massive industrial structures, dwellings for owners, managers, merchants, and workers, and commissaries and churches. Those trends in town building reflected a mercantile and corporate ethos that differed from those of the area's past. The population growth of Brunswick was directly related to the forest products trade. From a population of about 500 on the eve of the Civil War, Brunswick's population reached about 3,000 by 1890 and around 9,000 in 1900 as interiors routes brought increasing amounts of timber, tar, and eventually cotton to the port. Treating the forest as a "supply of material" that was "simply inexhaustible," timber and turpentine men destroyed a more sustainable landscape that supported an immense and thriving sheep industry, one that had used Georgia's ports as export points since settlement. The post industrial narrative included the end of the open range as an extensive sheep commons. With the forest canopy gone, soil erosion, stream silting, and local climate change further diminished the landscape.

Katherine Williams, M.A candidate, Departments of Architecture History and Historic Preservation, Savannah College of Art and Design

"Socioeconomic Implications of Architectural Improvement: Approaches to Poverty and Urban Revitalization in Over-the-Rhine"

Limited community input and a lack of consideration for mixed incomes can preclude the success of revitalization efforts in inner-city neighborhoods. In the particular case of Over-the-Rhine (OTR), Cincinnati—the largest and most intact urban historic district in the country—recent urban renewal initiatives have used a range of development strategies and approaches to poverty, with mixed results. This paper analyzes the architectural projects of Venice on Vine, City Home, 21c Museum Hotel, Washington Park, and Drop Inn Center for their social implications in the community and its socioeconomic development. This diverse collection illustrates the prevalent practices in urban revitalization and historic preservation in OTR, demonstrating their varied effects on the cultural and built environments and their evolution over time. This presentation reveals the consequence of revitalization projects that address the needs of existing residents in OTR, and the consequences of projects that do not. In evaluating these architectural interventions and their social repercussions—both positive and negative—in the context of current procedures for mixed-income housing and urban development, this paper asserts that their effectiveness and benefit are predicated on the integration of community input and responsiveness to residents at all income levels. The progression of architectural interventions and

social movements in OTR illustrates the necessity of a balanced, responsive, and equitable approach to social and economic redevelopment, and highlights how perspectives and planning approaches that disregard low-income residents preclude the success of subsequent revitalization efforts in the neighborhood. With this perspective, this paper offers insight into the numerous socioeconomic factors implicit in the philosophy, implementation, and efficacy of renewal efforts in inner-city areas such as OTR, and provides lessons regarding the intersection of cultural considerations, architectural methods in historic areas, and urban growth.

Rixt Woudstra, Ph.D. Candidate, History, Theory and Criticism, Massachusetts Institute of Technology

"Marking the Water: Fortifying Port Cities in Early Modern Italy"

What are the spatial consequences of the changing commercial, maritime activities during the early modern period? While studies on early modern ports have emphasized how these zones of trade were part of larger networks - examining the flow of people, ideas, and goods between the port city and its hinterland or between these nodes within a littoral society, extending beyond any national or regional framework - the physical appearance of ports themselves has remained nearly unstudied. Yet what did ports look like; how has the waterfront, and its fortifications changed over time? Taking Genoa as a case study - a city whose geographical location has always forced the town to interact with the water – this essay traces the development of a "port-system;" the physical symptoms of the presence of trade within the urban sphere. Moving from thirteenth and fourteenth-century maps to the early sixteenth-century, I argue that the sudden fortification of the waterfront by the architect Galeazzo Alessi at this time can be regarded as a direct consequence of the mapping of the seas, and, subsequently, the construction of the sea as a distinct *territory*. While city walls demarcated frontiers between the city and the land, port cities were porous, opening up to the sea. If porosity was an intrinsic quality of ports, then the sixteenth-century fundamentally altered the character of the port city, not only in Genoa but also in Naples or Venice, by eradicating its openness towards the sea, building *mure di mare* – sea walls. Why did the waterfront suddenly become a physical border? Building on the arguments of Carl Schmitt, as well as Gilles Deleuze and Felix Guattari, this essay describes the consequences of the transition of the conception of the sea as a non-space, fluid, and non-tangible, into a distinct territory; meridians, parallels and longitudes produced the sea as a measurable area, arousing a desire to own the water.