6-8 June 2019

BUILDING-OBJECT
exploring interconnections
DESIGN-ARCHITECTURE
keynotes: Adrian Forty, Doris Behrens-Abouseif, Ben Highmore

Thursday 6 June

Registration 18.00-19.00

Keynote 1: Adrian Forty, Bartlett School of Architecture
        The World before Design History
        19.00-20.30

        Design History emerged as a distinct discipline in the early 1970s. Adrian Forty reflects on what it was like to be thinking about designed objects when there was no disciplinary or theoretical apparatus to sustain the discussion.   Looking back now, with almost fifty years hindsight, what different directions might have been taken? And, more particularly, what of architectural history's relationship to the then emergent discipline – was it a help, or a hindrance?

Friday 7 June

Registration 9.00-9.30

Panel 1: Historiographical Entanglements 1: Case studies 9.30-11.00
Chair: Lisa Godson

Jane Pavitt, Kingston University
   The stylistic end-games of modernism: High Tech design in criticism and history

This paper will examine attitudes towards postmodern style in design and architectural writing in the 1980s as a means to explore the entanglements of architectural history and criticism with the emerging discipline of design history. The focus of the paper will be the place of High Tech – a highly contentious stylistic term generally rejected by the architects associated with it, and one that has been largely overlooked within recent analysis of postmodernism. High Tech occupies a peculiar position in the 'end-games' of modernism: positioned variously as an adherence to (or revival of) the techno-centric and functionalist principles of the modern movement in the face of postmodernism or as a fetishised version of a technological aesthetic within the variants of postmodern style. Its design history has been largely unexplored, yet as a tendency of the 1980s, in interior design, product styling and the pages of design magazines, it sits cheek-by-jowl with other 'versions' of postmodern pluralism. In architectural criticism, specifically that of Reyner Banham and Martin Pawley, the architecture of High Tech was a means of testing the limitations and possibilities of an unfinished modernism. As Todd Gannon has shown in his recent study of Banham and High Tech (*Reyner Banham and the Paradoxes of High Tech*, 2017), Banham was engaged in a (unpublished) reassessment of High Tech architecture at the time of his death in 1987 in which he positioned it as 'alternative modernism' in opposition to postmodernism. Yet in diverse design writings of the period, High Tech is situated as part of a panoply of highly aestheticized buildings, goods and services which characterise the postmodern experience. For example, this assumption is written through *Design after Modernism*; the collection of essays published by John Thackera in 1987 (and which was a highly influential text in the development of design history) which refers to 'highly designed hypermarkets, high tech interiors, 'theme pubs' and starter homes' as part of this landscape. Another important historiographical source is Sharon Zukin's *Loft Living: Culture and Capital in Urban Change* (1989), a sociological study of gentrification, which describes the loft aesthetic as incorporating an 'eclectic juxtaposition of seventeenth century, Art Deco and 'High Tech' design.' Through sources such as these, as well as analysis of popular design publications of the period, a design history of High Tech tells us a different story of its emergence and popularisation in the 1980s, to that of architectural history. What emerges from this is not just a retrieval of an 'other' High Tech, but also a reassessment of the preoccupations and divergences within architectural and design criticism and history, when writing about style.

Jane Pavitt is a Professor of design and architectural history at Kingston University and a curator of exhibitions on art, architecture and design. She is am a member of AHRC Peer Review College, the UKRI Future Leaders Fellowship Panel College; a panellist for REF2021 (UoA 32: Art and Design History, Theory, Practice) and on the Editorial Board of the Journal of Design History.

Jonathan Mekinda, University of Illinois at Chicago
   Modernism, Mass Culture, and the Modern Home: Milan 1933-1957

Long an important center of architectural discourse and practice, Milan came to international prominence again in the late 1950s, when the near the simultaneous completion of the Pirelli tower and the Torre Velasca sparked a vigorous debate over the past, present, and future of architectural modernism. At the same time, the city was developing an increasingly renowned design culture centered on the Triennale di Milano and the Compasso d'Oro award established by the Associazione per il Disegno Industriale (ADI) that has come to be identified closely with the emergence of a new democratic culture from the rubble of Fascism. The treatment of these phenomena by architectural historians and design historians respectively exemplifies the divisions between the two disciplines that have emerged since the postwar decades. On the one hand, the interest among Milanese architects in historic forms and techniques exemplified by the Torre Velasca has largely been interpreted by architectural historians as a nostalgic revival aimed at resisting a mass culture that celebrated the dissolution of established norms and conventions spurred by industrialization. Moreover, architectural historians have generally treated the distinctive design culture of postwar Milan as simply a subsidiary output showing the application of architectural ideals at a smaller scale.[1] On the other hand, design historians typically understand

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[1] Ernesto Rogers's frequently referenced but little scrutinized phase "from the spoon to the city" is often

the domestic objects produced in Milan immediately after the war as inaugurating the consumption-oriented mass culture that would flourish in Italy from the mid-1950s via the "Economic Miracle." And, while design historians have given much greater attention to the emergent design culture of postwar Milan as a distinct historical phenomenon, they have generally followed convention in seeing it as the product of the new democratic culture born of the republic.

This paper proposes an alternative approach to these two phenomena that acknowledges and emphasizes their deep interconnectedness. Examining side-by-side the displays of domestic architecture, design, and craft at the Triennale di Milano expositions from 1933 until 1957, this paper will argue that the simultaneous pursuit of new formal and material vocabularies for architecture and increased attention to domestic objects and consumer appliances after the war must both be understood as the result of a long-standing effort among modernists in Milan such as Franco Albini, Giò Ponti, and Ernesto Rogers to advance a mass culture that would counter the reduction of social relations to economic interests promised by unchecked industrialization. To that end, this paper will show how Fascism's understanding of culture as an essential component of its project to forge a distinctive national modernity was a lasting point of reference for Milanese modernists, particularly in its promise to empower artists and architects to direct industry for the good of society at large on the basis of their unique mastery of technical knowledge and culture as conveyed through history. Tackling directly many of the subjects and methods central to the two disciplines—such as the relationship between form and politics, the role of markets and media in shaping the dissemination and reception of modernism, and conceptions of agency and audience—this paper offers a rich historical case study through which to examine the historical separation of architectural history and design history as well as the prospects for their closer integration today.

Jonathan Mekinda is a historian of architecture and design and an Assistant Professor in the School of Design at the University of Illinois at Chicago. His research focuses on the historical development of modern architecture and design during the middle decades of the twentieth century, particularly in Italy and the United States. Mekinda's writing can be found in various journals and edited volumes, including Art Deco Chicago: Designing Modern America (2018) and Revival: Memories, Identities, Utopias (2015), and he is currently at work on his book Building the "House of Man": Design and the Modern Home in Milan, 1933-1957.

Eleanor Rees, School of Slavonic Studies, UCL
From the 'kino-dekorator' to the 'kino-arkhitekt' in Early Soviet Cinema

In his 1927 article 'The Set Designer and the Material Environment in Fiction Cinema', the prominent Russian constructivist artist Aleksandr Rodchenko declared that the role of the set designer could not be reduced to that of a mere 'dekorator', a technical craftsman who creates ornamental adornments following the orders of others. Rather, Rodchenko claimed, the set designer is responsible for constructing a series of material environments in which the characters of the film live; consequently, he must be involved in all aspects of film production. Rodchenko was not alone in his attention to the evolving role of the set designer in cinema. Throughout the 1920s in Soviet Russia, a number of film-makers, artists and critics wrote articles addressing the function of the set designer. In a similar vein to Rodchenko, many declared that there was no place for the 'kino-dekorator' in Soviet cinema; instead, he must be replaced by the 'kino-arkhitekt'. This shift in nomenclature was linked not only to practical questions relating to the organisation of the emerging Soviet film industry, but also to broader concerns about 'the decorative' and 'the architectural', and their place in a new Soviet ideological value system founded upon eliminating hierarchy and excess. This paper uses the debates surrounding the role of the set designer as a lens to explore evolving understandings of 'the decorative' and 'the architectural' in Soviet Russia during the 1920s. In particular, it examines how the shift in thinking about set design as an architectural rather than a decorative practice related to growing concerns about rationalising artistic production and forming collaborations between artists and industry. Drawing on the writings of the Soviet theorist Nikolai Tarabukin about production art, this paper argues that this shift also corresponded with a move towards a process-orientated conception of artistic creation in which transforming the methods of production became the main aim.

Eleanor Rees is a PhD candidate at School of Slavonic and Eastern European Studies, UCL, London. Her research explores the evolving role of an important but typically neglected figure - the kino-khudozhnik (film artist) - and of set design in feature film during cinema's formative years, as an industry and a medium, in Russia and the Soviet Union.

Coffee

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used to support this view, which has been reinforced by the relatively late development in Italy of design
as an independent profession. Rogers's use of the phrase was, however, spurred by other aims; see:
Ernesto N. Rogers, "Ricostruzione: Dall'oggetto d'uso alla città," Domus n. 215 (November 1946): 2-5.

Panel 2: Exhibitions 11.30-13.00
Chair: Tag Gronberg

Karolina Jakaite, Vilnius Academy of Arts
"Not success" stories: Design objects from the Soviet exhibitions in the 1960s–80s: Lithuanian, Baltic and International interconnections"

The Paper would cover two following areas of the Conference: Objects on exhibition and Historiographic entanglements and coincidences.
The object of the Paper is the previously unresearched and, in some cases, completely unknown examples of Soviet Lithuanian and Baltic design objects presented in the Soviet Union's pavilions at international exhibitions in the 1960s–80s. After being forcibly integrated into the Soviet Union, the Lithuanian, Latvian and Estonian architects and designers participated in a dozen international USSR exhibitions with modern display projects, often inspired by Western examples, where they presented design objects created exclusively for export shows: spatial design installations, unique furniture items and home appliances.
Participation in exhibitions abroad enabled designers to break beyond the borders of the Soviet empire and even the Iron Curtain, obtain otherwise unavailable information, and gain significant creative inspirations. Such trips often led to creative breakthroughs and fueled the evolution of local design. Presenting the design objects from the Soviet exhibitions in the 1960s–80s I will look for the historiographic entanglements and coincidences, describing Lithuanian, Baltic and International interconnections: from Milan to Leipzig, Brooklyn to Moscow, Vilnius to London.
I would start from the 1960 Milan Fair, where the Lithuanian tape recorder, the *Neringa*, was displayed at the Soviet pavilion. Then the 1961 Moscow exhibition 'Art into Everyday Life' and the plywood chairs designed by Albinas Purys (b. 1932), which could be compared with Ray Komai's famous *Side Chair*, designed in Brooklyn in 1949. I will draw attention to the 1966 Leipzig international fair, where then the Soviet republics of Lithuania and Estonia first presented separate displays. And the 1968 London pavilions, where the very special design objects were created by Lithuanian and Baltic designers for the Soviet Union Industry and Trade Exhibition shown at the Earls Court Exhibition Center. In 1968 London exhibition at the Lithuanian pavilion, designed by Tadas Baginskas (b. 1936), one of the most outstanding pieces was the kinetic 8-metres-high rotating stained glass installation *Vilnius, the Capital of Lithuania,* designed by Algimantas Stoškus.
The Paper would end with the interconnections with Lithuanian and again the Italian design. Presenting the nugget of postmodern design from the lost legendary *Astorija* Hotel project in Vilnius I would draw the links with Ettore Sottsass and the *Memphis* group. Although the project had many anti-Soviet traits, as well as a certain bluff irony and sarcasm, it was voted Best Interior Architecture Project for 1983. In the late 1980s the interior was destroyed, and its extraordinary postmodern design was quickly forgotten.
The presentation of the Paper would help to internationalize and contextualize the Lithuanian and Baltic design examples presenting them in a wider international context. Although recognizing that most of the stories are the ones of failure – "_not_success_" stories, quoting and featuring Valdas Ozarinskas, one of the greatest Lithuanian architects and designers from the 1990s.

Karolina Jakaitė is a design historian and Postdoctoral researcher at the Vilnius Academy of Arts, co-founder of Design Foundation. Her research specialities comprise design history studies, design and identity, national pavilions, Lithuanian design in the 1950s-1970s. Her latest publication coming soon – a book about Soviet Lithuanian pavilion in London in 1968 "The Cold War Capsule: Lithuanian design in London in 1968" (2019).

Claire O'Mahony, University of Oxford
Decoration's Objects: Building a borderland microcosm amidst the 1925 Exposition

The dynamic field of scholarship examining 1925 Paris exposition of decorative and industrial arts since the 1980s provides an important paradigm for interconnecting the disciplinary strategies of architectural, art and design history. Both Kenneth Silver's analysis of the 'call to order' and Nancy Troy's assessment of Modernism's relationship with the decorative arts in inter-war France evidenced the culmination of their arguments through the exposition's organization, objects, buildings, particularly reassessing Le Corbusier's Pavilion de l'Esprit Nouveau (1989; 1991). Tag Gronberg elucidated metropolitan and gendered identities in interwar Paris through the consumption practices witnessed across the exposition's window displays, esplanades, pavilions and reception in periodicals (1998). The *Art Deco 1910-1939* exhibition at the V and A materialized the interconnectedness of objects, buildings and experience in the 1925 exposition in its multi-media installations and lavishly illustrated catalogue (Benton, Benton and Wood 2003). These foundational interventions established their thoughtful interdisciplinary frameworks through the macrocosm of the exposition's complex totality. The strategy of this paper instead deploys a microcosmic lens, focussing on the material and ideological complexities

of a single pavilion devoted to Nancy and Eastern France, a neglected case study where architectural and design practices interconnect distinctively. Mentioned in passing, if at all, this hybrid site embodied a politically-engaged conceptualization of creative industry which negotiated the rival strategies and aesthetics of both the international modernism of the Esprit Nouveau and Soviet Pavilions as well as the conservative, elite luxury of the French installations representing the metropole, regions and an ideal village. The complex network of materials, ornament and objects in the Pavilion of Nancy and Eastern France embodied the 'unity of the arts' and democratic ethos of the Ecole de Nancy project which had flowered and been consolidated amidst the destruction, forced migration and economic instability of the conflicts of 1870-1 and 1914-8. The building's internal and external programme of decoration was executed in concrete, steel, wrought iron, wood, glass and linoleum. The modern interdisciplinary practice deployed in its creation interconnected architecture, industrial design and craft to represent workers and manufacturers striving together to construct a bright future for the new Eastern economic region, one of sixteen forged by 1919 legislation inspired by a 1917 proposal by the Minister of Commerce, Etienne Clémentel (1864-1936). A sensorial analysis of the Pavilion and its installations reveals how the 1925 exposition visitor could experience the materialization of the interdisciplinary pedagogy and practice of the creative networks fostered by Victor Prouvé (1858-1943), director of the Ecole des Beaux Arts of Nancy, his pupils, including his son the architect-designer in metal Jean Prouvé (1901-84), and their commercial partners. These long-overshadowed narratives of collaborative networks offer provocative insights for historians and educators seeking generative interconnections between architecture and design, local craft and transnational industry amidst a volatile economic and geo-political climate.

Claire O'Mahony is Associate Professor of History of Art and Design in the Department for Continuing Education, University of Oxford where she founded and directs the MSt in the History of Design. Her research explores French decoration and regional politics since 1870.

Ross K. Elfline, Carleton College, Northfield, MN
Learning to Live with Radical Design: Haus-Rucker-Co LIVE! in New York

In the late 1960s, as an attempt both to question the field of architecture's complicity with advanced capitalism and to expand the discipline's purview, a number of professionally trained architects in Europe and America abstained from designing buildings. These so-called Radical Architects—which included groups such as Archigram, Superstudio, Archizoom, Ant Farm, Haus-Rucker-Co, and others did not simply drop out of design work entirely, however. Indeed, one hallmark of the Radical Architecture movement (which one might also call "Anti-Design") is the vast proliferation of images, environments, manifestos, and (most importantly for the present purposes) designed objects produced by the erstwhile architects. When considering the disciplinary relationship between architectural history and design history, then, much can be gained by studying the implications of architects rejecting building design in favor of the design of objects, all the while still claiming the mantle of "architect." What might the ramifications be for both architectural and design histories when the designed object is nominated *as architecture?* This proposed paper investigates this question by looking at one exhibition by Haus-Rucker-Co. in which they inhabited museum spaces surrounded by their own design works. Haus-Rucker-Co LIVE! was staged first at the Museum of the 20th Century in Vienna and then at the Museum of Contemporary Crafts in New York City in 1970. Initially conceived as a mid-career retrospective of the designers' futuristic objects, including their inflatable environments and vision-distorting helmets, the exhibition took a radical turn in its New York installation: the trio of architects proposed to reside in the exhibition space for the full run of the show, demonstrating how one might live with their objects. Also, they had flown in from Austria traditionally "Viennese" furniture to both complement and contrast with their own authored pieces. Additionally, they would invite museum patrons into the exhibition space for weekly Austrian-themed dinners in an act of generosity and conviviality.

The sum of Haus-Rucker-Co's provocations with the New York iteration of their LIVE! exhibition suggests an altered role for the architect. Rather than adding to the stock of buildings in the city, the architect might instead re-purpose and re-evaluate existing ones. This was, ultimately, the purpose of their infamous "Environment Transformers," helmet-like prostheses that distorted the user's visual and audial cues: one might experience one's surroundings in a new, heightened way. Similarly, one might sleep within one of Haus-Rucker-Co's inflatable cocoon-like environments, but these would live among more traditional furnishings. Or, if a viewer finds herself eating goulash in a museum space, might she not then think about other ways of inhabiting and occupying extant spaces in new, unexpected ways? Architecture, for Haus-Rucker-Co, as well as many of the other Radical Architects of their generation, meant finding new, and different, ways to perceive and inhabit the world. Paradoxically, though, what may have began as a thoroughgoing critique of architecture's complicity with late capitalism resulted in the designing of objects that communicated in the hip patois of Pop consumerism. While the object was meant to occasion a newfound relationship to the building, it could not fully escape the commodity fetish.

Ross K. Elfline is an associate professor of art history at Carleton College, Northfield, MN. He is an art and architectural historian whose scholarly endeavors focus on the disciplinary boundaries between art and architecture in the contemporary era.

Lunch 13.00-14.00

Panel 3: Historiographical Entanglements 2 14.30-16.30
Chair: Jeremy Aynsley

Richard Williams, Edinburgh University
      Critics and Cars: Banham versus Architectural History?

What did the architectural critic and Reyner Banham *want* from cars? Most of the delegates at this conference will know Banham's ecstatic treatment of the Los Angeles freeways from his 1972 book *Los Angeles: The Architecture of Four Ecologies*, and quite likely the BBC TV film of the same thing, *Reyner Banham Loves Los Angeles*. Banham's journalistic writing on cars are also widely known, and it can be said, in short that as soon as he could write, he was writing about cars either as the harbingers of future style ('Vehicles of Desire'), or as the enablers of a kinetic, sculptural experience, with the driver at the centre

What he wanted from cars is qualitatively different from Roland Barthes, a lifelong urbanite and non-driver, whose understanding of the Citroën DS was of a 'superlative object' observed largely from a distance. Banham's engagement was different from the start: although he acquired a driving license rather late in life, in his mid-forties, in his pre-academic life as an aeroplane fitter, he regularly drove refuelling vehicles around the Bristol company's Filton airfield. He knew how things worked and were put together, and his take on cars has (unusually for an art historian) an understanding of them both as a consumer-user, and as engineering. This had disciplinary consequences, never entirely explained. He was aware, in a mid-1960s piece for the AJ, that at the more refined levels of architecture, car culture was straightforwardly disgusting; to admit to being able to drive, was to admit to a kind of perversion. This Banham foregrounded in *The Architecture of Four Ecologies*, whose first chapter opens with an image of freeway driving and is titled 'in the rear view mirror'. A large part of LA's provocative toxicity as a case study is its orientation around the private car, which at some profound level was meant as an attack on art history. But before Banham really explores the psychological basis of this disgust, he has moved on to something else, and cars remain a sort of 'tic' in Banham's writing, a reflex or trademark, but one that never gets proper reflection.

This paper does some reflection on the appeal of cars and car culture for Banham, and more generally its status as a topic in art and design history. It locates Banham in a history of historians and critics who *did* look at cars (anyone from Panofsky to Brian Sewell) and probes their motivation. And it provides some reasons for returning to the topic now, at a moment when (thanks to electrification, 'smart' roads, Uber, the Google Car Project and demographic trends) the car culture that has been settled for two generations is under unprecedented pressure. It draws on research for a forthcoming book on Banham for Reaktion. It responds to a number of the conference's themes, particularly 'everyday environments', and the place of architectural history in relation to them.

Richard Williams is the head of History of Art, and Professor of Contemporary Visual Cultures at Edinburgh University. His teaching and research has explored the visualisation of the city, through case studies chiefly in the USA, Brazil and the UK. Key questions for Richard are: why do cities look the way they do? How have artists and film-makers, as well as professional urbanists envisioned the city? And how have real and imagined cities fed off of each other? His work has drawn on the social sciences and psychology as well as art history, and in teaching he is interested in practice-based research as well as more conventional approaches.

Penelope Dean, University of Illinois at Chicago
      Architecture's Design Turn

In the twentieth century, the fields of modern architecture and design were largely defined by two dominant forms of history. In the first (from roughly 1919 to 1970), architectural historians ranging from Nikolaus Pevsner and Sigfried Giedion to Reyner Banham provided generalist histories of modern design by primarily charting the formal evolution of design (from the decorative arts to industrial design) in terms of architectural style. This canonic history, which provided an early picture of architecture's engagement with industrial design and, later, its intersections with interior and graphic design, delineated design's progression through objects, technology, modes of production, interiors, practices, and pioneers, and cast modern design in architecture's image. In the

second (active from roughly the mid-1970s onward), the new field of design history launched design-specific narratives to displace those previously dominated by architecture. These histories not only featured independent accounts of industrial, graphic, and interior design, but examined the extension of design into newer, non-aesthetic domains by recognizing broader social, cultural, and technological contexts, including the rise of self-empowered consumers and DIY culture. This broader history, alternatively cast design through the methods of the social sciences: anthropology and sociology to name two of them.

Drawing from both strands of intellectual history, this paper will examine the shift from generalist-architectural history to design-specific history from the late 1970s onwards. It will show how their historiographic shift was symptomatic of a larger reconfiguration of disciplines and professions within a generalized design culture, as well as the specialization that was effecting all fields of knowledge and organizations from business enterprises to universities and governmental agencies. The paper argues that as design historians expanded the scope and sources of design, practicing architects conversely assumed the role architectural historians had abandoned, attempting to re-script design by *doing it*. The architectural historian's loss, temporarily at least, appeared to be the practicing architect's gain. With this reorientation came a broader conceptual and historical shift in the triadic relationship between architecture, design, and art inside the architecture academy.

Penelope Dean is an architectural theorist and critic whose research focuses on contemporary architectural culture with an emphasis on the exchanges between architecture and the allied design fields. Her book project Choice by Design unravels the history and implications of such exchanges from the late 1970s onwards. Dean's writings have appeared in Architectural Design, Harvard Design Magazine, Log, Hunch, Praxis, and Flat Out, and her work has been supported by grants from the Graham Foundation for Advanced Studies in the Fine Arts and a visiting scholars residency at the Canadian Centre for Architecture Montreal.

Daniel Huppatz, Swinburne University of Technology, Melbourne
From Object-Centered to User-Centered Histories of Design and Architecture [Historiographic entanglements and coincidences]

In one art historical tradition – *Kunstwissenschaft*, or the critical history of art – the objects of design and architecture were considered of equal significance and requiring equal attention. Importantly, both were considered as objects, and subsequently understood as if they were fine art. While both objects of design and architecture are undeniably material things, followers of this tradition have downplayed both their status as the end points of complex, collaborative design processes involving designers, clients and manufacturers, as well as their social manifestation as objects and structures that are used by people.

The tendency to read them as objects – following Roland Barthes' literary analyses in *Mythologies* – abstracted both designed objects and buildings from their context as used by people. Barthes summarized this position in his description of cars in 1950s France as "consumed in image if not in usage", a distinction that led many design and architectural historians to focus on the former rather than the latter.

This paper addresses the problem of how historians might redirect their focus from object-oriented design and architectural histories to user-centered histories. That is, histories that include people's interactions with objects and buildings as their central focus. Elements of such "user-centered" history already exist in social histories of architecture, particularly those dealing with interior design, and in histories of design. Furthermore, anthropological approaches to contemporary material culture, such as Daniel Miller's, for example, offer further ideas about how we might construct such histories. And finally, recent approaches such as Actor-Network Theory and Thing Theory also offer promising means by which to reconsider the histories of design and architecture. At the moment, these remain isolated approaches that have not yet been applied to larger historical narratives. This paper represents an initial sketch of how we might reconsider historical narratives in terms of human-object and human-building interactions.

Daniel Huppatz is Associate Professor in the Architectural and Industrial Design Department, Swinburne University, Melbourne, Australia. His publications include Design: Critical and Primary Sources (Bloomsbury, 2016), Modern Asian Design (Bloomsbury, 2018) and Design: The Key Concepts (Bloomsbury, 2019).

Claire Jamieson, University of Hertfordshire and Jessica Kelly, University of the Creative Arts

What is Architectural History without buildings? Exploring sources and methodologies at the boundaries of disciplines.

Histories (and historians) are categorized by their sources. Conventionally, the sources of Design history are designed objects, their contexts and their producers and consumers, and for Architectural history sources are the outputs, processes and representations of architectural production. But what happens when sources do not easily fall into one category or another? How does one categorize histories in which the source material ranges from magazines produced by architects or architects turned critics and editors, or exhibitions creating architectural space and experience; criticism written or broadcast by journalists for a public audience and informal, unstructured conversations with architects, designers and their family and friends? This paper explores the work of two historians, whose sources span disciplinary divides and whose research pushes at the boundaries of what 'counts' as architectural history and how it sits in relation to design history.

Despite differences in training, historical periodization, theoretical focus and subject matter, the authors of this paper find common ground through research that explores architecture without buildings. Dr Jessica Kelly's work on the career of the editor and architectural critic J.M. Richards and Dr Claire Jamieson's research into the work of the radical group Narrative Architecture Today (NATØ) both explore subjects that were peripheral in conventional architectural history (mediation, exhibition, narrative and experience). As well as not fitting the conventional confines of the discipline, neither project had a coherent or cohesive 'archive'. In this paper the authors will reflect on their shared methodological practices, characterized by mapping, tracing, piecing together fragments to cultivate an 'archive'.

Both projects sought to map networks of personal and professional relationships and informal interactions and intangible interactions. They were both trying to capture and reconstruct the complexity of relationships and types of work that contributed to the type of 'architectural' production in question. This led the authors to consider sources that are not easily categorized, in particular, unstructured, informal conservations with architects, but also with critics, friends and family members of architects. While there are established practices of oral history in both architectural and design history, they tend to focus on architects and designers; there is less experiment with speaking to different types of people (not practitioners) to explore different perspectives on the culture and production in both areas. The authors will discuss how these oral sources, as well as other ephemeral and informal source material contributed to their research. Furthermore, they will discuss how these methods and the types of sources reflected the character of the subjects being researched – polyvocal, interdisciplinary, collaborative, ephemeral. The paper will explore how such methods and unconventional sources can produce new narratives that challenge and expand the field of architectural history, specifically in its relation to design history.

Claire Jamieson runs the Critical and Contextual Studies component on the BA Architecture and BA Interior Architecture and Design courses in the School of Creative Arts, leading modules across all three levels of the course. She is a member of the TVAD Research Group. She is on the Editorial Board of the peer-reviewed journal Architectural Histories and is on the Steering Group for Building Futures, the think-tank of the Royal Institute of British Architects.

Jessica Kelly is a Lecturer in Contextual and Theoretical Studies. She has taught across the Schools of Design, Architecture and Communication at UCA and currently works with the Graphic Communication and Advertising courses. Before joining UCA Jessica taught at London Metropolitan University, London Southbank University and The University of Hertfordshire.

Tea 16.30 – 17.00

Keynote 2: **Doris Behrens-Abouseif, SOAS, University of London**
Orientalist Aesthetics and National Identity in 19th-century Egypt
17.00-18.30

When Lord Curzon, the Viceroy of India (1899-1905), restored the Taj Mahal, he asked his colleague in Egypt Lord Cromer to send him a lamp for it. This lamp, still hanging today, is a copy of a 14th century lamp of the Mamluk period that was depicted in an engraving by Prisse d'Avennes in his book *L'Art Arabe* published in 1869. The author was a French aristocrat who discovered in Egypt his passion for archaeology. There he compiled his richly illustrated first study of Islamic Art that included architecture and the decorative arts.

The workshop that produced the lamp worked for the *Comité de Conservation des Monuments de l'Art Arabe,* founded by the Egyptian government in 1888, whose members included architects, archaeologists, historians and

other experts from various European countries who were strongly motivated to rescue Egypt's Islamic architectural and artistic heritage.

These events encapsulate the close association of European scholarship, and by the same token Orientalism, with the artistic revival and the creation of a Neo-Mamluk aesthetic to define an Egyptian national style in architecture and the decorative arts. In absence of an own tradition of art history or art theory, Egyptians adopted European notions of historicism together with Oriental fantasies to visualize their nostalgia for the lost golden age and legitimize their aspirations for political independence. This nostalgia continues to the present day to nurture a passion for Orientalist art.

My paper discusses how the European discovery of Islamic art, which began in Egypt, contributed to the creation of an Egyptian Orientalism in art and architecture.

Drinks reception

Saturday 8 June

Registration 9.00-9.30

Panel 4: Interiors 9.30-11.00
Chair: Harriet Atkinson

Panagiotis Doudesis, Pembroke College, Cambridge

Between micro- and macro-: The design of an ephemeral construction for a nocturnal divertissement at Versailles in the summer of 1674

The Italian scenic designer Carlo Vigarani, employed at the Court of Louis XIV during his first reigning decades, had created an intricate ephemeral "object" for one of the king's *divertissements* on 28 July 1674: a celebratory nocturnal banquet at the centre of the *Cour de Marbre* at Versailles. Thanks to a lavish publication by the *Imprimerie Royale*, we nowadays have a full account of the banquet, together with a detailed engraving of it. The overall structure, functioning as a gigantic centrepiece and a table laden with delicacies for forty guests, had 83 feet long a perimeter and reached a height of more than 30 feet in total. In terms of composition, this object was essentially a set of three distinctive elements: an octagonal base (the actual table) acting as a frame, a dome-like octagonal structure comprised mainly by eight gigantic consoles, and an illuminated transparent triumphal column on top, clearly copying Trajan's one.

Despite the extraordinary design and the prominence of the event it was intended for, this structure has not received the proper attention by scholars so far. Main reason for this, I argue, is the profound difficulty it poses for anyone attempting to assess and classify it through currently established historiographic approaches, as one that belongs to the field of either (ephemeral) architecture or object. In this respect, it offers a fine opportunity for a discussion on the ideas of micro- and macro- in architectural and objects design, as well as the use of ornament in both scales.

The paper comparatively examines seemingly unrelated aspects which were combined in Vigarani's design: the Doric Order and Triumphal Columns, shapes and exterior ornaments from the Italian Renaissance, advancements in the design of illuminating devices (*candelabra, torchères* etc.) and of ephemeral funerary monuments, all of them together into a striking juxtaposition of the "object" and the surrounding and newly expanded palace. The extensive usage of Medici-related iconographical elements, originally found in architectural environments and applied to Vigarani's creation for a composition fit for Louis XIV's strategically -and continuously- constructed image, serves as yet another step toward the present argumentation. Through such an investigation of the very interesting lineage of the object's constituent parts, a narrative emerges; similarities and influences with/from different genealogies and scales are unveiled, unified with the idea of design in a broader sense by its very designer, without constrained definitions of the one or the other field.

The dichotomies and past unity of attention and practice (with Gottfried Semper and Alois Riegl acting as key-figures in the latter) have been addressed by few prominent scholars. In this respect, and in a quest for interconnections between different(?) disciplines and fields, this early modern object actively demonstrates the possible strong and exemplary applications of a common glossary, as well as the interchangeability of scales and ornament between building and object. Vigarani's creation acts as a reminder of previous practices, shedding light into old-new paths of approaching the ever-changing and broad field of design.

Panagiotis Doudesis, Arch. Eng., M.Sc., M.Phil. (Cantab.), is an architect and architectural historian, currently reading for a PhD in History of Art and Architecture at University of Cambridge. His academic pursuits investigate the connections of architecture and culinary cultures in Early Modern Europe: his doctoral thesis, architectural properties in table settings from Western Europe in the long eighteenth century.

Aurora Laurenti, University of Turin
Design and Decoration in Rococo carved interiors

"Every object was drawn before it was made" (Fuhring 1989, referred to Lodewijk Houthakker). This statement suggests an interesting research path for the history of design and architecture in 18th Century because it raises some questions: which professions were responsible for the drawing project of a carved table, of a precious cabinet, of a *boiserie* paneling? What was the difference between the design of an architect and the *décorateur*'s one? Who was the figure responsible for the elaboration of taste performed in design? In the first half of the 18th Century, the spread of Rococo is closely related to the increase in the importance of ornament and decoration in interior design. Consequently, the study of this period allows the scholar to enter in a promising research field about the interconnection between Objects, Design and Architecture. With this paper, I want to analyze and compare two case studies focused on the elaboration of decoration in interior design during the first half of 18th Century, in different geographies. In the first part of my paper, I will treat the case of the French Nicolas Pineau, probably the most influential *sculpteur sur bois* in Rococo Age, and his surprising imagination for the decoration applied on paneling projects. I will argue his ability as a woodcarver in conceiving an interior design project, bringing the evidence of his drawings (Musée des Arts Décoratifs, Paris); furthermore, I will discuss his relationship with the architect Jacques François Blondel. In the second part of the paper, I will compare Pineau's ability in designing decoration with another context: Turin, Piedmont. During the first half of 18th century, the interiors of Turin Royal Palace were quite completely renovated by a generation of woodcarvers. They were able to rework french models in creating something new, a remarkable local version of Rococo, taking responsibility for the design of decoration. But what was their working relationship with the architect responsible for the whole renovation project? The answer is quite surprising and reveals that in Rococo Age, both in Paris and Turin the boundaries between professional skills were under negotiation in the field of interior design.

Aurora Laurenti received her PhD from University of Turin with the dissertation "Wood carvers and interior design in Turin's Royal Palace. Professional skills and rococo elaboration (1730-1760)". She has presented her work at a number of conferences and was a visiting researcher at Bibliothèque Nationale de France. Laurenti was a part of the research team Fortuna del Barocco in Italia at University of Turin.

Alistair Cartwright, Birkbeck
Partitioning Practices in Postwar London Interiors, c. 1960

Four solid walls and a roof over one's head. These, from an essentialist viewpoint, are the minima of homely existence. What happens, then, under conditions of speculation and subdivision, when domestic walls are no longer stable givens, but become flimsy, mobile, contested or uncanny? This paper examines the architecture of multiple occupancy homes in postwar London, focusing on one of the most basic structural elements, the interior wall. It draws on a rich seam of late '50s London melodrama, set in the transitional world of bedsits and boarding houses, where disparate individuals riding on the currents of global migration and national reconstruction were thrown together. It further makes use of archival research centred on valuation lists, which allow us to read the traces of sometimes temporary, often illegal, interior structures. Through these two sources the paper explores how the interior space of the terraced house was un-made and re-made through a range of 'partitioning practices'. Partition walls - often in plasterboard - were, in this way, key to the extraction of value from a declining private rental sector. Equally, they formed a series of highly charged thresholds between tenants and also landlords. The paper considers the role of these ubiquitous structures in the spatial organisation of race, class and gender relations in the postwar city. Finally, it asks how people overcame, or lived between these divisions, and how this bore on questions of visibility and representation.

Alistair Cartwright is a PhD student at Birkbeck where his research explores the visual culture of postwar London's 'rented rooms'. He is a steering committee member of the Stop the War Coalition and publicity officer for the Architecture Space and Society Centre (ASSC).

Coffee 11-11.30

Panel 5: Everyday Environments 11.30-13.00
Chair: Gabriele Oropallo

Fredie Floré, KU Leuven
Entangled histories of buildings and furniture. Knoll International and the production of modern architecture in post-war Belgium

Since long furniture design is a well-established branch of product design. At the same time it is still considered by many as a sub-discipline of architecture. There are numerous examples of architects who designed furniture to match their building projects. Many more architects carefully selected furniture elements available on the market to create the right atmosphere or to enhance the expression of their work. In some cases these objects become an integral part of the intended visual and spatial language of a building. Unravelling the relations between buildings and their interior arrangements often allows a better understanding of the project as a whole, of the architect's and the client's intentions and of the material world they operate in. This paper illustrates this statement through a discussion of a historical case: the careful integration of products of the American furniture brand Knoll in a wide range of modern building projects in post-war Belgium. Through a combination of architectural history and design history it will point out how a layered set of implicit and explicit artistic, cultural, economic and political associations informed the furniture choices of the architect and his clients.
Although Knoll is a familiar subject, the focus of many books and exhibition catalogs, the company's development in the United States has mostly been at the centre. As several scholars have shown, Hans Knoll had good contacts with the American State Department and his company strongly profited from the European reconstruction program and Cold War soft power politics. As a result the Knoll quickly expanded into a worldwide enterprise: Knoll International. In the overseas countries Knoll products were carefully mediated, targeting in particular a clientele of modern architects. In Belgium a strong and strategic dialogue with established local networks and companies formed the basis of this mediation. As this paper will show, architects were addressed in different ways: through advertisement campaigns in architectural magazines, via art exhibitions – in particular in the Knoll showroom in Brussels – and through direct contacts with the American brand's local producer De Coene – a renowned furniture and construction company, which had been convicted of economic collaboration during the Second Word War, but was successfully reinventing itself in the post-war years.
In the 1950s Knoll furniture rapidly became a highly respected representative of modern design and by extension of the 'American way of life'. Its recurrent appearance in modern architectural projects in Belgium illustrates the success of its contribution to the US soft power strategy. Through referencing Knoll Belgian architects underlined the modern or international character of their projects, while at the same time increasing the visibility of the American superpower. This paper argues that studying the particular way in which this visibility was orchestrated provides valuable insights in the rapidly internationalising material world in which local architects were operating.

Fredie Floré is associate professor in history and theory of interior architecture at KU Leuven, Faculty of Architecture and founding member of the research group Architecture Interiority Inhabitation (A2I, www.a2i-kuleuven.be), Department of Architecture, KU Leuven. Her current research focuses on the representational role of architecture, interiors and furniture design in the second half of the 20th century. She is co-editor of the recently published volume The Politics of Furniture. Identity, Diplomacy and Persuasion in Post-war Interiors (Routledge 2017).

Meltem Ö. Gürel, Yasar University, Izmir
Power of Television in Modern Turkish Homes

This study examines how recent developments in home technologies can have major implications on the formation of new home plans. By focusing on the introduction of TV sets into domestic spaces in Turkey during the 1970s, the study traces changes this development brought to the practices of the living room, or the so-called guest room, neatly kept and reserved only for the use of visitors. In the newly built flats for the urban middle-class, the living room became a more open space, positioned the TV as the focal point, which made it the chief means of entertainment for the family. As such, the TV refigured social interaction and patterns of everyday life. Staying home and watching evening shows on TV with friends and family became the norm. Furthermore, the TV changed concepts of entertainment, city life and urban practices of going out to movies and nightclubs. In cultural terms, the TV, as a global domestic object, defined spatial arrangements while homogenizing cultures. However, users' performativity suggests that the local culture had the power to generate a translation of the homogenizing culture. Within this conceptual framework, the study analyzes architectural plans of middle-class flats built in major cities in order to trace how the emergence of TV sets in the late 1960s affected the designs of the home space thereafter. In doing so, it opens a new discussion for the role of current technological objects in the home space.

Meltem Ö. Gürel is a professor and the dean of the Faculty of Architecture at Yasar University. Her research interests include architectural theory and criticism, cross-cultural histories of architectural modernism with an emphasis on society, gender, and culture (especially in mid-twentieth-century Turkey), culture-space relationship, and design education. Gürel has published numerous articles in leading journals and is the editor of Mid-Century Modernism in Turkey: Architecture across Cultures in the 1950s and 1960s (Routledge, 2016).

Louisa Iarocci, University of Washington, Seattle
Bin, Bag, Box: The Architecture of Convenience

Most buildings essentially perform a single vital function- they store things. While attention is more frequently given to those types that house people, architecture more often performs the more mundane task of containing inanimate objects from raw goods to finished products, and from artifacts to information. In its function and form the building can serve as a large-scale version of a container or package for the goods it contains. This direct intimate connection between the built object and the objects inside it is particularly evident in spaces of commerce like the variety store. From the 19th century general store or corner grocery to the present day "quick" shop or convenience store, this retail space offers a range of everyday items from non perishable groceries and snack items to soft drinks and alcohol, and health and beauty items and over-the counter drugs. From bin to bag to box, the packaging of the goods for sale from loose bulk to processed boxed goods is always on display. This paper examines the architecture of convenience as expressed in the design of the variety store. Bringing together the study of packaging design, visual merchandising and retail design, the space of the store will be traced from its earlier form as the general store to the present day convenience store. The small scale and often stark interior of this retail space highlights the immediate availability and quick procurement of the branded products. The compressed space of the store serves as an intermediate zone for the interaction of trade, the personal act of exchange between buyer and seller. Here perishable goods of consumption are stored for protection, for display and for exchange – telescoping from micro to macro scale and back again. The furnishings of the store are sparse and functionalthe shelving, the counter and the cabinet themselves serving as intermediary forms of storage. The living bodies in the store are often transient and fleeting as they move quickly to complete their mission between fortified walls of stored goods. In its role as bin, bag and box, the convenience store offers a telling example of the relationship between buildings and objects and people and things, telling stores of desire, fulfillment and frustration.

Louisa Iarocci is an Associate Professor in the Department of Architecture at the University of Washington, where she teaches in the areas of architectural history, theory and designShe received her Ph.D. in the history of art and architecture from Boston University (2003). She served as editor and contributor to Visual Merchandising: The Image of Selling, published by Ashgate in 2013. Her monograph, The Urban Department Store in America was published by Ashgate in 2014.

Lunch 13.00-13.45

Panel 6: Representations and mediation 13.45-15.15
Chair: Charlotte Ashby

Katie Lloyd Thomas, Newcastle University
Between Paint and a Hard Ply: Building products as slippery category for architecture and design history

In 1977, The Building Centre held a design competition 'Facelift' for a refurbishment to its curved façade on London's Store Street. Cedric Price's unsuccessful entry proposed a changing display of building products across the full street frontage - lighting one day; cladding the next – thus exposing a category of objects that are rarely given attention in architectural or design discourse, despite the significant role they have played in 20th century building and practice.
This paper examines the slippery category of the building product as an object that falls between architectural history and design, with the result that it has remained largely invisible to both. Design history has paid attention to those domestic items that consumers purchased without the advice or specification of an architect such as furnishings, fixtures, fittings and appliances, whereas architectural history has ignored the intermediate category of mortars, plasterboards, wall ties, built-up roofing in favour of prefabrication and modular building systems. There are rare exceptions, mostly from the North American context (eg. Andrew Shanken, Emily Thompson,

Richard Neutra), but even Reyner Banham's famous essay 'Design by Choice' (*Architectural Review 130*, July 1961) passes over architects' everyday practice of product selection, focusing instead on their dwindling influence on industrial design.

During the interwar period in the UK the house-building boom and an enormous expansion in the building products industry went hand in hand. The architect's role in selecting one branded product over another was formalized for the first time, and much discussed. Many architects worked with manufacturers to market and develop their products, and key advocates for modernism were also promoting awareness of the huge range of available products. For example, in 1932 Frank Yerbury set up The Building Centre – an opulent four-storey building products showroom, which originally opened on fashionable Bond Street, and in 1934 F.R.S. Yorke became editor of the industry journal *Specification*, and introduced the inclusion of proprietary clauses in the main body of the document.

Using primary research about well known building product brands of the time - including Ripolin paint, Crittalls windows, and Venesta ply – this paper explores relationships between designers, architects, manufacturers and others involved in securing these products' use in building. It argues that although the discourse of the time recognized the significant ramifications and potential of using these intermediate commodities, histories have overlooked them, in part because they fall into a gap between design and architecture, and in part because the practice of selecting one product over another, is more associated with the lowly shopper than with the expert designer or architect. Building products, materials libraries, catalogues, indexes, drop-down selections and visits from sales reps have continued to play a central role in architectural practice, but today many forms of contract shift the job of product selection from the architect to the contractor. Before architects can hope to have any influence on this change, we need at least to recognize this category and its significance in 20th century design.

Katie Lloyd Thomas co-directs the Architectural Research Collaborative (ARC). She is an editor at the international journal arq: Architectural Research Quarterly, a founding member of the feminist art architecture collective taking place, and as steering group member of AHRA (Architectural Humanities Research Association) and NUHRI (Newcastle University Humanities Research Institute) Her research is concerned with materiality and technology, and their intersections with architectural concepts, practice and design, and with feminist practice and theory. Notable edited collections include Material Matters (Routledge, 2007) and with Tilo Amhoff and Nick Beech Industries of Architecture (Routledge Critiques, 2015).

Didem Ekici , University of Nottingham
"Dwelling as an additional layer of dress": Jacob von Falke's Concept of Artistic Dressing

In the nineteenth century, "the dwelling as an additional layer of dress" became an often-repeated trope that portrayed the clothing and dwelling as unique expressions of culture and character while conveying an implicit continuity between clothes, household items and domestic architecture. The outward shape of the body, clothing, and domestic space were taken as unmistakable signs of the collective physiognomy of a society as well as individual persona.

This conflation of clothing and domestic space stemmed from a new notion of culture that emerged in the eighteenth century. Philosopher Johann Gottfried Herder helped to establish in German the terms for a distinctive "spirit" unique to a people or an era: *Volksgeist* (spirit of the *Volk*) and zeitgeist. The idea of the *Volksgeist* conveyed the notion that each culture had a peculiar physiognomy of its own. The cultural products were constituent elements of a people's collective physiognomy as direct expressions of the unifying spiritual essence shared by all members of the *Volk.* In the early nineteenth century, a new genre of German history, *Kulturgeschichte* flourished that focused on material culture. It influenced contemporary art history, architecture, archaeology, and philology. This paper examines art historian and *Kulturgeschichte* practitioner Jacob von Falke's writings on clothing and interiors. Falke, a well-known scholar and prolific writer in his lifetime, popularized the notion of clothing and the domestic interior as outer decorative layers of the body. Like many of his nineteenth-century contemporaries, Falke was heavily influenced by Gottfried Semper's *Bekleidung* principle. He examined the object's surface as the primary site of artistic expression.

Didem Ekici is an Assistant Professor at the Faculty of Engineering, University of Nottingham. Her research focuses on a set of related issues: the relationship between body and architecture, housing reform in nineteenth and twentieth centuries, and architecture under capitalism and mass culture with an emphasis on twentieth-century German architecture culture. Her published work has analyzed the transformation of the modern dwelling under the influence of the healthy body cult at the turn of the twentieth century. A parallel research direction has been architecture under capitalism and the representation of collective memory in urban renewal projects that were realized after the reunification of Germany. Her scholarly work has appeared in such publications as Journal of Architecture, Journal of Architectural Education, and International Studies in Philosophy.

Anne Hultzsch, The Bartlett School of Architecture, University College London
'Journal of Improvement in Architecture, Building, and Furnishing': Designed Objects and Spaces in the Architectural Magazine (1834-38)

In the *Architectural Magazine* (1834-38), the first of its kind in Britain, articles on designed objects often make for more entertaining reading than those on what we now more specifically refer to as 'architecture'. Through often illustrated articles on practical appliances such as a 'simple and effective Preventive for the Slamming of a Passage Door', the Bruges Stoves or an 'Egyptian Oven', a portable shower-bath, a 'folding table brought from India' or a 'fastening for a Dressing-Room Glass', as well as on all sorts of furnishings from chairs, sofas and chests to an architect's drawing table, the magazine bears witness to both Victorian inventiveness as well as a short episode of architectural democratisation during the 1830s.

John Claudius Loudon, editor of the *Architectural Magazine*, formed, together with his wife Jane Webb Loudon, one of the most productive publishing alliances of the early nineteenth century in the fields of gardening, botany, architecture and visual criticism. Between them, they authored or edited over 40 books and magazines, not to count articles and reviews, on anything between the garden, the building and the city. The *Architectural Magazine*'s expressed objective was to improve architectural taste among anyone involved with building: from the carpenter and artisan, student and architect to the client. Drawing heavily on contributions from readers, and priding itself on its diverse readership, the magazine was an attempt to create a visually literate public across all strata of society, able to recognise good design from bad – preceding similar twentieth-century concerns of the likes of Herbert Read or Nikolaus Pevsner.

This paper examines the relationship between the designed object and the designed space, as well as that between the trades and the professions connected with both, at a time of radical transformations within the world of design. The first issue of the *Architectural Magazine* came out in the same year in which the Royal Institute of British Architects was founded and two years after the *Penny Magazine of the Society for the Diffusion of Useful Knowledge* was first published. This followed onto the rise of the public lecture at learned societies such as the Royal, the Surrey or the London Institutions around 1800 and preceded the foundation of the Architectural Association in 1847. As the nineteenth century went on, trade and profession became more and more separated from each other, apparent not least when *The Builder*, the *Architectural Magazine*'s successor, began to increasingly target architect readers rather than artisans.

Did the *Architectural Magazine*'s explicit inclusiveness represent a general trend, a short climax of a radical idea, before its collapse into the exclusionary tendencies of increasing professionalisation and institutionalisation? More importantly, did the designs of objects – from door stoppers and ovens to formal furniture, folding or not – rely on the same maxims and paradigms than that of spaces – from the new Houses of Parliament to the cottage for the workman? To answer these questions, this paper traces both the authors of articles on objects and spaces as well as their underlying design principles exploring the contemporary relationship between what we now call architecture and design.

Anne Hultzsch teaches the history of architecture at the Bartlett School of Architecture, University College London, as well as at New York University London. She has a PhD from UCL and has held a postdoctoral fellowship at AHO, Oslo (2014-18). Her research focuses on 18th and 19th century architectural print cultures, the history of perception and the role of women in architecture before 1900.

Keynote 3: Ben Highmore, University of Sussex
Artificial Habitats and Planetary Furnishing
15.30-17.00

Both design history and architectural history can be seen within a broader purview of the history of human habitation and the material forms that have been produced for day-to-day living. Today we all face the challenge of global warming and human-induced climate change. The 'energy humanities' and 'environmental humanities' have been one response to our current situation. Architectural and design history have also been responsive to environmental threat and have sought to re-establish the importance of specific writers and marginalised traditions. In this talk I want to speculate about how an attention to climate is reconfiguring historical work more generally and what opportunities this affords our dual attention to objects and buildings. As a plot spoiler, I want to argue that within our diverse field, there exists some key conceptual ideas that can be retooled for our current concerns.

Conference closes