Dr Charlotte Ashby
Fantasy Environments: The Illusion of Nature and Alternative Realities at the Fin-de-siècle

In the 1890s European design turned frequently to nature, to natural forms and the patterns of natural growth as a structural metaphor. Surrounding this process was a discourse that set up nature as part of a paradigm of good design (authentic, honest, truthful, 'natural') in opposition to a paradigm of bad design (artificial, derivative, dishonest, 'unnatural').

In this paper I will look at interiors of the period that, paradoxically, signalled in form and ornament a relationship to the natural world, whilst denying an actual relationship to the environment outside. Art Nouveau villas and apartments across Europe presented interiors where, even if they stood within a carefully planned garden, an alternative reality was preferred. This was effected by cutting the interior off from the surrounding environment, by means of stained glass, sheer drapes and the preference for over-head rather than transverse sources of natural light. An alternative interior environment was then created using nature as a foundation, for example Casa Batlló in Barcelona and the Ryabushinsky Mansion in Moscow. These interiors were hermetic and yet transportative, as nature served to signal a relationship to other worlds. Artificial nature functioned in these designs as a conceptual bridge to places the real world could not (yet) reach. Destinations could be both spiritual and political, homely and *unheimlich*, novel yet rooted (literally) in something enduring and thus functioned as both an escape from and engagement with the conditions of modernity.

Biography
Charlotte Ashby was awarded her PhD in 2007 by the University of St Andrews, with a thesis on Finnish architecture, architectural discourse and national identity. She continued onto a three-year postdoctoral fellowship at the Royal College of Art working on an AHRC research project: *The Viennese Café and fin-de-siècle Culture*. Since then she has worked as a lecturer at Birkbeck, The Courtauld Institute of Art, Oxford University and the V&A. Her teaching and writing revolves around her interest in nationalism, transnationalism and modernity in the nineteenth and twentieth centuries and in art, design and architecture and vehicles for identity and ideals.

Dr Catherine Bonier
Visionary Digitalia: Filthy Games and Pernicious Beauty

Contemporary architectural fantasy reaches in several directions, each trajectory floating on the language of digital software. In terms of volume and extravagance, today's most powerful visions are generated by video game designers, who carefully render realistically weathered, materially weighted "assets," the term for architectural objects placed into game environments. At the same time, architects contribute to a proliferation of imagined buildings and instant cities, which appear at the early design stages to escape the frictions of material, time, gravity, and violence. The apparent weight of game architecture negates the traditional critique of digital design, namely the ease with which flimsy forms and entire

cities can be extruded, lofted, and warped into generic existence. The virtual cities which reside within game engines may soon exceed the actual area of built cities on the globe. Within this context, it is important to examine the political implications of the spatial and formal structures of architecture's visionary twin.

This paper focuses on today's most influential architectural fantasy, analyzing Grand Theft Auto 5, a game most notorious for its problematic relationship to violence and sexism. "GTA5" has sold approximately 70 million copies, making it a pervasive grand tour. At this point, the game's central character, the city of Los Santos, is one of the most widely shared digital landscapes in the world. Against this filthy game, I pose the pernicious beauty of "smart cities," such as Shanghai Zendai's Modderfontein New City, a planned Shangri-La outside of Johannesburg, South Africa. Violent game-world cities crafted to facilitate ease of navigation and personal attachment provide an odd antithesis to the new green cities sold as beautifully smooth oases of environmentally-friendly escape.

Biography
Catherine Bonier teaches courses in architectural design, history, theory, and research. Professor Bonier earned both her M.Arch. and her Ph.D. from the University of Pennsylvania, and a B.A. in History from Harvard College. Her current research operates at the intersection of scientific ideas, technological frameworks, cultural histories, and the shaping of civic works, public health, and urban environments. She is a member of faculty and co-founder of the Urban Research Lab at Carleton University in Ottawa, Ontario.

Nicholas Bueno de Mesquita
Two and half dimensions. Russia and Germany and the formulation of new architectural languages 1922-4.

Following the exhibition of Russian art at the van Diemen Gallery in Berlin in 1922, a number of parallel projects emerged in Germany (though often involving actors who were not German including El Lissitzky, Theo van Doesburg and Laszlo Péri) appropriating the visual language of the Suprematist and Constructivist works encountered and progressively reformulating them in architectural terms. By the time of the 1924 display of German architecture that formed part of the First General German Art Exhibition in the USSR, German architects had assimilated these projects and architects including Walter Gropius, Mies van der Rohe, Hugo Häring, Erich Mendelsohn and others proposed to Russian architects (in a spirit of both homage and proselytism) a reformed architectural language.

This paper explores the driving forces and the steps by which painterly languages progressively became architectural languages. The import and impact of the images lay precisely in their ambiguity, afloat between formal exercises and architectural fantasy and between two and three dimensions.

The paper concludes with a consideration of the implications of the developments described for the narrative of progressive Russian architecture of the 1920's, focussing on the importance of the 1924 exhibition and suggesting that links with German developments are far closer than has generally been recognised.

Biography

Nicholas Bueno de Mesquita is a doctoral candidate at the Courtauld institute of Art, London, working on Soviet architecture and its linkages with the West. He prepared (with Marie Collier) the catalogue for the 2011 Royal Academy exhibition 'Building the Revolution'. His 'Theo van Doesburg and Russia' has been published by Brill in the collected conference papers, Utopian Reality. His 'Karl Kraus, Oskar Kokoschka and the Prometheus Triptych' was published in the Burlington Magazine in 2009. He received a first degree in modern history from Oxford and had a long business career before his MA at the Courtauld.

Amy Butt
Science Fiction Aesthetics: Tensions between Reality and the Radical

This paper will interrogate the pervasive image of the vertical future city. Epitomised in Syd Mead's scenography in *Blade Runner* (1982), it has been referred to by Aaron Barlow (2005) as the "standard" version of the city of the future. Yet, the proliferation of this aesthetic of vertical futurism in cities like Dubai and Hong Kong belies the radical social commentary which underpinned its creation in SF (science fiction). I will explore the creation of this image of the future city by examining its representation through the cover artwork of SF novels and exposing how its deployment has become divorced from the critical content of the original narratives.

A plethora of critical dystopian SF novels in the 1970s like JG Ballard's *High Rise* (1975) used the vertical city as a symbolic site for social critique. Responding to the expansion of high-rise modernism, these novels convey social anxieties about over-population, climate change and spatial segregation in exaggerated and extrapolated visions of the future. As argued by Frederic Jameson (1975), the value of SF is this ability to establish a radical distance from reality, to create alternative visions of the world which estrange the viewer, and consequently allow them observe reality from the perspective of the other.

As building technology has developed, architects are increasingly able to draw from this SF imagery in their designs. Stephen Graham (2016) notes that the "linkages between sci-fi cities and material cityscapes that are actually constructed, lived and experienced are so dense as to make some clean separation impossible." It is this tension between reality and fantasy that drives
my enquiry. Can we reclaim the radical imaginative potential of SF to create a site for critique of the vertical cities we are building today?

Biography
Amy Butt is a practicing architect, architectural design tutor at Brighton University and independent researcher. She is interested in the way in which the fictional worlds we construct influence and reflect the world we inhabit. Amy's work examines utopian thought and the imaginary in architecture through science fiction literature and film, with a focus on 1970s science fiction and its relationship to the public perception of the high rise. Recent work includes 'Block Capitals: From the High-Rise to the Vertical City' at the BFI *Building Brave New Worlds* and 'Between the Image and the Building' in *Critical Quarterly*.

Andrea Canclini
The real construction of a dream, from Celebration to New Urbanism.

Determinism in the reproduction of a community in the etichal shapes of urban fantasies

Many new towns in the USA are built according to precepts based on the nostalgic utopia of the American small town of the 1930s, in allusive reference to its social and communitarian contents. That archetypal models and the myth of an ideal past leave no chance for claims of originality, at ease in the confirmation of the symbolic dominance in which the memory, declined on the side of nostalgia, has both an operational role and an aesthetic function. Those who decide to live there realise the foundational myth of the society in which neotraditionalism is experienced as emancipation, as a variant of the Borges cartographer. They cover the ground with the map of what they desire it to be.

Contextualism and historicism are the theoretical basis of the hypocrisy of this rhetorical stylistic pluralism passed off for freedom, where overly refined use of historicism is proposed as a reaction to the Modern compositional language that conceived the language itself as an incomplete and inadequate form of representation of reality. On the contrary, to be confident that a design language is clear, stable and unique can lead to an ethical form of representation that includes social and communitarian results. If, as Baudrillard noted, Disneyland masks the absence of a level of reality, these new towns are a gamble even greater because in this game of simulacra, in addition to masking the absence, and without the need, of a real basis, it endangers the life itself of what is been imitated. Therefore, the will to revive a sort of *Gemeinschaft*'s socio-spatial relations, in critical opposition of the *Gesellschaft*, as described by Tönnies, is both social and aesthetic: it is confident in the deterministic ability of these urban fantasies to allow, or define, also the social relations and the forms of its community.

Biography
Andrea lives in Italy where he works as an architect. He participates in conferences and publish in Italy and abroad on my research topics: the theoretical basis of architecture, the history of architectural theories and the marketisation of architecture. His PhD research aims to analyse the nature and the role that the so-called French Theory had in the American architectural discourse during the Seventies, when the character of the canon of historical and theoretical methodologies changed deeply.

Edward Denison
Fascist Fantasies - Italian Dreams and African Nightmares

The architectural drawing has long been a potent weapon in the coloniser's arsenal. Paper projects portray worlds that are yet to be – imagined, idealised and unbounded. These characteristics can be read in all architectural drawings, but they assume a greater potency in the colonial context, where the forces that give rise to such visions are met with comparatively little resistance by the colonial subjects. Under these conditions, reality exists between one people's dream and another people's nightmare.

Few places on earth reflect this condition more completely and compellingly than Asmara, the capital of Eritrea. Planned by the Italians in the early twentieth century, Asmara became the jewel in the crown of fascist Italy's East African Empire. Between the invasion of Ethiopia in 1935 and their defeat to the Allies in 1941, Italy transformed Asmara into Africa's most

modern city. The combination and completeness of modern urban planning and modernist architecture in a whole city has received widespread attention. In 2016, Eritrea formally submitted Asmara's nomination for inscription on UNESCO's World Heritage List, a project that won the RIBA's President's Medal for Research in 2016.

Less attention, however, has been paid to the archives the Italians left behind. In compiling the UNESCO nomination, the Asmara Heritage Project has documented and scanned over 75,000 archival documents containing many architectural drawings of unrealised projects. These present a fascinating insight into a world existing between reality and fantasy, dream and nightmare, built and unbuilt. This paper investigates Asmara's archive as a body of evidence that raises questions about and sheds new light on the meanings and tensions inherent in colonialism as fantasy, as reality and as modernist heritage in the twenty-first century.

Biography
As an educator and an independent consultant, writer and photographer specialising in architectural history and the built environment, Edward has worked for various international organisations in places as diverse as China, Africa, and Europe. His work regularly features in print, electronic and broadcast media worldwide.

Petra Eckhard
***A Concrete Fantasy: Edward James'* Las Pozas**

When the British poet, multimillionaire, and orchid aficionado Edward James returned to his holiday home in the lushly vegetated highlands of the *Huasteca Potosina* (Mexico) in the winter of 1962, he discovered that his lovingly cultivated orchid collection had been ruined by frost. James decided to rebuild the garden in a way that would withstand the most destructive forces of nature. Using concrete as its main building substance, the formal language of orchids and other plants of the surrounding jungle vegetation was translated into 40 concrete edifices, including 228 individual structures and sculptures—now known under the name of *Las Pozas*. James, who made due without any engineering skills, placed his trust in the expertise of the master carptenter José Auilar Hernandez, who was capable of transferring the fantastic designs drafted by James into wooden formwork.

The structures of *Las Pozas* invite a reading through the lens of Surrealism, not only because of James' interest and involvement in the Surrealist movement—he was a supporter and friend of Dalí, Magritte, and Breton—but also because the structures defy conventional stylistic classification from an architectural point of view. As concrete irrationalities, they oscillate between fixed categories such as architecture/sculpture, natural/built form, or, most importantly, fantasy/reality. This paper analyses the "unsuspected correspondences, analogies, and patterns" inherent in the architectural landscape of *Las Pozas* through Rem Koolhaas' understanding of architecture as "a form of P[aranoiac] C[ritical] activity. It will also be shown how reinforced concrete construction becomes a translation of the process of paranoic activity itself, i.e. the attempt to organise and materialize irrational thought into concrete form.

Biography

Petra Eckhard is an architectural theorist and cultural studies scholar at the Institute of Architectural Theory, Art History and Cultural Studies at Graz University of Technology, Austria. She studied English and American Studies in New York, Bern and Graz, where she also received her doctorate in 2010. Her fields of interdisciplinary research involve narrative architecture as well as counter hegemonic forms of architecture in the 20th century. She is the author of *Chronotopes of the Uncanny* (2011) and co-editor of *Graz Architecture Magazine* (*GAM*). Currently, she is working on her second book which explores anti-canonic works of architectural modernism.

Marco Folin and Monica Preti
Maarten van Heemskerck's Wonders of the World: architectural fantasies in the Northern Renaissance

In 1572, the Antwerp printer Philips Galle published a series of engravings drawn by Maarten van Heemskerck, representing the Wonders of the Ancient word (*Octo mundi miracula*). It was almost a century since humanists and architects were trying to reconstruct the appearance of this or that Wonder on the basis of ancient sources, but Heemskerck's is the first attempt to depict organically – although in a rather fantastic way – all the seven canonical monuments, to which he added an eighth (the Colosseum), as an emblem of the great endeavours of Roman architecture.

There are also other elements of originality, in Heemskerck's plates. Unlike his predecessors, he didn't just represent mere architectural structures, but he depicted his subjects against explicitly allegorical backgrounds. Clearly, what interested him was not so much the excellence of classical canons typified by the Wonders, as the symbolic values which those legendary monuments of the past could embody in the eyes of his contemporaries. In this respect, Heemskerck's work seems to be fuelled by moralistic more than philological interests: for him the Wonders were above all the symbols of their patrons' Vanity, sooner or later condemned to destruction after the advent of the Christian era.

Heemskerck's undertaking was the most successful: after the publication of his plates the image of the Wonders became part of European collective imagination, and we can trace it in a wide range of contexts: in encyclopaedic compilations and theatres of memory, world atlases and maps, as a decorative subject for boardrooms or model for architectural emulations of different scale and character.

In our paper, we aim to focus on the peculiar nature of Heemskerck's fantastic architectures, considering their relationship with ancient sources and the reasons of their success in the late 16th century, through the many reinterpretations they underwent in different medias (engravings, paintings, tapestries, book illustrations…).

Biographies
Marco Folin (Venice, 1969) is Associate Professor at the University of Genoa, where he teaches History of Architecture. Italian urban culture, architectural imagery and the relationship between art and politics in the Renaissance are among his main interests. On these topics he has published extensively, and organised several panels and workshops.

Monica Preti is Head of Academic Programs (History of Art and Archaeology) at the Auditorium du Musée du Louvre, in Paris. She has received her PhD in History and Civilization at the European University Institute of Florence (2001), and then has been research fellow at the Institut National d'Histoire de l'Art (INHA, Paris). Her research is located at the intersections of visual culture, art history and cultural heritage from the 17th to the 19th century, focusing mainly on the history of taste, collections and museums. On these subjects, she has published extensively and she has been invited to give lectures and seminars in Europe, United States, Brazil and Kuwait.

Reto Geiser
From Science Fiction to Science Fact

The influence of manned space travel onto countless novels, comics, films, and television series that are staged in context of science fiction, is broadly assumed. A closer look at a number of visualizations that surfaced in the early postwar years, however, suggests a converse order, namely that man explored the moon long before the first lunar module landed in 1969—at least in his imagination.

Based on a close analysis of a number of publications, including *The Conquest of Space* (1949) and a series of articles in *Collier's* magazine entitled "Man Will Conquer Space," as well as primary archival sources from the NASA archives, I will argue that architectural visualization proved to be a decisive tool in the realization of manned space flight. Not only were the images of illustrator Chesley Bonestell (1888–1986) instrumental to catapult space exploration into the public consciousness, but they equally serve as a case in point for the productive collaborations between leading scientists, writers, and especially also architects and artists, who envisioned life in space and helped launch the space age in America.
Images of vaguely familiar planets and hovering space stations, served as a tool to envsion and conceptualize the human exploration of outer space and helped to understand new possibilities yet to be experienced

In the proposed paper, I will trace how the collaborative research and representation efforts betewen Bonestell, trained as an architect and an architectural renderer, science writer Willy Ley (1906–69), and rocket scientist Wernher von Braun (1912– 77), helped to advance the mechanics of the proposed manned space missions; and how their mass-market publications and even a primetime television series produced by Walt Disney, provided the foundation for an enthusiastic public reception of scientific progress through mass media by blurring the boundaries between reality and fiction.

Biography
Reto Geiser is a scholar of modern architecture with a focus on the intersections between architecture, pedagogy, and media. He is the Gus Wortham Assistant Professor at the Rice University School of Architecture. Trained as an architect, Geiser holds a PhD from ETH Zurich. He is the co-author of *Reading Revolutionaries* (2014) and the editor of award-winning Explorations in Architecture (2008), and *House is a House is a House is a House is a House* (2016). A founding principal of the design practice MG&Co., Geiser is developing spatial strategies in a range of scales from the book to the house.

Christina Gray
Fantasy in Retail

An increased willingness to experiment with approaches to retail commerce in America during the 1970s, opened up crucial new avenues for the exploration of fantastical architecture. One significant development in this changing retail landscape was the rapid expansion of mass-market catalog showrooms, the earliest incarnation of the suburban big box phenomena. From this growth, a new framework for fantastical architectural experimentation would emerge. Nowhere was this more apparent than with the BEST Products Company and their long-term collaboration with the artist James Wines. This paper analyses the professional conditions pioneered by the BEST Products Company that led to the creation and realization of a series of fantastical showroom facades. In contrast to typical forms of professional engagement, the BEST Products Company invented their own idiosyncratic approach, bartering their merchandise for artistic goods and architectural services. It was through such alternative arrangements that the BEST Products Company was able to create their outlandish and highly profitable retail environments. This paper analyzes how the support structure for creating fantastical architecture requires departures from the norm that may be just as radically aberrant as that which is being produced. This examination of the relationship between the conditions of production and that which is produced will reveal a contextual understanding of fantasy in late twentieth century architecture.

Biography
Christina Gray is a doctoral candidate in the Department of Architecture and Urban Design at UCLA where her dissertation research centres on the development of an experience environment in postmodern retail architecture. In addition to her doctoral studies, Christina also currently serves as an archivist for Gehry Partners. Since moving to Los Angeles, she has taught architectural history and theory courses at Otis College, UCLA, SCI-Arc and USC. Previously, she earned a Master of Architecture degree from the University of Toronto and subsequently worked for a number of architectural practices in both Vancouver and Rome.

Berthold Hub
Filarete's 'fantasie': between utopia and reality

Among early writings on architecture and architectural theory, the *Libro architettonico* by the Florentine sculptor and architect Antonio di Pietro Averlino, who used the name 'Filarete' (lover or friend of virtue) is surely the most original and complex. Written in Italian between 1460 and 1464/66, it narrates – in the form of a dialogue between the author and his employers, Duke Francesco Sforza of Milan and his son Galeazzo Maria Sforza – the ideal planning, foundation and construction of a city named 'Sforzinda' after its royal patrons.

One of the main themes of Filarete's *Libro architettonico* is the contrast between two architectural styles. On the one hand, there is the inferior *modo moderno* (the Gothic style). On the other hand, there is the superior *modo antico,* and the aim of the book was to promote a contemporary 'renaissance' of this style. To achieve this, Filarete's cities and buildings are constructed according to models found in an 'ancient' book that has been discovered during excavation of the foundations of the city walls.

However, it is by no means clear what the Renaissance architect understands by 'ancient' architecture and its revival. Some of his designs have little to do with the Roman architecture with which he was quite familiar. Indeed, they sometimes seem to have greater similarities with buildings of the Middle East and Far East. And there is another respect in which the illustrations in the *Libro architettonico* are heterogeneous: on the one hand, the book contains ground plans, elevations and perspective views of entire buildings and individual parts of them that it would be quite possible to build. On the other hand, however, there are also numerous designs that are on a megalomaniac scale and clearly utopian in nature.

Are Filarete's utopian designs merely the products of an over-fertile imagination, or was the architect expressing specific intentions through them? My talk attempts to answer these questions. Firstly, the extent of Filarete's geographical knowledge and his model of historical development need to be defined. The way in which the author thought his *Libro* would actually be used and received will then be investigated. Finally, the function of the illustrations needs to be placed in the context of Filarete's programme for a radical renaissance of humankind.

Biography
Berthold Hub was Assistant Professor in the Department of History and Theory of Architecture at the ETH Zürich and in the Department of Art History at the University of Vienna, then visiting professor at the Albert-Ludwigs-Universität Freiburg im Breisgau. Currently he is scientific assistant at the Kunsthistorisches Institut Florenz (Max-Planck-Institut) in the Department of Prof. Alessandro Nova. His postdoctoral thesis examines the quattrocento Renaissance architect Filarete and his *Libro architettonico*. Further research interests include ancient aesthetics, the cultural history of the extramission theory of vision, Neoplatonism, Michelangelo, and Spanish sculpture of the 17the and 18th centuries.

Rahma Khazam
Postmodernism in Venice: the 1980 Architecture Biennale

Directed by Paolo Portoghesi, the first Venice Architecture Biennale (1980) was a postmodern manifesto: the ornamented polychromous facades lining the 'Strada Novissima', the main exhibition installed in the Arsenale, bid a gleeful farewell to modernism's serial monotony and universalizing claims. Realized by Frank O. Gehry, Rem Koolhaas, Robert Venturi, Arata Isozaki and others, they soon became the symbol of postmodernism's radical overhaul of architecture and concomitant promise of social change.

My paper will explore the push and pull between fantasy and reality that presided over this legendary event: the idea of the street as an exhibition and the exhibition as a street, the

use of illusionistic facades for the purposes of genuine critique. Portoghesi's deployment of the facades was thus intended to break down the grand narratives of modernism and turn architecture into an instrument of contention and dissension that would critique existing hierarchies of power and celebrate plurality instead. The promise of liberation from modernist strictures inherent in the facades' diversity was even reflected in the catalogue, which did not defend a postmodernist orthodoxy, but presented divergent arguments and positions. However reality nonetheless caught up with Portoghesi's exhibition. A testing-ground for a new architectural utopia, it may have nonetheless contributed to the failure of the movement with which it was so closely bound up: by using the platform of the Biennale, postmodernism may have hastened its own institutionalization, and whetted the appetite for kitsch and grandiosity that was to be a factor in its subsequent demise

Biography
Dr. Rahma KHAZAM is a British researcher, art historian and art critic based in Paris (key research areas: contemporary art and architecture, modernism, theory and history of sound art). She participates regularly in international conferences on art and aesthetics and has published her writing in books, journals, exhibition catalogues and contemporary art magazines such as Frieze, Flashart and Artforum.com. Member of AICA (International Association of Art Critics) and of EAM (*European Network for Avant-Garde and Modernism Studies*).

Thodoris Koutsogiannis
Imaginary Athenian Architecture and the Modern Visual Culture all'antica
The real condition and appearance of the Athenian antiquities become known to the European public in the second half of the 18th century, through sketches, paintings and prints by antiquarian travelers, architects and artists, reflecting the growing movement of Neoclassicism. Until then, from the early Renaissance to the late Baroque period, ancient Athenian architecture was represented as imagined. The appearance of ancient Athens and its buildings, in both overall views of the city and depictions of individual monuments, was based mostly on the artist's knowledge of Roman architecture, resulting in a misleading but attractive image that usually depicted architectural fantasies.

But even when the antiquarians of Neoclassicism represented the antiquities of Athens with precision, the fantasy element did not disappear from visual representations of Athenian architecture. As a result, in the 18th and 19th centuries, the *capriccio* flourished through architectural fantasies of Athens *all'antica*, in drawings, paintings, prints and book illustrations.

This relationship between the real and the imaginary element in presenting ancient Athenian architecture was related, both directly and reciprocally, to antiquity worship by modern European civilization and to the modern visual culture more broadly. This paper is based on the research I conducted for the exhibition catalogue and my essay on the topic "The image of Athens in the modern European visual culture. Between fantasy and reality – in the shadow of antiquities", in *"A dream among splendid ruins… Strolling through the Athens of travelers 17th – 19th century"* (Athens, National Archaeological Museum, Sept. 2015-Oct. 2016, eds. M. Lagogianni-Georgakarakou & Th. Koutsogiannis), Athens, 2015, pp. 56-133.

Biography
Thodoris is an art historian, working as Chief-Curator of the Hellenic Parliament Art Collection, Athens. He has studied archaeology and art history at Athens University (bachelor 1996; master 2000, PhD 2008). He has presented various papers in conferences (7 Greek and 9 international) and has delivered 7 lectures in Greek museums. He has written essays and entries in 5 exhibition catalogues and in various collective works. He has also curated 4 exhibitions and I edited 5 exhibition catalogues. He taught modern European art history, as Visiting Professor, at the Greek Open University (2009-2014), Athens University (2008-09, 2010-2011), and the University of Thessaly (2009-2010).

Kasper Laegring
***Yes is More* and the Return of the Postmodernist Imagination**

As an architectural style, Postmodernism is generally considered to have withered away around 1990. Most contemporary architects eschew the scenographic, communicative, and semiotic strategies that were emblematic of architectural production in a Postmodernist era impacted by the lessons of *Learning from Las Vegas* (1972).

However, if we turn to recent interpretative frameworks formulated by Reinhold Martin and Hal Foster, respectively, the Postmodern has not ended; rather it has evolved into a "discursive formation" on the one hand, and into a tendency towards "image building" on the other hand. In continuation of that line of thought, this paper argues that Danish architect Bjarke Ingels' rise to international stardom *disproves* that Postmodernist strategies are inactive or taboo, thus supporting the need for an augmented definition of the Postmodern. Not only does the bold use of image, sign, and symbol in Ingels' projects confirm that Postmodernist strategies still circulate, but his way of mobilising fantasy, imagination, and Utopia in his manifesto *Yes is More: An Archicomic on Architectural Evolution* (2009) suggests that the 'bygone' themes of representation and narrative are potent strategic tools in the race for global attention.

If his projects are testament to a renewed dedication to Postmodernist visual strategies, in other words to "image building," Ingels' storytelling in *Yes is More* confirms that a Postmodernist "discursive formation" is also at play. More specifically, this paper argues that Ingels exercises a unique way of blurring the boundaries between building, discourse, and image. Ingels' strategy is twofold: photographic portraits and panoramas are embedded into the façades of buildings, dissolving the autonomy of the architectural experience, while the cartoons of *Yes is More* link the actual with the virtual, the real with the surreal, and the factual with the fictitious.

Biography
Kasper Lægring (b.1980) is a Ph.D. Fellow at the Royal Danish Academy School of Architecture in Copenhagen and an External Lecturer at DIS – Study Abroad in Scandinavia. He holds an M.S. in Architecture from the University of Pennsylvania (2013, Fulbright Scholar 2009-12) and an M.Phil. in Art History from the University of Copenhagen (2007, Gold Medal). Focusing on three generations of architects who have authored manifestoes (Robert Venturi/Denise Scott Brown, Rem Koolhaas, and Bjarke Ingels), his Ph.D. project

both examines why today's architects have dwindling influence on the planning and design of cities, and critiques 'image building' in contemporary architecture.

David R. Marshall
The Chinoiserie Fabrique as Quintessential Fantasy Architecture

Landscape gardens of the eighteenth and early nineteenth centuries (as well as some in the twentieth) often include a small building, or fabrique, in the Chinese style. A fabrique is often mislabelled a folly in the English context, but it has no necessary connection with foolishness; rather it is a building the purpose of which is to convey meaning through its visual form. Any function it may have is incidental to this purpose, which is why its natural home is a garden. It has close affinities with architectural models (such as those human-sized models created for Baroque projects), and with sculpture. Traditionally garden fabriques are representations of culturally and typologically specific buildings (Turkish tents, Palladian bridges, Chinese pagodas and so forth). In the eighteenth century the Chinese theme allowed for the development of richer possibilities for architectural fantasy. Because little was known of actual Chinese buildings, what emerged was chinoiserie, which was less an attempt to recreate the architecture of a past era (as with the nineteenth-century Gothic revival) than an opportunity to abandon the rules then constraining architecture in favour of an uninhibited architectural imagination that explored new forms. I will argue that there is no necessary connection with China in the chinoiserie fabrique, and that designers of such fabriques evolved an alternative language of architectural expression that contains the seeds of a distinct conception of fantasy architecture that, unlike paper or digital architecture, is truly three-dimensional and capable of establishing a physical relationship with the body of the spectator, while at the same time embracing the freedom of pictorial architecture to lead a viewer into a world where architectural form escapes the constraints of function. I will analyse the operations within historical chinoiserie fabriques, including the device of deliberate uncertainty of historical reference, in order to lay the foundations for a general theory of the fabrique as fantasy architecture.

Biography
Associate Professor David R. Marshall FAHA is a specialist in represented architecture, especially 17th and 18th century architectural painting, and in currently writing a monograph on the Roman view-painter Giovanni Paolo Panini. He has also written a book that reconstructs the form appearance and function of a lost eighteenth century villa, using documentary sources and old representations (https://www.amazon.com/Rediscovering-Baroque-Villa-Rome-1715-1909/dp/8891309311).

Massimo Mucci
Buildable architecture versus unbuildable city?: the case of Lebbeus Woods' drawings

Nowadays, given that there are a huge number of images produced, it is easy to locate architectural fantasies of underground buildings or buildings flying in the sky, as we can find, for instance, in the projects of the American architect Lebbeus Woods' (1940-2012). To some extent they are fantastical, but we think that Woods' drawings have a theoretical meaning which deserves to explore more deeply.

What is really fantastical and realistic in the Woods' drawings? The architecture or the futuristic cities? This paper proposes to analyze the relationship between Architecture and City depicted in the work of Lebbeus Woods. We are going to consider the concepts of buildable/unbuildable in understanding whether projects such as *Centricity* (1987) or *Berlin Underground* (1989) and others, like *War and Architecture* (1992-95) for the Sarajevo's reconstruction, are really utopian or rather a critique of the present society. To some extent these drawings have both of these features, but what interests us is that the unbuildable utopian dimensions are related more to the social and urban background rather than tectonic and architectural problems.

The graphical qualities of drawings play a fundamental role in this issue, therefore in this presentation we are going to analyze graphical techniques and their relationship with architectural subjects. In fact, the perception of unbuildable or buildable depends also on the atmosphere, the sublime scene, the sharpness of details and other graphic features as well. Finally this paper intends to investigate the design issue hidden behind the "fantastical" building imagined by Woods, in order to stimulate innovative ways of thinking about contemporary city planning and architecture.

Biography
Massimo Mucci is an architect (a graduate of the University IUAV of Venice) and Professor of Technology and Technical Drawing at secondary school Technical Institute of Technology (ITTS) in San Donà di Piave (Venice). He is currently doing a PhD at University IUAV of Venice (Italy), research project: *Experimental architecture and utopia: Lebbeus Woods' architecture between imagination and figurative deconstructionism*. He has worked as Lecturer in the History of Architecture at the University of Trieste and has held seminars at Trieste and Venice universities, and in various secondary schools.

He has published the book *La Risiera di San Sabba. Un'architettura per la memoria* (Gorizia, 1999), several essays about architecture in Trieste after the Second World War in magazines and catalogues, and recently the paper *The Fall and the Rise: Lebbeus Woods' Metaphorical and Narrative Drawings*, in Laura Allen, Luke Caspar Paerson (editors), *Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture*, UCL Press, London, 2016, pp. 155-61.

Ashley Paine
Period Rooms and the Fantasy of Architectural Display

In "Travels in Hyperreality" Umberto Eco writes, "The authenticity [that] the Ripley's Museums advertise is not historical, but visual. Everything looks real, and therefore is real; in any case the fact that it seems real is real, and the thing is real even if, like Alice in Wonderland, it never existed." While Eco's essay was concerned with a particularly American fascination with simulation and verisimilitude in popular culture, his observations on the fantastical displays of Ripley's Museums could just as easily be applied to the exhibition of architecture in many museums and galleries around the world. That is, despite an expectation of museological transparency, displays of architecture frequently blur the line between the truthful presentation of genuine artefacts and the fabrication of pure

scenographic fantasies. In doing so, these built architectural *capricci* also expose permanent tensions between the competing demands of material authenticity and faithful spatial experience.

While museums exhibit architecture in countless different ways—from archaeological fragments, through to complete reconstructions—it is the tradition of the period room display that best highlights the issues at stake. Here, Eco's notion of visual authenticity plays out through the seamless integration of authentic artefacts and interior surfaces, collaged with new architectural elements to complete a spatial fiction. Often, it is only at the window that the artifice is exposed, and the illusion breaks down. Hence, it is here, at this junction between interior fantasy and exterior reality, that this paper will re-examine the value and utility of period rooms: not as historical documents, but as radical architectural experiments. In particular, it argues that, rather than opposing standards of museological display, the illusionism of period rooms demonstrates a capacity for museums to give licence to alternative forms of authenticity that present important challenges to notions of truth and authenticity in architecture more generally.

Biography

Dr Ashley Paine is a Postdoctoral Research Fellow in the centre for Architecture, Theory, Criticism and History (ATCH) at the University of Queensland. His current research is focused on the exhibition of architecture, as well as contemporary architectural practices and their relation to the visual arts, forming part of a larger Australian Research Council (ARC) funded Discovery project titled: "Is Architecture Art?: A history of categories, concepts and recent practices," led by Prof John Macarthur (UQ), Dr Susan Holden (UQ) and Prof Wouter Davidts (UGhent). In 2015 Ashley completed his PhD on the history and artifice of striped architecture, which surveyed the techniques and visual effects of banded polychromy across two thousand years of Western architecture. He is the author of a number of conference papers and publications for leading international journals including, AA Files (UK), The Architectural Review (UK), and Interstices (NZ).

Ashley also has more than fifteen years of architectural practice experience. His work has been recognised with awards from the Australian Institute of Architects (AIA) and the Design Institute of Australia (DIA), including national awards for Public Architecture, Interior Architecture and Small Projects. Many of his built works have been published and exhibited internationally, including in the Phaidon Atlas of Contemporary World Architecture (2004), and at the Australian Pavilion at the 2006 Venice Architecture Biennale. Ashley co-founded PHAB Architects in 2010, which focuses on heritage and adaptive re-use projects, as well as residential and small-scale public works. Recently completed works include the national award winning conversion of the historic Toogoolawah Condensery Packing Shed into a regional art gallery and workshop.

Eleanor Rees
'Spectacles of Socialism': The use of the All-Union Agricultural Exhibition in Stalinist Cinema.

The *All-Union Agricultural Exhibition* (*AAE,* 1939) - a permanent exhibition space and

showpiece of Socialist Realist architecture - was used as a setting in a number of films produced in the late 1930s and early 1940s in Soviet Russia. Far from functioning as a mere background against which the narratives of these films take place, the *AAE* appears as the main protagonist. This paper explores the use of the *AAE* in three feature films: *Novaya Moskva* (*New Moscow*, 1938), *Svetlyi Put'* (*The Radiant Path*, 1940), and *Svinarka i Pastukh* (*The Swineherd and Shepherd*, 1941). Through a comparative analysis of the films, it investigates how cinema articulated and contributed to the production of a discourse about Socialist Realist architecture, and the ways in which its spaces were intended to be experienced by Soviet subjects. It considers the exhibition arena alongside other spaces, such as the capital of Moscow, its provinces, and the carnival, in relation to spatial and ideological binaries of the centre and the periphery and the sacred and the profane. Drawing on Guy Débord's *The Society of the Spectacle* (1967) and Jean Baudrillard's critique of Débord's text, the paper examines the nature of Socialist Realist cinema as a representational mechanism for transforming Soviet reality into socialism as an ideology.

This paper also asks what the *AAE*, as a space, offered to Soviet filmmakers. The films were commented on in the contemporary cinema press for their 'excess of directorial fantasy'. As a realm associated with artistry and theatricalism, this paper argues that the *AAE* provided filmmakers with a space where they could display innovative visual aesthetics against accusations of 'formalism' from the Soviet filmmaking community.

Biography
Eleanor Rees is a doctoral candidate at University College London's School of Slavonic and East European Studies, where she is researching the role of the *kino-khudozhnik* (artistic director) and set design in early Russian and Soviet feature film. Her research is funded by the Wolfson Foundation. She received her BA and MA in History of Art from the Courtauld Institute of Art. She has previously held roles at the Victoria and Albert Museum (London) and the Rosfoto State Museum of Photography (St. Petersburg).

Nicole Rudolph

Fantastic Models and Their Discontents: How Spectacular Architecture Shaped Domestic Space Expectations in Postwar France

In postwar France, many architects shared a belief that the silver lining of wartime destruction would be to rebuild affordable homes for the French according to the Modernist principles they had elaborated during the 1920s and 1930s. Yet the slow pace of reconstruction meant that mere *visions* of mass modern homes dominated domestic space discourse in the press and at national exhibitions throughout the 1950s.

In this paper, I excavate the history of press-sponsored show homes like Ionel Schein's 1956 shell-shaped Plastic House and *Paris-Match's* Luminous Home in order to illustrate how architects and the mass press built models of future living designed to acculturate the French to new forms of domestic space. These modern homes incorporated unconventional materials (plastic, glass and steel) and unfamiliar layouts (the invention of the *séjour*, the elimination of hallways), but did so for humanistic and democratic purposes. As this paper

will show, visionaries' domestic formulations asserted that innovative approaches to living space would bring progress by harnessing industrialization to bring nature into the home, guaranteeing leisure for all members of society, and promoting individual needs of contemplation and personalization in an increasingly anonymous, commercial society.

At the same time, the promotion of a domestic ideal through these spectacular show homes raised the stakes for the modern mass home as it was eventually constructed by state-subsidized developers. While visionary planners and architects were partially successful in changing dwelling practices, their creations also nourished expectations that the towers and bars of the *grands ensembles* were ill equipped to meet. This fed another fantasy, what Georges Candilis called "the myth of the individual home". This dream, universally shared by the French, of eventually moving into single-family detached homes with "all mod cons", contributed to the rejection of *grand ensemble* dwelling and of "one-size-fits-all-classes" social housing.

Biography
Nicole Rudolph is Associate Professor in the Department of History and in the Department of Languages, Literatures and Cultures at Adelphi University in New York. She directs the program in European Studies and is the author of *At Home in Postwar France: Modern Mass Housing and The Right to Comfort* (Oxford/New York: Berghahn Books) and is currently working on a project about state-sponsored eco-housing sites throughout France.

Steven Rugare
Transported without Moving: Two Models of Immersive Fantasy at the 1964 World's Fair

Historians make the reasonable assumption that exposition pavilions are a form of propaganda, expressing ideology through exterior style. This way of thinking about exposition buildings is valid enough for the expositions of the belle *epoque*, but it requires further development in later expositions dominated by the pavilions of corporate or national sponsors. In these it was possible to design immersive exhibits (e.g. Bel Geddes' Futurama of 1939) that asked the visitor to fantasize an alternate vision of modern life. Another genre of exposition building that came into its own around the same time was the model house. While the designers of these eschewed complicated machinery, they too were pursuing a form of participatory immersion.
This paper looks at these two genres of exposition architecture--the immersive "ride" and the model house—examining how they work as vehicles of consumer fantasy. The two cases are from the 1964 World's Fair, the IBM Pavilion by Saarinen and the Eames' and the less well known "House of Good Taste" by Edward Durell Stone. Compared to the models of the 30s, each of these assumes that the viewer will do more work in assembling a "story" of their place in modern life. The IBM Pavilion has been described as a "phantasmagoria," in which familiar and highly technical images were juxtaposed, culminating in a multiscreen show that defied traditional narrative form. In Stone's house the complexity is all internal to the "tasteful" consumer, as she attempts to insert herself into an unconventional atrium-based plan. In each case the subject is inserted into an uncanny variant of a familiar modern environment and then enjoined to re-cognize the self in relation to that environment and its ideological contents.

Biography
Steven Rugare teaches architectural and urban history at Kent State University. He maintains involvement in Kent State's Cleveland Urban Design Collaborative, contributing to competitions, public events, and publications. His primary research focus is modernism in the communicative and planning context of world's expositions. This work draws on a wide interdisciplinary background , including graduate work at the History of Consciousness Program at University of California, Santa Cruz where he studied criticism and visual culture with mentors such as Reyner Banham, Hayden White, Donna Haraway, Vivian Sobchack, and Victor Burgin.

Lutz Robbers
Architecture as/without Image

Throughout the 1920s the Dutch Neo-Plasticist Theo van Doesburg entertains the fantasy of an architecture as an embodied, living image – and vice versa. In a 1929 article he imagines a "dynamic light architecture" capable of overcoming the division of spatial and temporal registers. The invention of cinematography, van Doesburg argues, has provided the technology to experience light, movement, time and space in an animated continuum which alters the conception of both architecture and the image. The screen is imagined as an alternative to the framed, "architectonic" picture: it functions as a living "light-substance" that entails a new definition of architecture.

Van Doesburg's attempt to concretize his vision of a dynamic light architecture, the *Ciné Dancing* hall, an event space for dance and cabaret performances inside the *Aubette* building in Strasbourg (1928), failed. The conventional film screen which hovers horizontally on the back wall remains detached from the painted monochromatic surfaces. It never achieves the "super-material and plural space" intented.

Van Doesburg is emblematic for a number of attempts during the interwar period to develop the vision of an architecture which casts off its conceptual dependence on images (drawings, perspectives, photographs). Architects such as Bruno Taut, Le Corbusier, Heinz Poelzig, Ludwig Mies van der Rohe as well as historians and critics such as Elie Faure or Adolf Behne all entertained the fantasy that architecture must be liberated from its pictorial hinge. Media that not only represented but embodied temporal and dynamic experiences such as cinema become models for architecture to emulate.

My contribution intends to disentangle some the media fantasies that sprung up during that period. I will argue that many of the fantasies aimed at transforming the architecture/image nexus in a vision of architecture as image or of architecture devoid of all dependence on images – and thereby anticipating a fantasy of contemporary digital architectural design which regards, as Mario Carpo has argued, the architectural image as a malleable visualization of an underlying algorithm.

Biography
Lutz Robbers holds a Ph.D. in the History and Theory of Architecture from Princeton University. He taught architectural theory at the RWTH Aachen, at the Bauhaus-University, Columbia University and Princeton. Prior to that he was a research fellow at the

Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM), Bauhaus-Universität Weimar, where he was part of the research group "Tools of Design". He held research positions at the Cité de l'architecture et du patrimoine in Paris, the London School of Economics' "Cities Programme" and the German Forum of Art History in Paris. Currently he teaches architectural theory at the Jade University in Oldenburg and serves as editor of the journal *Candide – Journal for Architectural Knowledge*.

Anne Schloen
(im)possible? Artists as Architects

At the beginning of the 20th century, important artists like Vladimir Tatlin, Kasimir Malevich and Theo van Doesburg were already showing an intense interest in architecture and developing their own architectonic projects, which remained predominantly unbuilt. Since the 1960s, however, the number of artists who also work as architects has increased considerably. The range of architectural pieces by artists extends from paintings, drawings, and photographs with visionary city plans to sculptural architecture models and inhabitable mini-buildings to structures actually realized in the outside world.

By contrast to architects, fine artists are able to reflect upon architecture with utter freedom, without having to concern themselves with questions of functionality, possible realization, and financial viability. For example, at the end of the 1950s the French artist Yves Klein invented an „immaterial architecture": He wanted to liberate architecture from materials. Freed of all constraints, people would live in houses that consisted only of the elements fire, water and air. Around 1960 the Swiss painter Walter Jonas designed his „Intrapolis", a city of houses shaped like funnels – for a modern way of life worthy of humans. And at the end oft he 1970s the American artist Gordon Matta-Clark sketched penumatic buildings with residential balloons floating high above the earth's surface.

The solutions that artists develop for architectural topics move in a realm between reality and fantasy, between the possible and the impossible. The complete independance of factual constraints, a free mind and in part a lack of specialist knowhow all help spawn experimental, fantastic and utopian ideas that go far beyond what is possible and leave architectural normality well behind them.

Biography
Dr. Anne Schloen (1969 in Frankfurt/Main) is a freelance curator and author based in Cologne. After studying at the Ecole du Louvre in Paris, the Philipps-University in Marburg/Lahn, the Courtauld Institut in London and the University of Cologne she was 2006 awarded a Ph.D. for a dissertation on "The Renaissance of Gold. Gold in the 20th-Century Art". From 2013 to2015 she was Visiting Professor at the Academy of Fine Arts Münster for „Artitecture. Between Art and Architecture". 2014 to 2015 she was guest curator at the Museum Marta Herford where she was organizing the exhibition she initiated "(im)possible! artists as architects".

Niccola Shearman
Out of the Woods: Lyonel Feininger and the printed face of 'Glasarchitektur'

Of all the temples to light and castles in the air conjured up on paper during the years of revolution in Germany, Lyonel Feininger's crystalline *Cathedral* woodcut is arguably the most pragmatic construction. Designed to represent Walter Gropius' vision for the Bauhaus, this print met the brief in all respects. Iconographically, the tripartite structure illustrates the promised unification of the three arts. As the product of a skilled craft, it embodies an all-important material authenticity. And finally, its inherent reproducibility meant that it reached a wide audience: in marked contrast to the private exchanges represented by the Crystal Chain letters. Evidently, the effect was not lost on these circles, as witness a drawing by Hans Scharoun, annotated with the words, 'Glass house problem: Space refracts space. Idea – Feininger. Reality? '

Far from having iconic status within Feininger's own oeuvre, the imaginary *Cathedral* is an anomaly amongst at least one hundred woodcuts of actual buildings. This paper will examine potential prototypes for the image in the artist's fascination with towering forms: not just the modest village churches given monumental scale; but equally in the tall sailing vessels of marine scenes; and in the forests of the Harz Mountains. The first prints produced here in the summer of 1918 reveal a further fascination with light relationships: in particular, the patterns of interchangeable contrast which define the woodcut medium. After the Bauhaus move to Dessau, a new experiment with positive and negative had begun: in photographic studies of buildings, trees, and more boats. A poignant night image depicting light flooding out from the studio of his friend Moholy-Nagy, recently departed, suggests a homage to the possibilities of glass architecture and of the 'new vision'. At the same time, it supports an argument that the foundation of Feininger's art, as demonstrated in the cathedral woodcut, was to be found in the conjunction of material and light.

Biography
From a background in teaching and publishing (BA, PGCE), Niccola Shearman completed her MA at the Courtauld in 2007 after studying twentieth-century German art & cultural politics with Dr Shulamith Behr. Her PhD research, also with Dr Behr, concerns developments in the art of woodcut in Germany between the wars. With a working title of *Weimar in Black and White*, the thesis engages with the problematic legacy of Expressionist reception and employs principles from the psychology of vision in seeking a new critical approach that justifies the impact of the art beyond the volatile cultural politics of its day. The project centres on the production of Ernst Barlach (1870-1938) and Lyonel Feininger (1871-1956), both of whose works stand as monuments to the aesthetic potential of a medium balanced between tradition and modernity.

Niccola works as associate lecturer at the Courtauld Institute. Her academic publications include: 'Putting the Passion into cultural politics: Utopian hopes for a new religious art in Germany, 1915-20', *Rebus* (online journal of art history and theory, U. Essex, issue 3, 2009); 'Chasing Linear Fantasies: a study of the Gothic line in the work of Ernst Barlach', in A. Lepine & L. Cleaver (eds) *Gothic Legacies: Four Centuries of Tradition and Innovation in Art and Architecture* (Cambridge Scholars Publishing, 2012).

Miruna Stroe
Architectural representation in Cold War era animation films

In 1948, Soyuzmultfilm, the state owned soviet animation studio released *Tsvetik-semitsvetik* [Цветик-семицветик], a film telling the story of a little girl who receives a magic flower with seven petals. The ensuing adventure takes place in the most incredibly complex urban environment, a spectacular creation of Stalinist socialist realism. Using "total animation," a technique of traditional animation that also brings the background to life, director Michael Tsekhanovsky created the embodiment of Stalinist architecture – the complete socialist-realist city, an invented Moscow.

Decades later, in 1981, Jiří Barta, the famous Czech stop-motion animation director, released *Projekt*, a short film that metaphorically condemns the uniformity that typified architecture brings about in the world. The film is a subtle political critical stance, in which architecture becomes the character.

The relationship between the invented architectural worlds of animation films and propaganda is a subject thus far only marginally approached. The complexity these worlds sometimes attain is remarkable, from artistic reinterpretations of vernacular architecture, to completely invented environments, populated with fantastic buildings. Though generally confined to the background, architectural space is often integral to the narrative and architectural representation takes on the important role of creating the atmosphere of the film, of invoking spatial archetypes that make the proposed world a recognisable and approachable one.

Given the pervasive influence of children's animations on the collective conscious, the proposed paper asks what is the role of architectural representation in creating the atmosphere, means of identification of the public with the story and in establishing nostalgia. I am interested in uncovering the methods of control and encoding of state sanctioned narratives within the apparently naïve / innocent world of animations as well as identifying manifestations of resistance.

Biography
Dr. Miruna Stroe is an architect and lecturer in the History and Theory of Architecture and Heritage Conservation Department of the "Ion Mincu" University of Architecture and Urbansim in Bucharest. She is the author of *Housing, Between Design and Political Decision-making. Romania 1954-66* (Simetria, 2015), the result of her doctoral research. Her major fields of interest are architectural theory, post-war architecture in Romania and Eastern Europe, as well as urban housing.

Matthew Wells
Use, Validity, and Truth: Models between Fantasy and Reality in British Nineteenth-Century Architectural Practice

Throughout the nineteenth century the architectural profession utilised models in a variety of ways. The attitude of architects towards these models has been neglected in the study of architectural and building history. Instead historians have focused on other forms of architectural production. Recently a variety of disciplinary communities, including the histories of science and technology, have been increasingly interested in the epistemic

function and poetic potential of models: a model holds the ability to both embody existing knowledge and the potential to generate new experience.

Often cast in multiple roles by architect-actors, the purpose of architectural models in this period was not simply to act as a mechanism of representation. Certain figures, including John Soane, C. R. Cockerell, and George Gilbert Scott, believed that when utilised correctly models could mediate between the architect's fantasy and the built realities of construction. Other figures, including architectural theorists such as W. H. Leeds and Henry Fulton, whilst promoting their use, raised questions as to the validity of the architectural model as a truthful version of reality. Many institutions, including the Royal Institute of British Architects, were less certain of the model's use in architectural practice and instead saw its role as a didactic instrument of education and taste. The ability of the model to act truthfully as a pivot between fantasy and reality was debated in both theoretical terms and in practice by architects, critics, clients, and the wider public. These debates highlight the inherent tension in the period due to the divided nature of representation in the pursuit of reality.

The paper will present new research based on a combination of object-based study with investigation of archival material alongside evidence from contemporary print culture. In exploring the role of the architectural model as hinge between fantasy and reality, topics covered will include the competition system, the design of three key public buildings (National Gallery, Royal Exchange, Law Courts), and the public perception towards architectural practice. Through the analysis of a variety of theoretical approaches, a series of selected case studies, and their presence in contemporary popular debate, the paper will explore the role played by architectural models in the mediation between fantasy and reality during the nineteenth century.

Biography
M. J. Wells is an architect, historian, and critic. Following architectural training in Liverpool and London, he was awarded a Masters degree in Art History from the Courtauld Institute of Art for research on Renaissance architectural drawings. Previously he worked in the offices of Patrick Lynch, and, later, Eric Parry on a number of London-based and international projects. Based within the Victoria & Albert Museum / Royal College of Art History of Design Department and supported by an Arts and Humanities Research Council Collaborative Doctoral Award, his doctoral research looks at how architects thought about, commissioned, and used models during the nineteenth century. In addition to the research's dissemination through academic journals and refined curatorial practice at the V&A, the metacognitive aspect of architectural representation feeds directly into his academic teaching and criticism of contemporary architectural culture.

Katherine Wheeler
A Mini Machine for Architectural Fantasy

The dollhouse is a miniature machine for the production architectural fantasy. The Kaleidoscope House, by artist Laurie Simmons and architect Peter Wheelwright and manufactured by Bozart Toys, engages both the child's and the adult's architectural imaginations. Its blatantly modernist style flaunts an open plan and Domino House

construction enclosed by brightly colored panels, evoking the utopian idealism of the early modernists Paul Scheerbart and Bruno Taut. One might argue that no building more exemplifies their desires than this dollhouse. Because it is a miniature, the viewer is forced to experience the house only through the imagination, not embodied, immediately rendering it fantasy and forcing the construction of fictional narratives.

According to Scheerbart and Taut, children would play a central role in the acceptance of Glass Architecture and its social agenda. Taut claimed that children were "master builders [who] see with emotion, and when they are grown-ups they will build with and through us, even if 'we' are already dead." It takes the toy's engagement with fantasy to create real change through generations
in architecture and society. Yet, the dollhouse is also a "reality" in the sense that it is a tangible object of desire for adults who might not otherwise be able to afford an architect designed house filled with designer furniture and art. Yet consumerism is not its goal. Wheelwright emphatically states that the Kaleidoscope House "is not a house for Barbie," thus rejecting the famed doll's pink townhouse with its non-spatial celebrations of the architectural aspects of fashion and beauty—closets, dressing rooms, and boudoirs. This paper will address the dollhouse as architectural fantasy
through the lens of the Kaleidoscope House and will try to answer the question: What happens when a fantasy becomes a reality, albeit at a very small scale?

Biography
Katherine Wheeler is an Assistant Professor of Practice at the University of Miami School of Architecture where she teaches courses on architectural history and theory, with a focus on 19th and early 20th century architecture and technology. She received her PhD from MIT and her Master of Architectural History at UVA after her BArch at Univ. of TN. Her experience as a practicing architect informs her current research on the development of the architectural working drawing. Her first book, *Victorian Perceptions of Renaissance Architecture* addresses the intersection of history, practice, and education in the acceptance of the Renaissance.