

Listening In: Conversations on Architectures, Cities and Landscapes, 1700-1900 - Programme and Abstracts

Conference Proceedings

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Listening In

**Conversations on
Architectures, Cities
and Landscapes
1700-1900**

**Programme
and abstracts**

**8, 13, 14 & 15
September 2023
ETH Zürich**

A conference organised by
the ERC project Women Writing Architecture 1700-1900
and the SNF project Building Identity 1750-1850

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building
Identity



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ETH zürich

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Listening In:
Conversations on
Architectures, Cities and
Landscapes 1700-1900
Group Anne Hultzsch and
Maarten Delbeke Chair
Programme and abstracts

(c) of the text their
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Committees



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Dr Nikos Magouliotis (Chair Delbeke)
Prof Dr Maarten Delbeke (Chair Delbeke)

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Dr Nikos Magouliotis (Chair Delbeke)
Prof Dr Maarten Delbeke (Chair Delbeke)
Dr Noelle Paulson (Chair Delbeke)
Elena Rieger (Group Hultzsch)
Alejandra Fries (Group Hultzsch)




Introduction to Listening In

By Anne Hultzsch and
Sigrid de Jong

Who do we listen to when we write histories of architectures, cities, and landscapes? How many women authors can we find among our sources? How many of them are cited by those whose research we read? We argue that women and other marginalised groups have always been part of conversations on architectures, cities, and landscapes - but we have only rarely listened to them. This conference is an invitation to reconstruct inclusive conversations, real, imagined, and metaphorical ones, taking place in the 18th and 19th centuries, in any region, in order to diversify the ways we write histories. Taking the art of conversation, integral as both practice and form to the period in Western thought, and repurposing it to dismantle the exclusivity of historiography, this conference gathers contributions which bring women into dialogue with others.

Listening In proposes a new approach to the 'canon' and its protagonists. Neither fighting its existence nor expanding it by means of exceptions to the rule, we instead call for the setting up of productive conversations. We acknowledge that a canon never exists on its own; instead, it is shaped by what Griselda Pollock has called 'that which, while repressed, is always present as its structuring other' (Pollock 1999, 8). This conference is envisaged as a listening exercise. We regard



a conversation as both codified practice as well as a specific act of verbal exchange, spoken or written, on a particular subject – here architectures, cities, and landscapes – occurring in specific sites and situations, printed and built. We have employed some of such sites and situations to structure the conference sessions and invite the plenum to follow speakers from *fictions* and *urbanities* to *reforms*, from *domesticities* to *enclosures*, and from *letters* to *travelogues*.

Contributors present papers on conversations that grapple with hierarchies and inequalities, incorporating asymmetrical power relationships while taking care to work with, rather than gloss over, the struggle, pain, and conflict often occurring in these situations. Invited papers highlight at least one protagonist identifying as a woman as well as other groups such as: persons marginalised due to their race, class, religion, sexual orientation, or else; individuals from diverse geographical regions, including those affected by the violence of imperialism and colonialism; as well as so-called ‘canonical’ figures, such as architects, critics, or those from other professions, disciplines, and domains.

Collectively, this conference asks: can a focus on conversations enable historians to include protagonists as well as sites or situations which we have so far not paid attention to? In other words, what shifts, if we start from conversations rather than, for instance, drawings and buildings? What are the critical notions around which these conversations occur, such as the sublime, character, or sensibility, as well as those emerging from indigenous or non-western knowledges, on different sites and in different media? Further, what is the role of written and printed sites in such a project of expanding historiographies; in pamphlets, books, magazines, newspapers, diaries, or letters? Finally, how will it affect histories of architectures, cities, and landscapes if the conversations, which we thus centre, are inclusive rather than exclusive?

Listening In presents contributions on a diverse range of regions and subjects, examining experiences and sites so far less explored as well as offering novel reflections on better-


known events and structures. Speakers come from multiple regions, disciplines, backgrounds, and career stages, sharing a willingness to engage with new materials in innovative ways, listening to each other and to the sources. A focused, single-strand event, the conference intends to create new networks of scholars, facilitating exchanges, stimulating groundbreaking discussions, and producing new knowledges.

In addition to the in-person event from 13 to 15 September in Zurich, the conference also includes the online *Listening In Introductions* on 8 September 2023, in which contributors invite a public audience to listen to short portraits of yet unheard actors within the histories of architectures, cities, and landscapes. During the conference, the *Listening In to Zurich* roundtable takes the audience back from the various regions visited during paper sessions to our physical location, Zurich, asking who else we can listen to here. Keynotes by professors Mabel O. Wilson and Jane Rendell open and close the main event, both reconstructing, in different ways, inclusive conversations between actors marginalised because of their race, gender, sexuality, or class, and urging all to listen in.

Background

Listening In is organised in the context of two externally funded research projects based at gta, ETH Zurich: *Women Writing Architecture 1700-1900*, funded by the ERC and led by Anne Hultzsch, and *Building Identity: Character in Architectural Discourse and Design 1750-1850*, led by Sigrig de Jong and Maarten Delbeke with SNSF funding. Both projects share an interest in the experiences of marginalised groups, especially those who identified as women, and strive to have them heard not in a niche, but in the centre of our field. With this conference we wish to open up our approaches to a wider field of research, going beyond our respective geographical frameworks.

Women Writing Architecture 1700-1900, short *WoWA*, studies experiences of architecture as recorded in women's writing drawn from specific regions in South America and



Europe between 1700 and 1900. While architectural histories often focus on male-dominated processes of design and production, this project takes a new stance by unearthing women's contributions to the architectural sphere through writing and editing. Even if not part of the canon, texts such as articles, travelogues, domestic manuals, histories, or pamphlets authored by women in the period consistently featured descriptions of or commentary on buildings and cities, but these have never been examined collectively by architectural historians. Through a combination of macro and micro research, and by developing a new reading method – 'reading-with' – WoWA addresses this gap. By opening up a new corpus, we make visible histories of architectures, cities, and landscapes as experienced and shaped by a so far marginalised group. WoWA suggests that by exploring women's writing we uncover female agency within architecture in a period that has thus far been considered as male governed. We believe that architectural history as a discipline must look beyond the production of buildings to processes of reception and appropriation to fully understand the past of the built environment as experienced and shaped by marginalised groups, such as women. Over a period of dramatic social, political, technological, and architectural transformations on both sides of the Atlantic, WoWA explores specific case studies of women documenting both experiences of built spaces as well as canonical architectural events. Interdisciplinary in method and scope and employing feminist approaches focusing on modes of writing, voice, and experience, the team of PI, Postdoc, and PhD expose female publics of architecture in and between the southern cone of South America and English and German-speaking Europe at a time of industrialisation and canonisation, coloniality and revolution, nation building and independence, historicism and professionalisation.

Building Identity: Character in Architectural Discourse and Design 1750-1850 focuses on the uses and meaning of the notion of 'character' in architectural criticism and practice in the period 1750-1850. In architectural discourse, 'character' denotes the capacity of buildings to give expression to a

quality or emotion, and thereby enter into a meaningful relationship with their public. It was a topic of intense exploration and debate in European architectural criticism and practice in the period 1750-1850. *Building Identity* aims to produce a critical history of character, examining how a building's character became its identity, expressing the personality of its patron, its architect, a culture, or a nation. We study writings on character in architecture against the background of key developments during the Enlightenment and combine close readings with historical research. As judging buildings and their character became increasingly democratic, and part of a public debate, we are opening up a new corpus of sources for architectural theory, reconstructing debates in architectural writings, pamphlets, journal articles, travelogues, building guides, travel guides, collections of letters, literary works, and garden theories. As a first comprehensive study on the emergence and use of character, *Building Identity* aims to allow for the understanding of how the notion addressed critical concerns in architectural discourse and practice of the period. We examine how character sought to account for the specificity of buildings according to the conditions of their design, construction and use as part of a discourse that aimed at universal validity, exactly at a time when the conditions for a common understanding of architecture were challenged, by such factors as an expanding public sphere, the role of women in society, modernization, colonialism and emerging nationalisms, and changes in the architectural profession. Character, so this project contends, is an instrument to naturalise relationships that were questioned by these conditions: between buildings and their public, their use, their location, and their reception. In *Building Identity*, a Senior Researcher focuses on character and personhood, and female agency in architecture, a Postdoc on character, national identity and the rural, and a PhD on character, taste, style, and nation. Our project aims to complicate the understanding of character, and to read its emergence as an attempt to quell anxieties about the role and meaning of buildings in a changing world.

Listening In Organising Committee

Prof Dr Maarten Delbeke

Maarten Delbeke is Chair for the History and Theory of Architecture, ETH Zurich. He studied architecture at Ghent University, where he obtained his PhD in 2001. Following time as a postdoctoral fellow at Worcester College, Oxford, Delbeke taught at the Universities of Ghent and Leiden. In 2014 he became full professor of architectural history and theory at Ghent University and joined ETH in 2017. Delbeke has published widely on the history of architecture and art in early modern Europe and on its 20th-century reception. He is also active as an architecture critic and is the founding editor-in-chief of *Architectural Histories*.

PD Dr Anne Hultzsch

Anne Hultzsch leads the ERC-funded group 'Women Writing Architecture 1700-1900' (WoWA) at ETH Zurich. She holds a PhD from the Bartlett, University College London, and a postdoc from AHO, Oslo. Her research focuses on the agency of women in architecture before 1900, 18th and 19th-century print cultures, and the histories of perception and travel. She is author of *Architecture, Travellers and Writers: Constructing Histories of Perception 1640-1950* (2014) and has edited *The Printed and the Built: Architecture, Print Culture, and Public Debate in the Nineteenth Century* (with Mari Hvattum, 2018) and *The Origins of the Architectural Magazine in Nineteenth-Century Europe* (in *The Journal of Architecture*, 2020).

Dr Sigrid de Jong

Sigrid de Jong is a senior researcher and lecturer at the gta Institute for the History and Theory of Architecture, ETH Zurich. She is currently finishing her book manuscript and Habilitation on 'The Emergence of Architectural Experience in London and Paris, 1750-1830'. She is the author of *Rediscovering Architecture: Paestum in Eighteenth-Century Architectural Experience and Theory* (Yale 2014) and co-editor of the *Companion to Eighteenth-Century Architecture* (Wiley-Blackwell 2017). She leads the SNSF research project 'Building Identity: Character in Architectural Debate and Design, 1750-1850'. Her own research within this project centres on character and personhood, focussing on female agency in architecture.

Dr Sol Pérez-Martínez

Sol Pérez-Martínez is an architect, historian and postdoctoral fellow in the ERC project Women Writing Architecture 1700-1900 (WoWA) at ETH

Zurich. She is a qualified architect in Chile, with master degrees in architecture and architectural history and a PhD in Architecture & Education from the Bartlett School of Architecture and the Institute of Education, UCL. Her last building in Chile motivated her research about equity and education in architecture and architectural history, with particular attention to the experiences of women and marginalized groups. She has taught at The Bartlett and Universidad Católica de Chile and lectured internationally, including at the Whitechapel Gallery, Tate Exchange and Nottingham Contemporary.

Dr Nikos Magouliotis

Nikos Magouliotis is an architectural historian and post-doctoral researcher at ETH Zurich/gta, in the chair of Prof. Dr. Maarten Delbeke, where he teaches courses related to early-modern history and theory of architecture. His research focuses on the history and historiography of architecture in the 18th and 19th centuries with a particular focus on the vernacular, both as a theoretical construct and as a historical reality. Nikos has published articles and papers in magazines such as San Rocco, ARCH+ and Cartha, as well as academic journals: Architectural Histories, Future Anterior, The Journal of Architecture, and Architecture Beyond Europe.

Dr Noelle Paulson

Noelle Paulson is administrative coordinator at the Chair for the History and Theory of Architecture – Prof. Dr. Maarten Delbeke, gta, ETH Zurich. An art historian by training, Noelle has a BA in art history and religion (2002) from St. Olaf College, as well as an MA (2004) and PhD (2009) in the history of art from Washington University. Her academic interests focused on nineteenth-century visual culture and the intersection of art, science, and satire. Before joining ETH in 2015, Noelle worked as a freelance writer and editor as well as executive assistant for an architecture office in Zurich.

Elena Rieger

Elena Rieger is an Art Historian and PhD research fellow at the Group Hultzsch (gta-ETH) in the project ‘Women Writing Architecture 1700-1900’. Her research focuses on the embodied experiences of the built environment of German female authors in the 18th and 19th Century. Elena studied Art History and Archaeological Sciences at the Albert-Ludwigs-Universität Freiburg, Università degli Studi di Udine and at the Technische Universität Dresden. After her studies, she worked as a coordinator and research assistant at the Archiv der Avantgarden and the Albertinum in Dresden. In addition, she worked as a curator at the Stephanie Kelly Gallery in Dresden.

Alejandra Fries

Alejandra Fries is administrative coordinator at the Group Anne Hultzsch, gta, ETH Zurich.

Listening In Panel Chairs

Dr Cara Rachele

Cara Rachele is the Doctoral Program Leader for the Institute for the History and Theory of Architecture (gta) and Oberassistentin (Lecturer) in the Chair Delbeke (architecture 1400-1850) at ETH Zurich. Her research interests include architectural historiography and methodology, Renaissance and the early modern, and architectural representation across periods and geographies. She recently published *Building with Paper: The Materiality of Renaissance Architectural Drawings with Dario Donetti* (Brepols 2021). She is currently completing a book on the development of architectural disegno in early sixteenth-century Italy.

Dr Matthew Critchely

Matthew Critchely is a post-doctoral researcher at the Institute for Architectural History and Theory, ETH Zurich. He completed his doctorate titled 'A Question of Method: Anthony Blunt and the Practice of Architectural History in Britain (1934-1974)' in May 2023 under the supervision of Maarten Delbeke and Anthony Vidler. His work has been published in the *AA Files*, *Architectural Theory Review*, *OASE*, *gta papers*, *CCA* and the *Quaderni della Bibliotheca Hertziana*.

Dr Torsten Lange

Torsten Lange is Lecturer in Cultural and Architectural History at Lucerne University of Applied Sciences and Arts (HSLU), Switzerland. He studied architecture as well as architectural history and theory in Weimar and London, where he received his PhD from The Bartlett/UCL. His research interests include the production of the built environment during late socialism and histories of queer spatial practices. He is co-editor of *Re-Framing Identities: Architecture's Turn to History* (2017), the special issue "Architectural Historiography and Fourth Wave Feminism" of *Architectural Histories* (2020), *ARCH+ Contemporary Feminist Spatial Practices* (2022/23) and the recent "Care" issue of *gta papers* (2023).

Information



Programme



WoWA
Group Anne
Hultzsch



Speakers



**Building
Identity**
Chair of
Maarten
Delbeke

Information



Zürich
City



Zürich
City guide
App



Zürich
Info

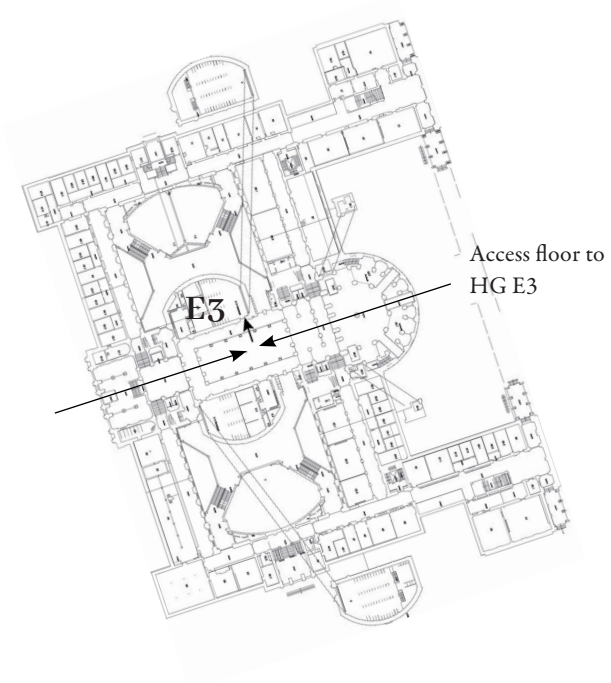


Event
Venues



ETH Zurich Zentrum campus (HG)

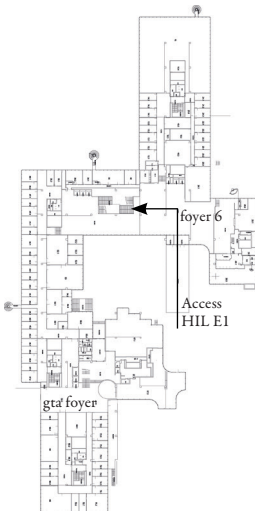
Rämistrasse 101
8092 Zurich



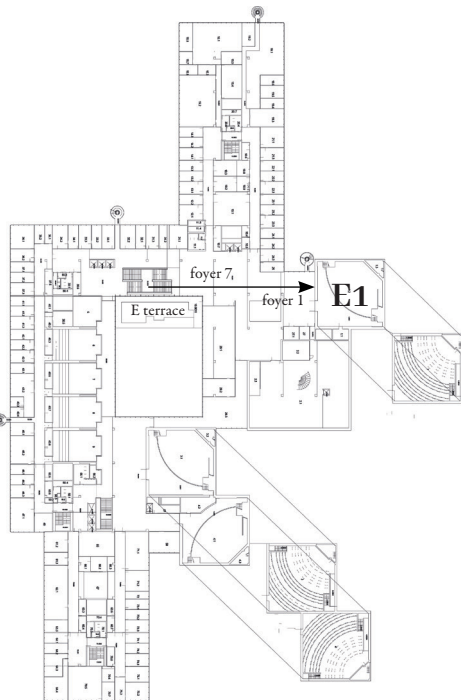


ETH Zurich Hönggerberg campus (HIL)

Stefano-Francini-Platz 5
8093 Zurich



Access floor to HIL



First floor HIL - Conference auditorium

Programme

Friday 8th September 2023

15.00 - 16.30 **ONLINE PRE-CONFERENCE EVENT**
Listening In Introductions

Introduction

Anne Hultzsch & Sigrid de Jong

Gertrude Jekyll

Camila Medina Novoa - ETH Zürich

Shan Shili

Lingyu Wu - Tsinghua University

Catherine Ponsonby

Rebecca Tropp - University of Cambridge

Anne Pépin

Yannick Etoundi - Brown University

Charlotte Perkins Gilman

Elena Martinez-Millana - TU Delft & U. P. de Madrid

Iranian Women and Jane Dieulafoy

Narciss M. Sohrabi - Paris Nanterre University

The Princesse des Ursins

Alba Carballeira - Independent Scholar

Wet Nurses

Ana Gisele Ozaki - University of Virginia

Doña Marcela

Margarita R. Ochoa - Loyola Marymount University

Programme

Friday 8th September 2023

Mademoiselle Dervieux

Iris Moon - Metropolitan Museum of Art

Discussion & Close

Anne Hultzsch, Sigrid de Jong, Sol Pérez-Martínez, Nikos Magouliotis, and Maarten Delbeke

Programme

Wednesday 13th September 2023

17.00 - 17.30	Registration	ETH Höggerberg HIL E1 foyer
17.30 - 17.45	INTRODUCTION Listening In	ETH Höggerberg HIL E1
17.45 - 19.00	OPENING KEYNOTE Prof Mabel O. Wilson	ETH Höggerberg HIL E1
19.00 - 19.30	Welcome drink	ETH Höggerberg HIL E Terrace

Programme

Thursday 14th September 2023

08.30 - 9.00	Registration & Coffee	ETH Hönggerberg HIL E1 Foyer
09.00 - 9.30	WELCOME	ETH Hönggerberg HIL E1
09.30 - 11.00	SESSION 1 Fictions	ETH Hönggerberg HIL E1
11.00 - 11.30	Coffee	ETH Hönggerberg HIL E1 Foyer
11.30 - 13.00	SESSION 2 Urbanities	ETH Hönggerberg HIL E1
13.00 - 14.30	Lunch	ETH Hönggerberg Bellavista
14.30 - 16.00	SESSION 3 Reforms	ETH Hönggerberg HIL E1
16.00 - 16.30	Coffee	ETH Hönggerberg HIL E1 Foyer
16.30 - 18.00	SESSION 4 Domesticities	ETH Hönggerberg HIL E1
18.00 - 19.30	Apéro	ETH Hönggerberg HIL E Terrace

Programme

Friday 15th September 2023

08.30 - 9.00	Registration & Coffee	ETH Höggerberg HIL E1 Foyer
09.00 - 10.30	SESSION 5 Enclosures	ETH Höggerberg HIL E1
10.30 - 11.00	Coffee	ETH Höggerberg HIL E1 Foyer
11.00 - 12.30	SESSION 6 Letters	ETH Höggerberg HIL E1
12.30 - 14.00	Lunch	ETH Höggerberg Bellavista
14.00 - 15.30	SESSION 7 Travelogues	ETH Höggerberg HIL E1
15.30 - 16.30	Transport to Zentrum	E-link bus
16.30 - 17.00	Coffee	ETH Zentrum HG E Foyer
17.00 - 18.00	ROUNDTABLE Listening In to Zurich	ETH Zentrum HG E3
18.00 - 19.30	CLOSING KEYNOTE Prof Jane Rendell	ETH Zentrum HG E3
19.30 - 21.30	Apéro riche	ETH Zentrum HG Dozentenfoyer



Mabel O. Wilson

Keynote Lecture

Wednesday 13th September

A Bright Abode: Phillis Wheatley's Poetic Spaces of Liberation

Prof Mabel O. Wilson

U.S. founding father, white plantation owner, and architect Thomas Jefferson argued in *Notes on the State of Virginia* (1785) that he believed author Phillis Wheatley incapable of writing poetry because she was Black, a woman, and enslaved. And yet Wheatley's deft deployment of classicism in her poetry engaged seamlessly the aesthetics and discourses of the U.S.'s newly formed revolutionary public spaces. Like Jefferson, Wheatley cultivated a transatlantic presence by engaging the Euro-American world of arts and letters. This lecture will explore how Wheatley, one of the few eighteenth-century U.S. women to have been published, used her public stature to advocate for independence from the British Crown and for the natural rights of slaves. It probes the ways Wheatley, through her poetry and advocacy, crafted counter-narratives and imagined a counter-cartography of liberation for enslaved peoples living in the bustling urban spaces of Boston, Richmond, and London.



Jane Rendell

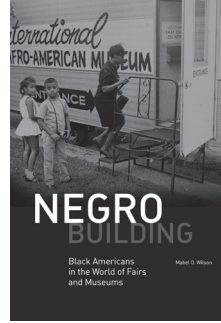
Keynote Lecture

Friday 15th September

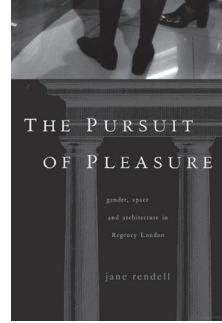
Listen Again: Re-turning to The Pursuit of Pleasure (2002)

Prof Jane Rendell

This talk re-turns, 20 years on, to an earlier piece of research, to listen again to who and what was not heard the first time around. Inspired by the exciting methodological possibilities that French feminist theory opened up for architectural history – concerning objects of study, modes of interpretation and styles of writing – Luce Irigaray's 'Women on the Market' (1970) offered understandings of how spatial practices of consuming, displaying and exchanging in London's West End in the early-nineteenth century were gendered. My research explored the figures of the rambler and the cyprian through their architectural encounters, but thinking again, perhaps paying such close attention to the theory meant at times not listening carefully enough to the evidence itself. More recently, Tina Campt (2017) has suggested listening to, rather than looking at, visual evidence, while, through her 'critical fabulations,' Saidiya Hartman (2019) has created ways for black women obscured from history to become present. I sought to discover the architectural experiences of women often missing from, or mis-represented in, archival materials, but by framing invisibility through the debate around the gendered and classed 'invisible flâneur' (Wilson, 1992) and 'invisible flâneuse' (Wolff, 1985), issues of race remained relatively unseen and unheard. Sara Ahmed makes clear that 'Depending on which way one turns, different worlds might even come into view.' (2006) So my hope is that re-turning to the ramble will offer a way of listening again, and that this re-turn will, as Karen Barad has expressed it, not be 'returning as in reflecting on or going back to a past that was, but re-turning as in turning it over and over again – iteratively intra-acting, re-diffracting, diffracting anew.' (2014)



Mabel O. Wilson is the Nancy and George E Rupp Professor of Architecture, Planning and Preservation and a Professor in African American and African Diaspora Studies at Columbia University. With her practice *Studio&*, she was a member of the design team that recently completed the Memorial to Enslaved Laborers at the University of Virginia. The installation *Unknown, Unknown*, a meditation of the archive of slavery for the UVA project, is currently on view at the 18th International Architecture Exhibition of La Biennale di Venezia. Wilson has authored *Begin with the Past: Building the National Museum of African American History and Culture* (2016), *Negro Building: Black Americans in the World of Fairs and Museums* (2012), and co-edited the volume *Race and Modern Architecture: From the Enlightenment to Today* (2020). For the Museum of Modern Art in New York City, she was co-curator of the exhibition *Reconstructions: Architecture and Blackness in America* (2021). She is currently a Berlin Prize Fellow at the American Academy of Berlin.



Jane Rendell is Professor of Critical Spatial Practice and Director of Ethics at the Bartlett School of Architecture, UCL. Introducing concepts of ‘critical spatial practice’ and ‘site-writing’ through her authored books: *The Architecture of Psychoanalysis* (2017), *Silver* (2016), *Site-Writing* (2010), *Art and Architecture* (2006), *The Pursuit of Pleasure* (2002); her co-edited collections include *Reactivating the Social Condenser* (2017), *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999), *Strangely Familiar* (1995). From 2015-22 she led Bartlett’s Ethics Commission, (with Dr. David Roberts), and ‘The Ethics of Research Practice’, KNOW (Knowledge in Action for Urban Equality) (with Dr. Yael Padan). Currently she curates a situated reviewing site – site-readingwritingquarterly.co.uk, and with Dr. David Roberts and Dr. Yael Padan, a situated ethics on-line toolkit, www.practisingethics.org, and most recently she is site-writing in response to water resource issues in the Pyrenees and blue green infrastructures.



Listening In



Introductions

Friday 8th September

Listening In: Introductions

Online pre-conference event

Listening In: Conversations on Architectures, Cities and Landscapes 1700-1900 launches on 8 September 2023 with a pre-conference online event: the Listening In Introductions. In a compact format, ten participants present short portraits of actors and their works that they conceive as relevant to architectural and spatial histories. Not commonly considered as sources of the architectural canon, actors introduced stem from different corners of the world, from Asia and Europe to the Americas and Africa. By listening to these less-heard voices speaking about their environments, we collectively open our canons and expand our sources proposing new approaches to how we reconstruct the past in an inclusive way.

Presentations are followed by a conversation with the scientific committee of the conference including Anne Hultzsch, Sigrid de Jong, Sol Pérez Martínez, Nikos Magouliotis, and Maarten Delbeke.

Camila Medina Novoa - ETH Zürich
Lingyu Wu - Tsinghua University
Rebecca Tropp - University of Cambridge
Yannick Etoundi - Brown University
Elena Martinez-Millana - TU Delft & Universidad P. de Madrid
Narciss M. Sohrabi - Paris Nanterre University
Alba Carballeira - Independent Scholar
Ana Gisele Ozaki - University of Virginia
Margarita R. Ochoa - Loyola Marymount University
Iris Moon - Metropolitan Museum of Art

Gertrude Jekyll: Gardening Knowledge as a Verb.

During the 19th century, gardening gained acceptance as a domestic activity for women. However, few of them could pursue it as a profession. Master gardeners needed to be acquainted with botany, taste, land management, and other knowledge that was not equally available to all. As with other relegated groups, women were denied access to the societies, institutions, and networks that were relevant if one wanted to become a trusted and successful professional. Despite this unfavorable social context, some privileged female gardeners in the British Kingdom made a living through gardening working, for example, as head gardeners or garden designers.

One of the most prominent figures among them in Britain was Gertrude Jekyll, a practitioner with a clear critical view. She not only designed around 400 projects but also authored numerous texts. From 1881 she wrote articles for *The Garden*, *Gardening Illustrated*, *The Guardian Newspaper*, *Bramley Parish Magazine*, and published books such as *Wood and the Garden*, based on newspaper articles from 1896 and 1897, printed in 1899, and re-printed 12 times.

Drawing from art historian Jill H. Casid's perspective on landscape as a verb —something active and in continuous transformation— I argue that Jekyll's texts suggest that gardening knowledge is similarly performative. Under this view, Jekyll's wisdom consisted in embracing knowledge as something not fixed: as an open-ended process of doing, failing, succeeding, and learning. Knowing, for her, implied having experimented with attention while being open to the new. She comprehended that gardening techniques are not universal but situated—similar conditions do not ensure the same results. And by focusing on joy over control, she made gardening knowledge an experience felt on the skin, barefoot, and more accessible to other women. Her marginalized position, therefore, led her to produce knowledge and educate in a radical way: from the sensible experience of trying, aiming for pleasure.

Camila Medina Novoa, ETH Zürich

Camila Medina Novoa is a doctoral candidate at LUS, ETH Zürich. She is an architect with a master's degree in Landscape Architecture from Universidad Católica de Chile. She is part of the ARQ Editorial Committee (2023-), Co-founder of LOFscapes collective (2015) and main editor of their book: *Paisaje no es Naturaleza, Landscape is not Nature* (2020). Her research interests lie in the History and Theory of Landscape Architecture, focusing on tree transplantations practices during the 19th century. Through her doctoral research, she follows the traces of the *Araucaria araucana* tree species from Chile to England, exploring the co-production between sciences on tree knowledge, ornament, and colonialism.

Shan Shili:

The Awakening of Chinese Feminist Consciousness (1899-1910).

This research is based on two works of literature: the *Guimao travel notes* (癸卯旅行记, 1903) and *Guiqian ji* (归潜记, 1910)—the earliest Chinese female overseas travel notes—written by Shan Shili (单士厘, 1856-1943), the wife of the famous Qing diplomat Qian Xun (钱恂, 1853-1927).

From 1899 to 1909, Shan Shili traveled to Japan, Russia, Italy and many other European countries with her husband. Writing and publishing her travel notes, Shan Shili introduced Chinese readers to the social and cultural landscape abroad through various aspects (social life, architectural design and history, literature and art, myth and religion, etc), while putting forward her own thinking on national education, especially the education of women and questions of feminine virtue.

This research will give an introduction of the main contents and values of the two travel notes, based on the social background and the author's biography. The analysis will focus on the connections and differences between the two books, especially the choice of different writing styles in each: the pure diary form in chronological order of the *Guimao travel notes* (癸卯旅行记) and the more academic architectural descriptions and cultural-historical theoretical interpretations of *Guiqian ji* (归潜记). Additionally, I will discuss the uniqueness of the feminine perspective in Shan Shili's travel writing, compared with contemporaneous male travel writers of China.

By analyzing these two writing works of Shan Shili, the first Chinese female that went out of the boudoir and to the world outside, this research will offer a glimpse of the awakening of feminist consciousness in China during the social transformations that took place in the late Qing Dynasty (1644-1912), as well as a fresh perspective on how western cities and civilizations have been viewed.

Lingyu Wu, Tsinghua University

Lingyu Wu is a doctoral student majoring in environment art design at Tsinghua University. Her research interest lies in the relationship between art and space, art patronage and art foundations. Her ongoing doctoral thesis focuses on the roles of different subjects (including art foundations, governments, artists, architects and audiences) in shaping the construction of art spaces. Before studying for her doctoral degree, she worked as a poverty-relief volunteer for two years in Ximeng, one of the poorest minority ethnic counties in China located on the China-Myanmar border. She has also worked as a research assistant for two years at the Institute for Cultural Economy, Tsinghua University.

Catherine Ponsonby, 2nd Countess of Shannon: The Lost Voice of a Female Patron.

This presentation focuses on a domestic commission from the British architect John Nash (1752–1835) in which a woman’s voice—that of Catherine Ponsonby, 2nd Countess of Shannon (1746–1827)—was central to the design, yet her own words have been lost. Known only from drawings held by the RIBA and possibly never constructed, Nash’s “House to be built in Ireland for the Countess of Shannon” was long attributed to the period of her widowhood (1807–1827), hence assumed to be a dower house and thus largely ignored by scholars.

Comparison with other Nash commissions, however, suggests an earlier date, and close analysis of the drawings reveals that the house was much more likely to have been designed to accommodate the 2nd Earl’s infirmities or disability during his final years (c.1802–1807), under the supervision of his wife as female patron. Corroborating evidence can be found in surviving correspondence between her husband and son, attesting both to the Earl’s health issues and to Lady Shannon’s previous experience with architectural planning. Though her own letters are also referred to in this correspondence, these have been lost to history, so that everything we know of her interest in architecture and of the purpose of this house must rely upon the drawings themselves and on what may be inferred through letters written by other people regarding her and her family situation.

Dr Rebecca Tropp - University of Cambridge

Rebecca Tropp is an Affiliated Lecturer in the Department of History of Art at the University of Cambridge, where she has also been serving as the Acting Assistant Director of the Ax:son Johnson Centre for the Study of Classical Architecture. She holds a PhD in History of Art from the University of Cambridge, as well as an MPhil from Cambridge and a BA from Columbia University. Her PhD investigated three-dimensional repercussions of the picturesque on the design and execution of British country houses at the turn of the 19th century, focusing on the works of James Wyatt, John Nash and Sir John Soane.

Anne Pépin:

Reconstructing the Image of a Goréen Matron's Entourage.

Following the passing of famed '*signare*' (Black and mixed-race Senegalese women who married European men and accrued power and wealth through the Transatlantic trade) Anne Pépin in 1837, a probate inventory was drafted detailing the worldly goods that adorned her lavish home on the island of Goréen in Senegal. Categorized first by room and then by storage device, Pépin's inventory paints an archival image of daily life in this colonial space, a product of the region's history of '*métissage*' (intermixing) between African and European cultures. Scholars have already examined the figure of Pépin, the cultural significance of her luxury items and the role they played as functional designations for space. However, not enough attention has been paid to the final category listed in her inventory – a collection of objects found in one of the outbuildings of the primary residence. In this list, one finds the following: one small cedar wood bed, one used mattress, one table in bad condition, one mirror in bad condition, and eight pictures in bad condition. The condition of these items is emphatically listed as poor. But if read in conjunction with the list of enslaved people and servants that worked for Pépin and are named in the same inventory of her belongings, one could infer that these might have constituted the possessions of one of these slaves or servants.

The aim of this presentation is to read Pépin's inventory as an archive that sheds light on the living conditions of a forgotten lower stratum of Goréen society, one that has largely been written out of the colonial archive. By reassembling these possessions within the intimate space of the outbuilding, I aim to restore a sense of personhood to the beholder – to one of the many African figures listed in the inventory who served Pépin. Though the legacy of a figure like Pépin and her lucrative ties to the transatlantic trade leaves much to question, her probate inventory remains one of few archival traces of a Goréen matron and her entourage.

Yannick Etoundi - Brown University

Yannick Etoundi is a doctoral student at the Department of the History of Art and Architecture, and a Cogut Collaborative Humanities Fellow. As a historian of the built environment, he specializes in postcolonial architectural history, global modernisms, visual culture of empire, and the architectures of slavery and abolition. His main area of focus is the African continent and the African diaspora, and he is particularly interested in the ways in which the memory of slavery, abolition, and colonialism is articulated around the built environment. He holds a M.Arch and a B.Arch from the Université Libre de Bruxelles.

Charlotte Perkins Gilman: The 'dwelling hotel' and the Feminist Transformation of Dutch Housing.

This proposal reviews the 19th-century American feminist Charlotte Perkins Gilman (1860-1935) and her influence on Dutch housing during the early 20th century, particularly due to her book *Women and Economics: A Study of the Economic Relation Between Men and Women as a Factor in Social Evolution* (1898). Gilman deplored mistress-servant relations as much as husband-wife exploitation, so she advocated for kitchenless apartments with dining rooms and day-care centres in cities, as well as kitchenless houses in suburban blocks, suggesting that female entrepreneurs organize cooked-food delivery, childcare, and cleaning services on a 'business basis'. As Dolores Hayden pointed out, in *Women and Economics* Gilman introduced the feminist 'apartment hotel' as an element of urban evolution: 'the human race was evolving in a more cooperative direction, so, too, she was sure that the physical form of human habitations was subject to evolutionary forces'.

In the Netherlands the shortage of domestic servants became a problematic issue at the end of the 19th century, and it stimulated middle-class housewives and architects to find solutions. Gilman's work had an influence on this: In the American feminist's view, this shortage of servants jeopardized the liberation of middle- and upper-class women, who were now forced to stay in the privacy of the home instead of playing a public role. The reception of Gilman's 'grand domestic revolution' - i.e. the attempt for the centralisation of all domestic services - generated interesting projects in the Netherlands, from 'collective kitchens' (the first of which opened in Amsterdam in 1903), to the Dutch version of the 'apartment hotel', which came to be known as the 'dwelling hotel' (*woonhotel*). The first of these 'dwelling hotels' opened in the Hague in 1906 and was followed by more, some of which were no longer designed for families but for single working women.

Dr Elena Martínez-Millana -TU Delft & U. P. de Madrid

Elena Martínez-Millana is a *Margarita Salas* Postdoctoral Fellow (Ministry of Universities, Spanish Government) funded by the Next Generation European Union programme for three years (2022-2024), based at the Delft University of Technology (TU Delft) and the Universidad Politécnica de Madrid (UPM). Elena holds a PhD in Advanced Architectural Projects (UPM), with the 'Cum Laude' and 'International Doctorate' distinctions, and she received the 'Extraordinary Doctoral Thesis Award 2020-2021' (UPM). She is a member of the research groups *Collective Housing* (UPM), and *Architecture Culture and Modernity* (TU Delft). She is also a Visiting Scholar at the *Jaap Bakema Study Centre*, Het Nieuwe Instituut, in Rotterdam.

Iranian Women and Jane Dieulafoy: Writings on Pre-modern Sacred Spaces.

Madame Jane Dieulafoy traveled to Iran in 1881 along with her husband, the engineer and archaeologist Marcel Auguste Dieulafoy, in search of new discoveries in the field of architecture and archeology. Traveling to many cities and villages around the country, the aim of their trip was to see the remains of Iranian architecture, to conduct archaeological excavations, and to discover the history of Iranian architecture. Madame Dieulafoy collected her and her husband's social studies and archaeological findings in the form of daily notes. The writings of these two archaeologists are considered a valuable source for understanding urban and rural life in Iran, from the perspective of architecture as well as cultural anthropology. Madame Dieulafoy has drawn many urban spaces as well as the interiors of noble palaces, making use of her privilege as a woman to enter spaces like the Harem. Her writings offer valuable insights on the spaces dedicated to women (i.e. the interior of the harems) and on how women used urban spaces. The perception and writings of this archaeologist are a way of expressing feminized spaces as an external observer. In Persian sources, there is an expression of feminine spaces from the perspective of Iranian women, as they grapple with hierarchies and inequalities. In some cases, these complement the writings of this orientalist, in others they contradict them. This study investigates the religious spaces of Iran and reveals the Iranian women's view of public-feminine spaces and their writings from the pre-modern period.

Dr Narciss M. Sohrabi - Paris Nanterre University

Narciss M. Sohrabi is a Visiting Research Fellow, now an invited researcher, in LADYSS. She studies urban history, public spaces, and sacred spaces of Middle Eastern societies with special reference to minorities. She received her Ph.D. in *Aménagement de l'espace and urbanism* from the Université Paris Ouest-Nanterre-La Défense, in 2015. Her doctoral dissertation closely explored the changes of public space and the concept of public space according to the Iranian Islamic Revolution (1978-1979) through an analysis of objects. Her current research goes beyond the sacred spaces and urban networks in Iran.

The Princesse des Ursins: Female Artistic Agency at the Spanish Court.

The Princesse des Ursins, née Marie-Anne de la Tremoille (1642-1722), was an active agent at the court of Louis XIV (1638-1715); a woman that lived an eventful life and managed to establish herself in the Italian and Spanish courts through different missions: During her Italian period, as a subject of the Sun King, her political activism was developed in many ways, including cultural diplomacy. In her later activism at the Spanish court, she accompanied King Philip V (1683-1746) as he established a new monarchy in Spain. Although the Princesse is known for her political role during the War of the Spanish Succession (1701-1713), she is scarcely acknowledged for her remarkable success in designing an architectural image for the new Spanish monarchy, through the reorganization, restoration and refurbishment of the new king's dwellings.

This presentation paper seeks to explore how, through the artistic agency of the Princesse des Ursins, the Bourbon House was able to reinforce their image while instilling a political message and thus leaving behind the image of the previous monarchy, the House of Austria. Unfortunately, none of the buildings in question exist today, similarly it is not easy to find the name of Ursins in the archival documents, which is perhaps why she has remained overlooked until now. This paper also intends to start a debate about the use of other types of sources, such as private correspondence, for a more accurate attribution of the roles that some of these women played.

Alba Carballeira - Independent Scholar

Alba has completed a Master's degree in Decorative Arts and Historic Interiors by the University of Buckingham in partnership with the Wallace Collection in London. She has also obtained qualifications in the History of Jewellery in Western Europe from the School of Arts and Antiques in Madrid. For more than a decade she has been in charge of the mediation and implementation of cultural projects related to the historical-artistic heritage of the Palacio de Linares in Madrid (Spain), having collaborated in the recovery of historical pieces. She is a regular contributor to Centro Sefarad Israel (Spain), as a lecturer and curator, having recently curated an exhibition on Rembrandt. At present, she manages a private foundation located in Madrid.

Wet Nurses:

Reframing the History of the Brazilian Modern House.

In the spirit of recovering protagonists that have historically been marginalized by the canon of architectural history, this brief presentation will focus on colonial domesticities, and especially the role of wet nurses in shaping modern discourses on the Brazilian home. Much of Brazil's modern and modernist nation-building projects in the 1930s focused on idealizing the colonial plantation home as a space of social, cultural, sexual exchange, and as an archetypal hybrid between Brazil's supposed foundational races: the Portuguese, the Indigenous, and the Africans. According to this theory's strongest proponent, the Brazilian sociologist Gilberto Freyre (1900-1987) and his influential *Casa Grande e Senzala* (1933), the domestic space of the plantation's *casa-grande* ['big house'] was central for the assumed social and racial cohesion of Brazil.

Reframing Freyre's descriptions of the plantation house and his problematic treatment of enslaved bodies as the social foundation of the Brazilian house offers us the opportunity to look at architectural histories of marginalized domestic subjects and modernist references beyond central male figures. Wet nurses, who were amongst Freyre's main protagonists of the plantation home, will take the front stage in this presentation. I will revisit Freyre's influential text, historical evidence, and colonial narratives in order to highlight the spaces they produce and the social and gendered roles they assume and contest while negotiating difference and space within the plantation home. Ultimately, this presentation asks: What could architectural historians gain from reframing the modern house through the histories of agency, acquiescence, or resistance which are embedded in colonial homemaking practices such as wet nurses and other cases of neglected domestic labor?

Dr Ana Gisele Ozaki - University of Virginia

Ana Ozaki is an architectural historian and the Mellon Race, Place, and Equity Postdoctoral Fellow at the University of Virginia. Ozaki's research investigates how racial ideologies have interfered with architectures of climate and the environment within the African diaspora, mainly within the Black Atlantic. Centered on Brazil's construction of a tropical architectural ideal, her dissertation, *The Brazilian Atlantic: New 'Brazils,' Plantation Architecture, Race, and Climate in Brazil and Africa, 1910-1974*, examined the country's connections to West and Southern Africa, specifically Nigeria, Angola, and Mozambique. She has previously held positions at Princeton University, Barnard College, Columbia University, UCLA, and Cornell University.

Doña Marcela: The Cacicas of Mexico City

Who were the *cacicas* of Mexico City and what is the significance of writing urban history from their perspective? This presentation addresses these questions through the archival voice of Doña Marcela Antonia de Reyna, an Indian *cacique* (female Indian chief, *cacique*, or *cacica*) in 18th-century Mexico City. *Cacicas* played an important role in supporting the mechanisms of Indigenous self-rule in the viceregal capital of New Spain. Though they could not be elected to political office and fill any of the seats on the native *cabildo* (Spanish-style city council), *Cacicas* resolved domestic disputes and ensured the peace and tranquility of native families. It is particularly in the politics of the communal realm that *cacicas* exerted authority and complemented the authority of the male *caciques*. The different types of leadership of male and female *caciques* thus worked together to address the varied needs of their urban communities while also actively limiting the intervention of Spanish authorities within the Indigenous *barrios* (neighborhoods) of the city. A historical examination of the *cacica* Doña Marcela can help us understand the nature of Indigenous self rule in late-colonial Mexico City, as well as the role of *cacicas* in the colonial development of the city's cultural, legal, and political footprint.

Dr Margarita R. Ochoa - Loyola Marymount University

Dr Ochoa is Associate Professor of History at Loyola Marymount University. Her research examines the intersections of identity (race, class, gender, and Indigeneity) with systems of power and the law in colonial and early national Mexico. She is co-editor of *Cacicas: The Female Indigenous Leaders of Spanish America, 1492-1825* (OU Press, 2021) and *City Indians in Spain's American Empire* (Sussex, 2012). She has published book chapters on gender and the history of emotions and is completing an article titled "Indigenous Women in Colonial Latin America," for *Oxford Bibliographies in Latin American Studies*. She is also writing a history of Mexico City from the perspective of its Indigenous residents.

Mademoiselle Dervieux and Her Interiors: Dance, Dance, Dance

Building, for business or pleasure? This presentation considers the place of Anne-Victoire Dervieux (1752-1826) as architectural patron on the eve of the French Revolution, by exploring the interiors designed for her house by her lover, the architect François-Joseph Belanger. Constructed and renovated on the eve of the French Revolution, the house built for the famed ballet dancer, once celebrated as a succès de scandale, has recently received renewed attention as a new hybrid space constructed at the outskirts of the expanding city of Paris. Such residential projects were an experimental mix between different architectural typologies. Because of their commercial nature, they were overshadowed by the grandiose public architectural projects of monuments and spaces proposed (but ultimately not built) for the famed *Concours de l'an II* during the French Revolution.

What did it mean for this woman to claim this space as her own, financed as it was by the gifts of her patrons and lovers? How did it signal her identity both as a woman of private, independent means who was also beholden to performing for the public? Mademoiselle Dervieux's house serves as an important case study for understanding the rapid shifts in the building culture around 1789, and the role of gender in shaping the residential projects that emerged from private, intimate relations and what scholars have described as an 18th-century public "economy of regard".

Dr Iris Moon - Metropolitan Museum of Art

Iris Moon is Associate Curator in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, New York. She is the author of *Luxury after the Terror*, and co-editor with Richard Taws of *Time, Media, and Visuality in Post-Revolutionary France*. A new book on Wedgwood will be published with MIT Press. In addition to curatorial work, she teaches at Cooper Union.



ABSTRACTS

Thursday 14th Sept



Programme
Information



09.30 - 11.00 Session 1

Fictions

Chair Maarten Delbeke

Paper 1 - Masha Hupalo

Paper 2 - Tania Sengupta

Paper 3 - Tatiana Carbonell

11.30 - 13.00 Session 2

Urbanities

Chair Sigrid de Jong

Paper 1 - Cigdem Talu

Paper 2 - Pía Montealegre Beach

Paper 3 - Ane Cornelia Pade

14.30 - 16.00 Session 3

Reforms

Chair Sol Pérez-Martínez

Paper 1 - Jane Hall

Paper 2 - Anne Pind

Paper 3 - Sanna Kattenbeck

16.30 - 18.00 Session 4

Domesticities

Chair Anne Hultzsch

Paper 1 - Laura Hindelang

Paper 2 - Alper Metin

Paper 3 - Michael Gnehm



SESSION 1

Fictions

Chair Maarten Delbeke

**Lesya Ukrainka and the Garden Palace:
Conflicting Representations of Crimean Tatar
Architecture.**

Masha Hupalo

**Conversations 'With':
Women and Space in 19th Century Colonial
Bengal.**

Tania Sengupta

**Climate is a Wretch:
Mary Shelley's Frankenstein and the Science of
Catastrophe.**

Tatiana Carbonell

Lesya Ukrainka and the Garden Palace: Conflicting Representations of Crimean Tatar Architecture.

As part of the well-known sanatoria movement that attempted to cure tuberculosis with the open air in quiet and remote environments, Lesya Ukrainka, one of Ukraine's most renowned poets, made the Crimean Peninsula her second home. She arrived in Saki in 1890 with her mother, Olena Pchilka, interpreter, ethnographer and civil activist. During the following seven years, Ukrainka extensively travelled across the Peninsula, writing with confusion and amazement about its landscape, burgeoning tourism, and Tatar population.

In the poetic cycle, *Crimean Memories*, she wrote several poems dedicated to the Khan's Palace in Bakhchisaray (from the Persian *baghche-saray*, meaning Garden Palace) that she visited with her mother. The palace complex was tattered. It was a testament to the Russian Empire's disinvestment in the upkeep of the history of the Crimean Khanate, which had been annexed in 1783 as a result of the Russo-Turkish War. Two-thirds of the Tatar population fled while the Russian government encouraged Russification.

In Ukrainka's poems, The Bakhchisaray Palace stands as a monument to power and confinement: its famous Fountain is quiet and sad, "crying" about its fate. These images are in stark contrast to the much more prominent "The Fountain of Bakhchisaray" by Alexander Pushkin, which is more infused with Russian conceptions of the Orient poem. For Pushkin, this important cultural center of Crimean Tatars was an exotic background for a love triangle between the Khan and his wives. Furthermore, this poem inspired a namesake ballet with elaborate costumes and decorations created during the regime of Stalin, which had violently displaced Crimean Tatars in 1944.

As we are witnessing another cycle of cultural and political erasure in occupied Ukraine and Crimea, it is essential to detect and cultivate other descriptions of the Peninsula, its cities, mountains, beaches and harbors which once again serve as a backdrop for military aggression.

Dr Masha Hupalo - SCI-Arc

Dr. Masha Hupalo is a Senior Research Associate and Faculty in the Design Theory and Pedagogy postgraduate program and one of the coordinators of the currently under development Bachelor of Science in Design: Data, Film and Interactions program at the Southern California Institute of Architecture (SCI-Arc). She is interested in the legal constructs of territory and borders, new forms of urbanization, and the ways policy and big data inform planning and design. Hupalo received her doctoral degree at Aarhus School of Architecture in 2020. In her dissertation, she investigated how urban planning documents and protocols translate idealized socio-spatial aesthetics into the built form in Los Angeles, Copenhagen, Moscow and Hong Kong.

Conversations 'With': Women and Space in 19th Century Colonial Bengal.

This paper explores the conversational lifeworlds of two women situated within the socio-cultural, political and spatial milieu of 19th-century Bengal, in colonial India. The first is Ras-sundari Dasi. The second is the character of Charulata from a short story titled *Nashtanirh*, written by the Bengali writer-philosopher Rabindranath Tagore in 1879. The character was likely created after Tagore's sister-in-law, with whom the author was deeply in love. Ras-Sundari's life unfolds in her rural childhood-home and thereafter in her husband's extended-family house. Charulata's world is found in a courtyard-mansion within Calcutta's thick urban fabric. Both lives are deeply circumscribed by societal and spatial structures. I argue, however, that Ras-sundari and Charulata developed deeply creative, productive, relational conversations with themselves and the world around them. Calling the self continuously into intense communication, they re-shaped meanings and boundaries of their architectural habitus.

These interactive, communicative practices formed in, with, and through different interior and exterior spaces (bedrooms, kitchens, verandas, gardens, streets), building elements and furniture (bookshelves, beds), and they produced affective socialisation. Whereas Charulata's story is narrated by male intermediaries (Tagore and later the film-maker Satyajit Ray in his iconic 1861 film *Charulata*), Ras-sundari narrated her own story, authoring the very first autobiography in Bengali. In both cases, memoirs emerge as sites of conversation. I suggest that Ras-sundari and Charulata's ability to substantively transcend their locations and conditions drew largely from non-antagonistic, generative, communicative relationships within and with highly normative and confining socio-spatial systems. They conversed with their selves, with women around them as well as with male family members that bore closer affinity to their interests and emotions. Finally, through particular spatial practices, they conversed with the buildings and spaces they inhabited. Their nuanced sensitivity to spatial affordances and conversational practices enabled newer selves, affective communities and spaces to emerge.

Dr Tania Sengupta - Bartlett School of Architecture

Dr Tania Sengupta is Associate Professor and Director of Architectural History and Theory at the Bartlett School of Architecture, University College London. Her research looks at the historical landscapes and legacies of colonialism especially in South Asia and also global postcolonial contexts. She is particularly interested in alternative epistemologies and questions of (in)equity that stem from these inheritances today. She received the RIBA President's Medal for Research 2019 and is Co-Chief Editor of the *Architecture Beyond Europe* journal and Co-curator of the curricular resource (2020) *'Race' and Space: what is 'race' doing in a nice field like the built environment?*

Climate is a Wretch: Mary Shelley's *Frankenstein* and the Science of Catastrophe.

Mary Shelley wrote *Frankenstein, or the Modern Prometheus* in the Alpine Region during a turbulent period in history, when science, politics, society, and even climate, were transitioning into what today we call modernism. Since its first publication in 1818, the novel has been interpreted from different approaches. This paper contributes to this historical analysis by understanding *Frankenstein* as a reaction to the controversial discussions about the Earth's origins, which revolutionized the scientific realm at the time. More precisely, between 1811 and 1831, a lively battle between 'Uniformitarianism' and 'Catastrophism' was being fought, mainly in popular journals such as the *Quarterly Review*. Whereas the Uniformitarian view emphasized that the Earth's crust had been modeled by a smooth and long-term erosion, the Catastrophist view proposed that its geography had been shaped by a sudden action of strong forces.

Shelley seems to position herself in the debate by dealing with the then-emerging conception of the climate, which strained the debate. Using gothic fiction as a narrative tool, the author unpacks the anxieties emerging from theories about the human ability to establish control over natural phenomena. This paper considers the acclaimed novel as a critique of the concurrent institutionalization standards of science, which officially left women out of the domain. Approaching the text from this perspective reveals that during this period there was no unanimous support for the 'rational' methods and policies in science; instead, voices against such principles abounded, and Mary Shelley was among them.

Tatiana Carbonell - ETH Zürich

Tatiana Carbonell (she/her/hers) is a historian of architecture and landscape, studying climate theory through 19th-century infrastructure. She is currently a doctoral candidate at ETH Zurich (gta/LUS). Tatiana holds a Master of Landscape Architecture and a Bachelor of Architecture from the Universidad Católica de Chile (UC). She has been an assistant professor in both programs at UC, and an invited lecturer at UDP, UNAB, and EPFL. Among her recent publications is the edited volume *From Rock to Park* (Ediciones arq, 2020), the chapter 'San Cristobal, Entre un Pasado Gris y un Futuro Verde' (LabHCTS, 2023), and the article 'Flores, una Ecología del Desastre' (Revista Rita, 2022). Currently she is part of the Editorial Committee of Revista Rita.



SESSION 2

Urbanities

Chair Sigrid de Jong

**Conversing with the City:
Spatial Narratives in Ella Hepworth Dixon's *The
Story of a Modern Woman*.**

Cigdem Talu

**Voices for a Caring Space:
Urban Space Appraisals in the Late-19th Century,
Santiago de Chile.**

Pía Montealegre Beach

**Women in the Public Pleasure Garden:
Negotiating Space in Post-Revolutionary Paris,
1795-1814.**

Ane Cornelia Pade

Conversing with the City: Spatial Narratives in Ella Hepworth Dixon's *The Story of a Modern Woman*.

In 1894, journalist and editor Ella Hepworth Dixon published her only novel, *The Story of a Modern Woman*; an autobiographical narrative in which a journalist starts working to support herself and her brother after their father's death. The book deals not only with the social and political norms of women's emancipation at the time (a common theme in the genre of the "New Woman novel"), but also, and more significantly, with the emotional and spatial norms regarding women's relationship to, and use of the city. Throughout the novel, the protagonist Mary Erle converses with the city in her inner monologue while she is out working, walking, and commuting. This inner monologue does not represent itself through actionable protests towards suppressive men in her life. Rather, Mary engages in specific spatial actions to express her defiance towards the authority and control of men in her professional and personal life. She negotiates her feelings as a form of knowledge in the public sphere, building a sense of belonging and kinship with the city rather than relating to it possessively. This, I argue, is made possible by Mary's subversion of the normative spatial behaviors that women were expected to show in the city, manifest especially in the way she uses urban infrastructures and public spaces.

What happens when we read *The Story of a Modern Woman* and listen to Mary Erle architecturally? My investigation of the novel is organized in distinct scales of spaces. I argue that certain emotional and spatial patterns emerge in the novel, codified in categories of scales such as the panoramic view, the street level, and the domestic realm. I attempt to define these spatially enacted reframings of urban and domestic environments in the novel by engaging in feminist close readings and a narratological analysis. Borrowing methodologies from the history of emotions, I consider feelings as a legitimate source for architectural and urban histories, especially in order to reconstruct feminist narratives of the city.

Cigdem Talu - McGill University

Cigdem Talu is a researcher and PhD candidate in the School of Architecture at McGill University. Her dissertation focuses on women's writing and urban experience in late-Victorian London, urban atmospheres, and the history of emotions. Her research is supported by the Joseph Armand Bombardier Graduate Scholarship from the Social Sciences and Humanities Research Council of Canada. She works as an archival researcher for documentary films and architectural exhibitions. She holds B.Arch, M.Arch, and post-professional M.Arch degrees from Politecnico di Milano and McGill University. She co-organizes the online platform DocTalks.

Voices for a Caring Space: Urban Space Appraisals in the Late-19th Century, Santiago de Chile.

La Mujer (The Woman) is considered the first Chilean women's newspaper. It circulated in several cities throughout the country, with 25 issues published between May and November 1877. Despite its generic title, individualized voices with names and surnames can be identified in its pages. Women from the economic and intellectual elite gave their opinions to the public on various topics. The newspaper's main focus was on female education, as it coincided with the Amunátegui decree, which allowed women to enter university that same year. However, *La Mujer's* content was diverse, with extensive sections devoted to literary expression, and with narrations of architecture frequently permeating its pages.

The urban problems of Santiago in 1877 presented a two-faced scenario for women. On the one hand, there was the recent modernization project carried out by Mayor Vicuña Mackenna. The abundant parks and walks provided scenarios where bourgeois women felt more cared for than the old, ominous, and muddy streets. On the other hand, the dystopian slums and the landscape of social injustices spread out. And, because of their charitable work, bourgeois women knew them firsthand as well.

In this exercise, we are interested in investigating women's opinions about their environment. This will be achieved by analyzing allusions to three scales of space: the body, the buildings, and the city. As Zaida Muxi points out, women's discourse on space was developed from the experience of the home. Our hypothesis is that care work (raising, educating, healing, nurturing), which was traditionally associated with women, projected the domestic sphere onto the public sphere as an epistemology of space.

Dr Pía Montealegre Beach - Universidad de Chile

Pía Montealegre Beach holds a PhD in Architecture and Urban Studies, an MSc in Urban Development and a Professional Degree in Architecture from the Pontificia Universidad Católica de Chile. She is currently Assistant Professor at the Institute of History and Heritage of the Faculty of Architecture and Urbanism of the Universidad de Chile. She is a founding member of *Gender, Space and Territory Studies Group* (GET) and an advisor in several expert commissions on urban planning issues for public institutions. She researches and teaches on issues of urban history, public space, landscape and gender.

Women in the Public Pleasure Garden: Negotiating Space in Post-Revolutionary Paris, 1795-1814.

In the 1790s, entrepreneurs transformed Parisian *hôtels particuliers* and pleasure retreats, once the residences of the Ancien Régime elite, into eclectic entertainment venues known as public pleasure gardens. The low cost of admissions allowed these venues to bring together Parisians of diverse social, political, and economic backgrounds. From the end of the Terror in 1794 to the Bourbon restoration of 1814, Frascati and the Tivoli Garden were two of the most popular entertainment venues in the capital. Women were the popular gardens' key clientele and their greatest attraction. Women of diverse social backgrounds frequented the venues in great numbers, with and without male companions. In these spaces, women socialised, put themselves on display, and observed one another.

The Parisian press reported on the two gardens and their female clientele, presenting Frascati and the Tivoli Garden either as utopian visions of egalitarianism or as dangerous spaces that undermined the nation's stability. First-hand accounts of female visitors, including Anne Plumtre and Duchess Laure Junot d'Abbrantès, provide nuanced insight into the social life of the two venues and how their architecture, garden designs, and interiors facilitated female sociability. Despite their immense popularity in the early post-revolutionary era, Frascati and the Tivoli Garden have been almost entirely forgotten, partly due to their reputation as female and frivolous spaces.

The paper explores how women used Frascati and the Tivoli Garden as spaces of social negotiation through a triangulated conversation between women's accounts of the venues, the Parisian press, and the spaces themselves. By exploring the alignments and divergences between these narratives, I will try to make sense of the partly public and partly private conversations that surrounded the two venues. The paper uncovers essential aspects of women's public life in Paris during the period 1794-1814, and re-inscribes the long-forgotten public pleasure gardens into the historical topography of Paris.

Ane Cornelia Pade - University of Cambridge

Ane Cornelia Pade is a PhD-candidate in History of Art at the University of Cambridge. Her PhD research centers on Parisian public pleasure gardens in the early post-revolutionary era (1794-1814). In 2020 she published the article 'Tivoli: Negotiating Directory Society in the Public Pleasure Garden 1797-1798' in *Documenta*. She obtained an MPhil in History of Art and Architecture from Cambridge with distinction, and was first in her cohort in 2020. Ane Cornelia holds a bachelor's degree in History of Art from the University of Copenhagen (2019). She was a visiting student at Yale University (2017) and at Barnard College at Columbia University (2018) during her bachelor's degree.



SESSION 3

Reforms

Chair Sol Pérez-Martínez

**Women's Protests as God's Agents:
Josephine Butler and the Contagious Diseases Act
(1864-69).**

Jane Hall

**The Caretakers and the Politics of Hospitality:
Housing Conversations with Agnes Lagerstedt and
Octavia Hill.**

Anne Pind

**Female Reformers. The Impact of the
«Schweizerischer Gemeinnützige Frauenverein» on
the Urban Codes of Zurich.**

Sanna Kattenbeck

Women's Protests as God's Agents: Josephine Butler and the Contagious Diseases Act (1864-69).

In 1871, social reformer Josephine Butler wrote: 'women shall soon have to fight for the last inch of ground left us'. Born in Northumberland in 1828, Butler had grown up in a middle class, progressive household which formed the basis of her political views and led her to form the *Ladies' National Association* (LNA) in 1869. Dedicated to the emancipation of women from the strictures of tradition, which dictated their place and position in society, Butler published prolifically both as part of the LNA and independently, arguing against sexual double standards in the British Empire.

Her biggest success in activism was the repeal of the 'Contagious Diseases Act', which comprised three laws established between 1864 and 1869. Combined, these laws formed a legal instrument that permitted the incarceration of women in 'Lock Hospitals', on the basis of, firstly, the suspicion of prostitution and, secondly, a visual examination of their genitals for venereal diseases. Designed to safeguard the military workforce, the Act framed the visibility of women's bodies in the public realm as a threat to morals, health and national security, and in turn authorised the construction of special buildings to contain them.

The quasi-religious moral imperative in Butler's writing demonstrates her belief in a matriarchal alternative through the promotion of women-led networks and female leadership. However, while repeal ended the carceral solution, it also effectively prohibited legalised sex work. This paper explores the liminal boundary separating the novel visibility of women's racialised and sexualised bodies during the 1800s from their limited acceptability in public as perceived under the law. Using the Contagious Diseases Act, and paying careful attention to Butler's writings against it, the paper considers how these documents impacted the contested terms in which women occupied cities at a transformative time in British history.

Dr Jane Hall - University of Cambridge

Dr. Jane Hall is the inaugural recipient of the British Council Lina Bo Bardi Fellowship (2013) and founding member of architecture collective Assemble. Jane completed a PhD at the Royal College of Art, London (2018) where her research looked at the legacy of modernist architects in Brazil and the UK. She is the author of the book *Breaking Ground: Architecture by Women* (Phaidon, 2019) and *Woman Made* (Phaidon, 2021) about the work of women designers globally. Jane is a Teaching Associate lecturing in Gender and Architecture at the University of Cambridge and Visiting Lecturer at the Bartlett School of Architecture.

The Caretakers and the Politics of Hospitality: Housing Conversations with Agnes Lagerstedt and Octavia Hill.

Social reformers Agnes Lagerstedt (1850-1939) from Sweden and Octavia Hill (1838-1912) from England both worked to improve housing conditions for the working poor. As a schoolteacher, Lagerstedt had witnessed how the precarious housing situation in Stockholm strained the lives and wellbeing of women and children in her neighbourhood. Through friends, she heard of Octavia Hill, a house manager in London, who lived with her tenants, spoke publicly against land speculation and reinvested rents into maintenance. 'You cannot deal with the people and their houses separately', she said and invited Lagerstedt to visit. During her stay, Lagerstedt followed Hill and her associates when they collected rents. By listening in, she came to understand that rent collection was more than a one-directional transaction. It was also a space for exchange that gave tenants an opportunity to express concerns and share knowledge about the state of the building. In Lagerstedt's later publication, *Stockholm's working-class home*, she vividly describes Hill's practice as that of a 'caretaker', and a builder of commons. Upon her return, Lagerstedt settled as a caretaker and, inspired by Hill's work, she arranged activities such as collective sewing in order to extend circles of kin and care within the local community.

Hill and Lagerstedt both emphasized the importance of building neighbouring friendship. Listening and conversational caretaking were central to the way they mended and maintained infrastructures of hospitality across differences in privilege and position. By studying their writings, this presentation will investigate the subversive and transformative role of the woman caretaker in the history of architecture. Through the examples of rent collection and collective sewing, the presentation will explore how trans-local caretaking practices have supported feminist acts of hospitality, and fostered spaces of open-ended exchange, by ways of 'going visiting' as Hannah Arendt put it.

Anne Pind - Royal Academy Copenhagen

Anne Pind is an architect and PhD-student at the Royal Academy in Copenhagen. She is researching ecofeminist milieus in the Nordic countries from 1900 to 1980. By investigating different teaching, building, and farming practices within the women's movement, she seeks to bring questions of ownership, maintenance, and co-creation into architectural history. Anne Pind has practiced as an architect in the field of conservation and maintenance, taught at the Royal Academy in Copenhagen, edited the Danish architecture magazine *Arkitekten* and worked as a freelance critic for the Danish newspaper *Politiken*.

Female Reformers. The impact of the «Schweizerischer Gemeinnütziger Frauenverein» on the Urban Codes of Zurich.

This paper explores the socio-political relations between urban codes and urban form by drawing attention to the *Swiss Women's Non-Profit Association (SGF)* in the production of regulative frameworks for urbanisation processes of Zurich.

Following the 19th-century scientific discourse on hygiene and social behaviour in urban development, the city of Zurich established large sets of urban codes to control urban growth and life. Founded in 1888 by women from the Swiss educational elite with a background in medicine and health sciences, the SGF acted as an interface that passed on knowledge to those who ultimately put theory into practice - all according to late-19th-century bourgeois ideology, which dictated that the care of health in the family and domestic well-being was the province of wives and mothers. While maintaining close ties with members of the liberal politics of canton Zurich and the democrats of Zurich's city council, the SGF advocated the practical implementation of bourgeois ideas of hygienic housekeeping by publishing technical manuals on ventilating dwellings, regular independent newspapers, and the establishment of nursing schools. These female reformers built a discourse on health, hygiene and housing that was instrumental in laying the foundations for Zurich's legislative frameworks in urban development: Whereas the first Cantonal Building Act of 1863 only marginally referred to the obligation to maintain clean air indoors, the revised Building Act of 1893 considerably sharpened the structural measures to ensure air purity by defining ratios of room size, use and window area.

This paper examines how the discourse of the female activists of SGF and the resulting implication for the city have been condensed and articulated as socio-political concerns in the paragraphs of the city's codes - ultimately not only determining the formal and technical features of Zurich's urban fabric, but also conveying specific cultural, social, and economic conceptions of how the city is understood, conceived and envisioned.

Sanna Kattenbeck - ETH Zürich

Sanna Kattenbeck studied architecture at the Brandenburg University of Technology and the University of Tsukuba in Japan, and graduated from ETH Zurich in 2021 with an MAS in the History and Theory of Architecture. She has been involved in the exhibition 'Cooperative Conditions. A Primer on Architecture, Finance and Regulation in Zurich' for the Venice Architecture Biennale 2021 and contributed to the teaching of the MAS programme. In October 2021, Sanna started her Doctorate under the supervision of Prof. Dr Tom Avermaete as part of the SNSF-funded research project *Codes and Conventions for the Future of Zurich*.



SESSION 4

Domesticities

Chair Anne Hultzsch

**Architectural Critique over Coffee and Tea:
Reflecting on Female Architectural Agency in the
1800s.**

Laura Hindelang

**Luxurious Mansions, Spirited Dwellers:
Bahariye Coast at the Golden Horn as a Suburban
Retreat for Late-Ottoman Sultanas.**

Alper Metin

**The Meaning of Architecture:
Victoria Welby's Approach.**

Michael Gnehm

Architectural Critique over Coffee and Tea: Reflecting on Female Architectural Agency in the 1800s.

In 1865, the Royal Porcelain Manufactory Berlin (KPM) created a luxurious breakfast set for two people, with each of its eight pieces featuring a scene from Castle Camenz in Prussian Silesia (today Poland). This summer residence for the Prussian Princess Marianne of Orange-Nassau had been designed in 1838, but construction was still ongoing at the time the breakfast set was made. Nearly 30 years later, when drinking coffee and tea immersed in an idealized vista of Camenz, what gossip and architectural critique might have been exchanged concerning the constantly changing design of the castle, its architect (deceased Karl Friedrich Schinkel), its commissioner-owner (the exiled and divorced princess Marianne), and the building's architectural and social legacy? While contemplating architectural landscapes on porcelain, following the concept of a critical fabrication, what kind of conversations might have occurred?

The paper examines this breakfast set and the coffee-table conversations it could have stimulated as a micro-historical point of departure to investigate the ambivalent historiography of Castle Camenz, in which the building's commissioner, critic, and financier Marianne Princess of Prussia (1810–1883) has often been omitted or discredited. Using rare archival sources such as private and state-official correspondence, newly unearthed findings from the KPM archives, architectural drawings, and early photographs, I reconstruct Marianne's lifelong involvement in Camenz and a number of other building projects across Europe in order to place her within existing architectural histories that have marginalized or ignored her involvement. In a mixed method approach, the paper explores how female architectural agency shaped architecture and the debates around it in the 1800s by including often-overlooked media, archival material, and actors. This investigation is part of my habilitation research on gender in architecture and its historiography before 1900 in a cross-cultural perspective that includes case studies from Europe and the Ottoman Empire.

Dr Laura Hindelang - University of Bern

Laura Hindelang is an Assistant Professor of Architectural History and Preservation at the University of Bern, Department of Art History. Her current research project focuses on questions of gender in architecture and its historiography before 1900 in Europe and the Ottoman Empire. Her latest book *Iridescent Kuwait: Petro-Modernity and Urban Visual Culture since the Mid-Twentieth Century* (De Gruyter, 2022) is a transdisciplinary study of the intersection between urban development, visual culture, contemporary art and petroleum industrialization in the Arab Gulf region. Laura Hindelang is a board member of *Manazir – Swiss Platform for the Study of Visual Arts, Architecture and Heritage in the MENA Region* and *Manazir Journal*.

Luxurious Mansions, Spirited Dwellers: Bahariye Coast at the Golden Horn as a Suburban Retreat for Late-Ottoman Sultanas.

Throughout the 18th century, Istanbul witnessed an unprecedented sprawl towards the pleasing shores of the Bosphorus Strait and the Golden Horn, inaugurating a new suburban lifestyle. Accessible in most cases only by the water, these opulent residences configured an urban reality which was far from the consolidated habits of the compact intramural city, both in formal and social terms. This novelty coincided with another phenomenon: the intense emancipation of Ottoman women, especially those of the upper classes. Therefore, in this period, we observe the emergence of the first royal women who established an independent life from their husbands, living in luxurious residences called by their own names.

The most significant concentration of these residences was at the Golden Horn, between the piers of Defterdar and Eyüp. Taking its name from a “spring palace” of Sultan Ahmed III (r. 1703-1730), the Bahariye Coast became a sumptuous retreat, especially for royal women. Starting from the same emperor’s daughter, Esmâ Sultan the Elder (1726-1788), multiple generations of Ottoman princesses have settled down on these shores, building and re-building numerous ‘sahilsaray’ (waterside palaces). This district was at the same time highly representative for the Ottoman capital, since the sultanic enthronement ceremonies took place at the nearby Eyüp Sultan Mosque.

This research aims to discover the history of the Bahariye Coast from the early-18th until the mid-19th century, and of how Ottoman princesses selected and configured it as a new, women-led suburban reality. Buildings and their dwellers will be the main focus of interest while the changing social and urban dynamics of the period will provide the framework.

Dr Alper Metin - University of Bologna

Alper Metin is an architectural historian based in Rome. His research focuses on the transformation of Ottoman architectural culture which generated the so-called Ottoman Baroque. In 2022, he obtained his PhD degree with honors at Sapienza University of Rome, and in 2023 he was appointed as a postdoctoral researcher at the University of Bologna (Department of the Arts). One of his main research areas is Ottoman female patronage in Istanbul. In 2022, he published an essay in Italian on the elementary schools built by the 18th-century royal women. In 2024, a book chapter dealing with the urban aspects of female patronage will appear in *Women as Builders, Designers, and Critics of the Built Environment, 1200 – 1800*.

The Meaning of Architecture: Victoria Welby's Approach.

When theorists endeavoured to conceptualize the architectural communication of meaning in the 1960s and 1970s, they drew on an amalgam of structuralist philosophers and semioticians. However, they passed over a thinker who is considered one of the founders of semiotics, philosopher Victoria Welby (1837–1912). This paper invites for an assessment of her philosophical approach as seen from a perspective of past, and present, theories of architecture. This seems all the more appropriate since, in 1880, Welby had herself portrayed – together with her husband – as being instrumental in the construction of Denton Hall, their home in Lincolnshire, built by Arthur Blomfield.

Contemporary critics characterized its style as one of a “late domestic Gothic” to be compared with that of Alfred Waterhouse’s concurrently built Eaton Hall in Cheshire. This preference for an architectural revival of the Middle Ages in domestic architecture contrasts almost too obviously with Welby’s dismissal of scholasticism to be considered anything other than a kind of philosophical repression – similar, perhaps, to her influence on Charles S. Peirce or C. K. Ogden, hardly acknowledged at the time. Such analogies find their counterpart, as it were, in the domestic interior of the double portrait, where her husband seems to belong to the historical cabinet displayed, while she radiantly dominates the scene with plans and a model of Denton Hall, entangled in the flowery fabric of the tablecloth.

Dr Michael Gnehm - USI Mendrisio / ETH Zürich

Michael Gnehm is a research associate at the Università della Svizzera italiana, Mendrisio, and co-editor of the digital *Semper Edition*, a collaboration of USI and ETH Zurich where he teaches courses on the History and Theory of Architecture.



ABSTRACTS

Friday 15th Sept



Programme
Information



09.00 - 10.30 Session 5

Enclosures

Chair Cara Rachele

Paper 1 - Lola Lozano Lara & Elena Palacios Carral

Paper 2 - Émilie Oléron Evans

Paper 3 - Rabiya Asim

11.00 - 12.30 Session 6

Letters

Chair Matthew Critchley

Paper 1 - Leo Herrmann

Paper 2 - Sophie Read

Paper 3 - Oliver Prisset

14.00 - 15.30 Session 7

Travelogues

Chair Nikos Magouliotis

Paper 1 - Semra Horuz

Paper 2 - Kristof Fatsar

Paper 3 - Jemima Hubberstay



SESSION 5

Enclosures

Chair Cara Rachele

**Noble Indian Nun: Struggle for Identity Politics
inside Mexico's Convents in the 18th Century.**

Lola Lozano Lara & Elena Palacios Carral

**Saint-Denis through the Eyes of F  licie d'Ayzac:
A Female Cicerone.**

  milie Ol  ron Evans

**Love, Domesticity and the Portrayal of Women in
18th-Century Mughal Manuscripts.**

Rabiya Asim

Noble Indian Nun: Struggle for Identity Politics inside Mexico's Convents in the 18th Century.

Convents for Spanish nuns were established in the 16th century, carving spaces within cities to contain young women in pursuit of a religious life. Owing to the supposed purity of their Spanish blood, cloistered nuns were entitled to reside in the convents, where they lived alongside indigenous servant women. However, the emerging Bourbon dynasty endeavoured to break up monastic orders in favour of church secularisation, heightening the power of the Crown over the Church, and simultaneously appreciating the value of being categorised as *Indian*. Pure *Indian* blood promised recognition in status, and consequently, political and social agency. This competitive context of Crown, Church and Indian power struggles encouraged the establishment of the first convent for pure-blood *Indian* women in Mexico City in 1724, followed by two more in Antequera and Valladolid. The paper considers the development of these three convents, as spaces embodying all manner of contradiction: of reclusion against the immediacy of the city, and of indigenous agency within an institutional centre of evangelisation and colonisation.

The lives of nuns were recorded in letters to their male confessors. These writings transported the nuns outside of their walled confines, but they were also of special utility to the church; to fulfil an introspective form of evangelisation within the physical enclosure of the convent, and to exercise Spanish male control by infiltrating every aspect of female affectivity. The letters were tediously mediated, edited and misrepresented by priests to conform to religious requirements. However, as Mónica Díaz stresses, the writings of indigenous nuns reveal the utility of the *Indian* identity to negotiate continuity and change. These texts played a fundamental role in articulating the struggle for recognition within apparently contradictory notions: to be an *Indian* and noble woman, inside an unapologetically Indian and catholic space.

Lola Lozano Lara & Dr Elena Palacios Carral - Forms of Living

Lola Lozano Lara is a PhD candidate at the Architectural Association, conducting research on the redistribution of domestic space, specifically within the pre-Hispanic and post-colonial history of Mexico City. Lola is a design fellow at the University of Cambridge and a director of the architecture design and research platform *Forms of Living*. Elena Palacios Carral holds a PhD from the Architectural Association, where she conducted research on artists' studios in Paris, New York and San Francisco. Elena is a design fellow at the University of Cambridge; she teaches design at CSM, dissertation at the University of Greenwich, and is a director of architecture design and research platform *Forms of Living*.

Saint-Denis through the Eyes of Félicie d'Ayzac: A Female Cicerone.

Félicie d'Ayzac (1801-1881) received many accolades in her lifetime, not least for what Adele Ernstrom described as her 'methodological audacity'. This suggests that d'Ayzac contributed with confidence and acute self-awareness to the intellectual conversations that shaped the study of gothic art and architecture in France. Yet, the most notorious public 'conversation' involving her name took place after her death: her work – and her person – were famously written into Émile Mâle's *L'Art religieux en France au XIIIe siècle* (1899). Her studies of the iconography of art in the Middle Ages in particular were used as a foil for a whole tradition of – according to Mâle – outdated and antiquated scholarship, which he claimed to completely renew.

Based on a close reading of *Histoire de L'Abbaye de Saint-Denis en France* (Paris, 1860-1861) and *Saint-Denis, sa basilique et son monastère* (Saint-Denis, 1867), this paper argues that d'Ayzac's 'methodological audacity' relies on the rhetorical strategies she used in order to engage in a multilayered conversation iwith her time: not only positioning herself within the ranks of a scholarly community, but also introducing herself to the general reader as a female cicerone, guiding all these potential visitors of Saint Denis through a built space she knew intimately. Having been a pupil, and later a teacher at the former abbey's school for girls (founded in 1811 by Napoléon), d'Ayzac offers in her writings a unique chance to experience Saint-Denis as it was inhabited throughout its history.

Dr Émilie Oléron Evans - Queen Mary University of London

Émilie Oléron Evans is an art historian based at Queen Mary University of London, specialising in cultural transfers, historiography (19th-20th century) and the interrelation of art and translation. In her first book, *Nikolaus Pevsner: Arpenteur des arts* (2015), she analysed the career of German-born art historian Nikolaus Pevsner as a pivotal moment in the progressive integration of questions of art and architecture into British culture. Her research currently focuses on women art historians and on the role of translation in the evolution of art history as a discipline. Her second monograph, on the reception and legacy of feminist art historian Linda Nochlin, is coming out in late 2023.

Love, Domesticity and the Portrayal of Women in 18th-Century Mughal Manuscripts.

The conceptual backdrop of this study is the portrayal of women as protagonists of love, domesticity and power, as illustrated in 18th-century Mughal Manuscripts. Recent studies have tried to decode and interpret the hierarchical narratives of women illustrated in court paintings, set amongst landscape, architecture and within royal entourage, and thus helped us understand their realities, imagination and metaphors of power relations. This analytical study is based on a comparative visual analysis of folios of 18th-century Mughal manuscripts. The formal and contextual analysis for this study is done through qualitative literature to ascertain the role and portrayal of women based as an underlying narrative of illustration in Mughal Court painting.

The outcome of this study will be an interpretation of the semiotics of illustrated elements in portrayals of women that left an undeniable mark in Mughal landscape, architecture and domestic spaces. These women played a pivotal role in politics, culture and society. These symbolic illustrations will be discussed as eclectic themes that revolve around the institutionalization of marriage, wifehood, motherhood, and the portrayal of women in harems in the peripatetic world of the Mughals. Through formal analysis, these 18th-century manuscripts will become heterotrophic spaces of representation.

The findings of the study aim at demonstrating the asymmetrical power relations and portrayal of woman in Mughal courts. This study will be relevant for art historians, readers from different ethnic backgrounds, and students pursuing their professional degree in art history.

Rabiya Asim - National College of Arts, Lahore, Pakistan.

Rabiya Asim is currently doing her PhD in art history at the University of Punjab, in Lahore Pakistan. She is a visual artist trained at the National College of Arts of Lahore. She is faculty at the National College of Arts since 2002, and currently teaches the following courses: Research Methodology in Art and Humanities, Research Methodology in Visual Culture, South Asian Seminar, and Art and Adversity, and Art since 1945. Apart from NCA she has been invited as an external examiner and taught short courses at LUMS, Kinnaird College and Lahore College for Women Lahore, Pakistan.



SESSION 6

Letters

Chair Matthew Critchley

**Pervasive Empire, or: Domestic Bliss and Vanity Fair.
Charlotte Brontë's Letters on the Great Exhibition.**

Leo Herrmann

**Listening to Nora the Auditor;
Speaking Back to Soane the Lecturer.**

Sophie Read

**'When Will You Give Me Freedom?'
Wives, Widows and Young Girls as Empowered
Commissioners in France during the Second Half of
the 19th Century.**

Oliver Prisset

Pervasive Empire, or: Domestic Bliss and Vanity Fair. Charlotte Brontë's Letters on the Great Exhibition.

London's 1851 Great Exhibition has been historized as a landmark of the incipient Age of Empires and of colonial globalization. Beginning with Theodore Martin's 1876 biography of Prince Albert, and perpetuated through books such as Nikolaus Pevsner's *High Victorian Design*, historians have come to regard the show as a triumph of ideas of free trade, economic expansion and technological progress. Recent studies have adopted a more political view of the Great Exhibition, scrutinizing the different national contributions in relation to colonial ambitions and European great power politics. If we pay attention to overlooked and marginalized voices, however, this megalomaniac event might appear less like an heroic effort of a hegemonic rationality, and more like an entanglement of different threads with their own situated histories and agencies. Following any of these threads would require a very different methodology than has been applied to the subject so far.

Writer Charlotte Brontë's letters from a stay of several weeks in London in 1851 relate to this in a twofold way: On the one hand, her repeated visits to the Great Exhibition and her reluctance to join in the general excitement – as documented in written conversations with family, friends, colleagues and acquaintances – await closer examination. On the other hand, Charlotte Brontë explicitly confronts the Great Exhibition's 'vanity fair' with her much-preferred 'home happiness and domestic bliss'. She seems to propose a topological model of proximity and distance as an alternative to the Exhibition's imperialist epistemologies. However, her privative stance does not, in any way, entail an opposition to colonial visions of the globe and to racialized concepts of mankind. From Charlotte Brontë's writings, we can reconstruct the ambivalence of a situatedness which is corrupted by the pervasiveness of Empire even in the domestic sphere.

Leo Herrmann - University of Stuttgart

Leo Herrmann is an Associate Researcher at the Institute for Principles of Modern Architecture (Design and Theory), University of Stuttgart. In his PhD project, entitled *Concepts of Architectural Theory and the Colonial Order of Things*, he applies methods from Conceptual History to Architectural Theory, with a focus on late-19th-century Empires. He has recently edited an issue of ARCH+ magazine and conducted several smaller research projects on the History and Theory of Modern Architecture. Leo graduated with a Master of Arts in Architecture from the State Academy of Fine Arts in Stuttgart in 2020.

Listening to Nora the Auditor; Speaking Back to Soane the Lecturer.

Women have always been a part of the story of the non-specialist lectures that British architect John Soane delivered at the Royal Institution (RI) in London in 1817 and 1820. We do not know exactly how many women attended each of these events, but we do know that during this period the audience of the RI's lectures was largely female, and that Soane invited many of his close female friends and acquaintances. This association of a gendered audience and its derogatory entanglement with the popular and non-serious reputation of the RI lectures at the time provides part of the reason why Soane's RI lectures have since then been neglected by architectural historiography.

One intriguing member of these largely anonymous audiences was a woman named Nora Brickenden, a possible love interest of Soane who also attended his 1817 RI lecture series. Her attendance is documented through the letters she wrote to Soane afterwards, and also through transcriptions of press reports of the same discourses which she made and shared with him. This paper will explore conversations between Nora the auditor and Soane the lecturer: in the Lecture Room and after the lectures took place, as evidenced across lecture text, letters, and the transcribed, mass-media printed page. It will also reconstruct conversations that took place prior to lectures through additions and interpolations made on the page of Soane's RI speaking scripts.

I will address how listening to and following Nora – rather than diminishing and discrediting her, as has tended to happen in the past – leads to noticing new pieces of evidence, which in turn thicken and complicate the story of Soane's lecturing production and reception. At the same time, it provides a detailed case study for reflecting on and 'speaking back' to the processes of protecting and bolstering Soane, both then and now, which are so inherent to canon formation in architectural history.

Dr Sophie Read - The Bartlett, University College London

Dr Sophie Read is Associate Professor at The Bartlett, University College London, where she is also Programme Director of the BSc in Architectural & Interdisciplinary Studies. Her research addresses orality and architecture, the politics of architectural drawings and their collections, and methodological issues about retrieving neglected forms of live architectural knowledge from the past. She has received grants and fellowships from Paul Mellon, Tavolozza Foundation, Kress Foundation and the Arts and Humanities Research Council. Sophie is currently writing the book manuscript of her research on John Soane's Royal Institution lectures (The MIT Press) and co-leads the project *Performing Spatial Evidence*.

‘When Will You Give Me Freedom?’

Wives, Widows and Young Girls as Empowered Commissioners in France during the Second Half of the 19th Century.

In the 19th century, building a house or renovating a castle was always a family affair. However, it is difficult to perceive which part each family member took in the building site, since this universe was predominantly oral. Were the wives as quickly relegated to the shadow of their husbands as historiography would have us believe? While the figure of the omnipotent father triumphed, what spaces were still available to the daughters of good families when they invested in a dwelling? Why were widows so sought-after clients by architects?

Based on the archives of a French architectural firm containing 24,000 letters, and through the study of ten specific examples, this presentation will question the role and place of women in architectural commissions that took place in the French countryside during the second half of the 19th century. These women’s letters to the architects Alfred (1824-1885) and Henry Dauvergne (1848-1917) provide a glimpse of informal exchange on architecture, and encourage us to revisit our vision of a professional sociability, and to acknowledge that the status of the client often transcended the social norms that were usually imposed on women.

Dr Olivier Prisset - Université de Tours, InTRu

Olivier Prisset has a doctorate in contemporary art history. He is a research engineer at the Centre d’études supérieures de la Renaissance (CESR - UMR 7323), and a researcher associated with the InTRu (EA 6301), Tours. Specialised in the analysis of architectural programmes, he has more particularly studied the commercial strategies and commissioning networks developed within 19th-century architectural dynasties.



SESSION 7

Travelogues

Chair Nikos Magouliotis

**In Conversation with Late-Ottoman Women Travellers
on 'the Mirage of the West, to Which All Orientals Are
Attracted!'**

Semra Horuz

**Inspirations by and Thoughts on Real and Imaginary
Places: Princess Maria Leopoldina Grassalkovich's
Reflections on Her Travels and Readings.**

Kristof Fatsar

**'Lady Grey's Picturesque Eye Will Discover Many
Particulars Worthy of Your Travelling Pocket-Book':
Women's Travel Accounts and Engagement with Garden
Design in the 18th Century.**

Jemima Hubberstey

In Conversation with Late-Ottoman Women Travellers on 'the Mirage of the West, to Which All Orientals Are Attracted!'

The 19th century was a time of mobility and communication for Ottoman society. Concurrent to momentous changes in urban and architectural cultures, travelogues became an essential engine of knowledge production on European cities as indexes of modernization. By the turn of the century, Ottoman intellectuals published more than twenty travelogues on Europe, of which only two were written by women: *Haremden Mahrem Hatıralar* (1875) by Melek Hanım, and *A Turkish Woman's European Impressions* (1906) by Zeyneb Hanoum. Melek Hanım was a lady of French origin who married an Ottoman bureaucrat. Her memoir is penned by a ghostwriter and covers her harem life and her round-trips to Europe between 1866 and 1872. *A Turkish Woman's European Impressions* is a compilation of Zeyneb Hanoum's letters to a friend. Her account is one of the few illustrated Ottoman travelogues, which curiously contains photographs of her life in Istanbul, not Europe.

Female travel narratives provide insights on the cultural constraints of the Ottoman public realm and women's changing role in it. Situating these accounts as early instances of female authorship in Ottoman travel literature, this article explores these travelers' perception of architecture in relation to (im)mobility, power, and resistance. It reveals the 'citionary nature' of late Ottoman travelogues by male travelers in contrast to the women's idiosyncratic representations of material culture. Melek Hanım's and Zeyneb Hanoum's travelogues stand out also as accounts of exile in contrast to the leisurely journeys of male travelers with Baedekers at hand. By comparing gendered experiences and focusing on female narratives, this paper examines diverse modes of itinerant experiences of modernization via architectural, domestic and urban cultures.

Dr Semra Horuz - Max Planck Institute for Art History

Semra Horuz is a historian of architecture and urbanism specializing in late-Ottoman visual and material cultures. She received her MA in Architectural History from the Middle East Technical University, and obtained her PhD from the Technical University of Vienna in 2021. During the Fall of 2018, she was a visiting doctoral student in Wolfson College at the University of Oxford. She previously worked as a teaching assistant in İstanbul Bilgi University and as a lecturer in Bahçeşehir University. She is currently a post-doctoral fellow in the Aga Khan Program for Islamic Architecture at MIT.

Inspirations by and Thoughts on Real and Imaginary Places: Princess Maria Leopoldina Grassalkovich's Reflections on Her Travels and Readings.

Since at least the 16th century, women of the Hungarian aristocracy played prominent roles in shaping and corresponding about domestic environments, in particular the designed landscapes of country seats. By the first half of the 19th century, their focus shifted to foreign and more exotic sights, mostly in the form of travel journals. To this group of writers we must now add Princess Maria Leopoldina Grassalkovich née Princess Esterházy (1776-1864), author of a previously un- and misidentified set of manuscripts. Despite being a largely forgotten figure, she was very popular in her day, considered to be a cultivated and beautiful woman, and the 'nursemaid of the opposition [to Austrian rule]': her social skills allowed her to play a central role in organising like-minded aristocrats.

She was also an avid traveller and spent a significant portion of her time in the west of Europe, often alone (or rather with an entourage of 5-7 servants). Her notebooks are filled with references to books on foreign countries and adventurous journeys. She was particularly devoted to Madame de Staël's writings on Italy (*Corinne*, 1807) and the German lands (*De l'Allemagne*, 1813), which she repeatedly quoted in several of her notebooks, along with other female authors such as Lady Charlotte Campbell and Caroline Lucy Scott.

Princess Grassalkovich's observations on architecture and landscapes are a mix of factual descriptions and critical reflections, particularly the early ones from the first decades of the 19th century. Her writings make her one of the most important Hungarian female voices on art and spatial design prior to the 20th century, which no doubt informed, and were influenced by, her conversations with her peers. The analysis of these influences has the potential to provide a new lens through which the development of Hungarian architectural and landscape taste can be better understood.

Dr Kristof Fatsar - Manchester School of Architecture

Dr Kristof Fatsar holds an MSc in Landscape Architecture and an Advanced Studies Master's in Heritage Conservation, and has earned his PhD in Landscape History. His core research interest concerns the historic development of designed landscapes in the 18th and 19th centuries, with an emphasis on transnational knowledge exchange that influenced landscape design in the European peripheries. A particular focus of his recent research is the interrelation of personal connections, travel writing, knowledge distribution and memberships in learned societies both across Europe and on a global scale.

'Lady Grey's Picturesque Eye Will Discover Many Particulars Worthy of Your Travelling Pocket-Book': Women's Travel Accounts and Engagement with Garden Design in the 18th Century.

This paper will consider the way in which women's travel accounts in the 18th century reveal their intricate knowledge of garden design and landscape aesthetics. Studies have previously dismissed women as 'passive' or 'second-class consumers' of the landscape, due to the fact that 18th-century culture, by default, positioned the viewing subject as male. This is typified in sources such as Joseph Addison's *Man of Polite Imagination*; a figure that was afforded 'a sense of ownership in everything that he sees'. Scholars tend to focus on depictions of women in novels and satire, rather than listen to what women themselves had to say.

In fact, if we return to women's own written travel accounts, it becomes apparent that they could – and did – find original and creative ways to negotiate the gendered language of aesthetics, often displaying wit, ingenuity, and intricate knowledge of gardens. This is particularly evident in the accounts of the women of the 'Wrest Circle', a group of female intellectuals who regularly visited Wrest Park in the mid-18th century, when it was owned by Jemima Marchioness Grey and her husband, Philip Yorke. Marchioness Grey had a keen interest in gardens and shared her travel accounts with her childhood friend, Catherine Talbot, her aunt, Mary Gregory, and sister-in-law, Elizabeth Anson (née Yorke), all of whom respected her for her 'picturesque eye'.

This paper will demonstrate how women's travel accounts, shared through correspondence, could play a key role in disseminating ideas around garden design – allowing for an exchange of ideas, debate, and discussion.

Dr Jemima Hubberstey - University of Oxford

Jemima Hubberstey is currently a Postdoctoral Fellow in the Humanities at the University of Oxford researching women and the intellectual life of the country house in the eighteenth century. She has recently completed a PhD in English with English Heritage and the University of Oxford. She is also a research assistant for 'Lost Literary Legacies', a Knowledge Exchange Fellowship between National Trust, English Heritage, and Oxford's English Faculty, exploring the shared literary influences that once united Wrest Park and Wimpole Hall.



Listening In

To Zürich

Friday 15th September

Listening In to Zürich Roundtable

Chaired by Torsten Lange with contributions by Manda Beck, Maarten Delbeke, Nils Grootenzerink, Niloofar Rasooli, Els Silvrants-Barclay and Aline Suter.

Who do we listen to when we write the histories of Zurich? How many of those marginalised by gender, class, race, religion, or sexuality can we find among our sources? Who do we acknowledge when we reconstruct the past of the buildings and spaces that make the city we dwell in, the city we visit for an academic conference?

This roundtable brings the listening exercise of the paper sessions to its host city: Zurich. Invited contributors present one actor and one site which they consider relevant to the history of the largest city of Switzerland. Spanning the period from the 16th century to today, we challenge what we know and what we do not know about the sites we navigate daily - or navigate during a short visit. Collectively, contributors present fragments for other histories of Zurich by reading sites through the specific experiences of people otherwise less visible.

Manda Beck

Manda Beck is a historian and lives in Zurich. She is currently a project collaborator at Swiss Sports History and co-leader of About Us! As a freelance historian, she works on exhibitions and gives guided tours of exhibitions. Together with Andreas Zangger and Anja Glover, she curated the exhibition 'Blind Spots: Zurich and Colonialism'.

Nils Grootenzerink

Nils Grootenzerink is a student and student assistant at ETH Zurich. As a student assistant, he is currently involved with a project of the chair S+ at ETH called Land Purpose, which seeks to gather alternative modes of ownership that protect land from speculation and make them accessible to the public. Furthermore, he is doing an internship at 2050+ in Milan, Italy. As an aspiring architect, he is interested in the manifestations of space beyond material, with a focus on gender, sexuality, class, race, and their entanglements with materialised space.

Niloofar Rasooli

Niloofar Rasooli (she/her) is a writer, journalist, and currently a doctoral fellow at the Institute for the History and Theory of Architecture, gta, ETH Zurich. Niloofar moved to Zürich in 2021 after working as a journalist, editor, and essayist in Tehran. Her primary focus in writing is on the politics of memory, queer theory, women's stories, and resistance in Iran. Niloofar's writings have been featured in *Woz*, the 1. Mai committee pamphlet, trans, Etemad, Kargadan, and Abadi, among many others.

Els Silvrants-Barclay

Els Silvrants-Barclay is a curator, researcher and activist. As senior researcher at the Chair of Affective Architectures in the Department of Architecture at ETH Zurich, she initiated and co-coordinates the Dept. of the Ongoing. She is associate researcher at the Brussels Centre for Urban Studies and coordinator of Permanent, a practice-based research project that draws upon anti-speculative models from the commons- and cooperative economy to develop an infrastructure for a multitude of uses and users to 'be in it together without needing to be the same'. As a curator, she often works with artists on commissions in public space and she has developed a training on this for the Platform Kunst in Opdracht. Her practice is centred on the politics of spatial production, looking at space as affective, as choreography of bodies, as reflective and reproductive of worldviews, and assembles around the question on how to think and produce space otherwise.

Aline Suter

Board of Frauenstadtrundgang Zürich, which offers walking tours on Women- and Genderhistory, executes cultural projects and develops mediation concepts. Suter is the Urban Studies researcher at the Institute for Social Planning, Organisation Change and Urban Development (School for Social Work FHNW) in the fields of Social Urban Development, Participation, and Community Organizing.

Image by Keller, Heinrich (1800) Zürich. Wikimedia Commons



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Who do we listen to when we write histories of architectures, cities, and landscapes? How many women authors can we find among our sources? How many of them are cited by those whose research we read? We argue that women and other marginalised groups have always been part of conversations on architectures, cities, and landscapes - but we have not had the space to listen to them. This conference is an invitation to reconstruct such conversations, real, imagined, and metaphorical ones, taking place in the 18th and 19th centuries, in any region, in order to diversify the ways we write histories. Taking the art of conversation, integral as both practice and form to the period in Western thought, and repurposing it to dismantle the exclusivity of historiography, this conference calls for contributions which bring women into dialogue with others.

Listening In proposes a new approach to the 'canon' and its protagonists. Rather than either fighting its existence or expanding it by means of 'exceptions to the rule', we call for the setting up of productive conversations. We acknowledge that the canon never exists on its own; instead, it is shaped by what Griselda Pollock has called 'that which, while repressed, is always present as its structuring other' (1999, 8). This conference is envisaged as a listening exercise. We regard a conversation as both codified practice as well as a specific act of verbal exchange, spoken or written, on a particular subject – here architectures, cities, and landscapes – occurring in a specific site, from street to salon, kitchen to court, construction site to theatre, field to church, or book to newspaper, to name but a few.



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