

Wolkenkuckucksheim  
Cloud-Cuckoo-Land  
Воздушный замок

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# Architectural History – Historicity of Architecture – Historicity of Architectural History

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Curated by Sylvia Claus, Eduard Führ, and Ute Poerschke

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Since the turn of the millennium, the historiography of architecture and of its theory has been changing radically. Art-historical nomenclatures; references to styles, iconic architects, and architecture as art; analyses of structures and œuvres have been phased out, as they often refer to or depend upon narrow definitions of architecture, history, and theory. Instead, we have seen a widening of conceptual thinking about architecture. This new understanding is methodically pursued as a reference to inner experience, as narration, as re-construction, ekphrasis, play with philosophical themes and as a critique of political, ideological, colonial and gendered power structures; mostly with a reduced reference to the present and without a clear theoretical concept of history.

The curators of the new issue of *Wolkenkuckucksheim|Cloud-Cuckoo-Land|Воздушный замок (W|C|B)* seek authors who discuss in their contributions the broad palette of different methods used in architectural history and critically question epistemological propositions, models, and temporalities of architectural history. The following questions are meant as starting points for essays, which can follow formats of principle reflections and/or discussion of architectural examples:

## What is Architectural History?

Does architectural history support or hinder the understanding of architecture? What forms of primacy, dependency, or mutuality can be observed between architectural history and theory? Is architectural history mono- or multidisciplinary? What do architects need architectural history for, and what do they do with it? Does an architectural history without architects exist, in reference to an ‘architecture without architects’ (Rudofsky)? Does an architectural history exist without architectural historians? Do (historico-)critical investigations generate architectural history or is architecture ‘historical’ in itself? What significance does the historicity of objects have in the history of architecture? Can we experience „history“ in the built environment? If so, in which ways? If not, is architectural history a mere narration? Is architectural history about what is happening now, what has happened or what will happen?

## Temporality and Time-Bound-Nature of Architectural History

How and in which ways does time relate to history? Is architectural history the history of occurrences? Can architectural phenomena be reduced to their moments of coming into existence, taken everlasting as being the same? Or can architectural phenomena be reduced to their current existence in today's context in the sense of a 'present turn'? Could architectural history rather be about 'durée' – that is the synchronic and diachronic participation of architectural phenomena in the flow of time? In which ways does architectural history go beyond retrospectives and include prospects? What methods of 'grounded speculations' exist for addressing the potentialities of an architectural work's future? How can we anticipate future realities of architecture in all their structural, functional, and artistic realms, as happening already in ecological terms? In what ways is a past bound to the concept of the future: Does future need the past as its foundation, in which it is rooted (slogan of monument preservation)? Must the past be developed into a future? Does our past ultimately have to be transcended into our future?

## Media of Architectural History

In terms of a sociology of science: who writes architectural history? How is it written, and on which methodological basis? How do architectural works change their interpretations in subsequent descriptions and visual representations? What types of texts are possible? How do we make use of, for example, literary characterizations or resident surveys? Which roles do research tools, such as building surveys, excursions, promenadology, or field studies play in the process of comparing, ordering, and understanding historical artifacts? How do lectures, visual and oral media, and other ways of communication modulate the historicity of architectures? Contributions that are philosophical and theoretical in nature are as welcome as direct examples of historical architectures which have undergone diverse interpretations through the course of time. Global perspectives are explicitly welcome.

Suggestion for a paper to: [j.feldhusen@cloud-cuckoo.net](mailto:j.feldhusen@cloud-cuckoo.net)

## Curators

Sylvia Claus

Professor of Art History, Brandenburg Technical University Cottbus-Senftenberg (BTU), Germany

Eduard Führ

Professor Emeritus, Theory of Architecture / Honorary Professor  
Conveying of Architecture, (BTU), Germany

Ute Poerschke

Professor of Architecture, Pennsylvania State University (PSU), USA

## Dates

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