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Guest Editors

María Elisa Navarro Morales, Trinity College Dublin, Irlanda

Juan Luis Burke, University of Maryland, USA

Guest Author

Fernando Marías

Professor Emeritus of the Universidad Autónoma de Madrid

When Victor Hugo, through the voice of Claude Frollo, Archdeacon of Notre-Dame of Paris, expressed his fear for the future of architecture as an expression and repository of knowledge, threatened by the printing press, he forgot about the ancient and inseparable relation between architecture and books. He also ignored how, far from replacing architecture, by the time the novel was published, the printed book was already a critical instrument in the construction of architectural knowledge and an inseparable ally of the art of construction.

Long before the mechanical reproduction of texts, Vitruvius had already highlighted the importance of discourse in architecture and expressed how the education of the architect should include those areas of knowledge that improve and inform their work, be it medicine, history, or even astrology. Thus, the architect apprehends and learns from the world through books. In other words, architects tend to be bibliophiles. For the most part, architects gather books on their professional practice during their studies, later adding volumes to their personal libraries that represent their interests, only to continue collecting books their entire lives. The books architects read, write, and their libraries have the capacity to reveal how the architect's mind travels the world through the printed page and the ways books have influenced architecture. As Michel de Certeau once affirmed, "readers are travelers," and each one of the places they visit through their readings are "iterations of paradise." Architects as readers, authors, and bibliophiles, travel the world, and their readings essentially leave a mark on their architecture and, therefore, on the world.

The complex nature of architecture makes it a Quixote-esque labor to define the books of the architect. Today, we include within architectural books volumes composed and edited by architects and monographs,

The guest editors for this issue are María Elisa Navarro Morales (Trinity College Dublin, Ireland) and Juan Luis Burke (University of Maryland, USA).

María Elisa Navarro Morales is an assistant professor at the Department of History of Art and Architecture at Trinity College Dublin. She graduated as an architect from Universidad de Los Andes in Bogotá in 1999, obtained a Masters in History and Theory of Architecture in 2006 and a PhD in 2013 both from McGill University School of Architecture. Her research has centred around the theoretical and built work of Spanish polymath Juan Caramuel de Lobkowitz, a Seventeenth Century polymath whose work has served her as a window into the intellectual world of his time. She is particularly interested in disseminating the architectural works of this fascinating figure that despite being held high by his contemporaries has been left out of mainstream history.

Juan Luis Burke teaches design studio, as well as history and theory of architecture at the University of Maryland's School of Architecture, Planning and Preservation. His research interests revolve around the history and theory of the architecture and urbanism produced during the period ranging from the sixteenth century to the present, with an emphasis on Latin America -particularly Mexico- and the connections between this region with Spain, Italy and North America. He holds a Master's of Architecture and a PhD in architectural history and theory from McGill University.

The guest author is **Fernando Marias**. Member of the Royal Academy of History, vice-president of CISA Andrea Palladio of Vicenza and editor of their *Annali di architettura*. Specialist in art and architecture, from Spain and Italy, from theory and practice, from the fifteenth to the eighteenth centuries, with specific interest in the painting of artists such as El Greco and Diego Velázquez.

Selected articles will be published in the second semester of 2023. Manuscripts will be received through the OJS platform gestionrevistas.uniandes.edu.co/index.php/hart/submissions.

For more information write to: revistahart@uniandes.edu.co

and those that codify the profession's principles. We think of Renaissance treatises with the wonderful illustrations that made them valued items for collectors, books that contributed to the transmission of architectural ideas and travel books that made travel possible by proxy. For the travelers of the Grand Tour, books were the best souvenirs, and once back home, they would recreate their steps through a city's streets and revisit faraway sites from the comfort of their salons. For rulers, books were kingdoms in miniature in which views of different cities and renderings of landmarks were collected in volumes, thus slyly employing books as tools of political propaganda. Books documented important events and ephemeral architecture, constituting invaluable testimonies of official festivities and rituals.

The relationship between architects and books only became tighter after the Ancien Régime, and in the modern and postmodern eras, architects returned to the printed word to orient their practice in a world where traditional values had been banished and the art of building lost its foundation. Today, architects continue to write and publish books, and they hold on to their written heritage amassing the most impressive libraries.

This issue of H-ART Journal seeks to reflect on books as cultural instruments inherent to the building of architectural knowledge. *Los Libros del Arquitecto* (The Architect's Books) welcomes reflections on the relationship between architecture, the architect, and books in any period and geographic region. We welcome contributions that examine the complex relationship between architects and books, whether printed or manuscripts, including, but not limited to, books written or edited by architects, those that have influenced their written and built work, architects' libraries, architects' collections in libraries, and any topic related to books and architecture.