

**Subject:** RE: ACSF Newsletter (May 13, 2018)  
**Date:** Sunday, May 13, 2018 at 22:10:02 Eastern Daylight Time  
**From:** Julio Bermudez  
**To:** ACSF (NCSU) Listserv

Dear ACSF members

Here is the May 2018 issue of our electronic newsletter. As usual it includes news and articles, design work, conference, and opportunities related to our areas of interest. This information has been collected by me but also includes material sent by many of members like you.

I send you this material a few days shy of the start of our 10th Symposium to take place in Coral Gables, Florida (<http://www.acsforum.org/acsf-10-symposium/> ). I hope to see many of you there. It promises to be very strong and there will be many news about our organization to be announced during our traditional members meeting at the end of the conference. For those of you interested to know what we'll be discussing at the meeting, all the abstracts of the presentations are already available here:

<http://www.acsforum.org/symposium2018/papers.htm>

We start by recognizing one of our member's new book. It is from *Fernando López Arias* and entitled **Proyectar el espacio sagrado : qué es y cómo se construye una iglesia** (EUNSA, Pamplona 2018, 302 pp.) <http://www.eunsa.es/tienda/astrolabio-ciencias-sociales/2100-proyectar-el-espacio-sagrado.html>

*What is a church? How is built? The architect and the patron who face the arduous mission of erecting a sacred space are like tightrope walkers who walk together, trembling, the subtle wire that crosses the abyss between the vulgar and the sublime, the natural and the superhuman, the sensitive and the spiritual, human and divine ... This book was born with the desire to contribute to the fruitful and traditional dialogue between the actors involved in the construction of a church: the clients (the pastors of the Church and the Christian community), the designer , the artists, the technicians ..., offering an integral vision of the sacred space, both architectural and artistic as well as theological-liturgical. The volume will also interest any student of Christian architecture, or any person who wonders at the beauty made stone of a baroque church, an old cathedral or a humble chapel on the mountain.*

## **PUBLICATION OPPORTUNITIES**

### **FAITH & FORM MAGAZINE: CALL FOR ARTICLES AND WORKS: THE SACRED ARCHITECTURE AND ART OF COMMUNITY**

This fall, Faith & Form will publish a theme issue on "The Architecture and Art of Community" and is searching for complete projects, projects in process, designs, student work, and artistic works that address the connections between sacred architecture and art and the communities they serve. This theme issue focuses on how the sacred places we create serve community needs and become neighborhood assets. More and more faith communities have a new appreciation of their role as resources for those outside their immediate congregation. Works in this issue will explore how creative design can forge strong connections between sacred environments and the communities they serve. Send materials and queries to Editor Michael J. Crosbie at: <mailto:mcrosbie@faithandform.com>

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### **Contemporary Aesthetics Journal**

Established in 2003 as the first online, open-access, and peer-reviewed journal in aesthetics, Contemporary Aesthetics provides a forum for constructive and innovative works that probe current issues and stretch the borders of aesthetics. CA invites submissions to Volume 16 (2018).

Papers with a maximum length of 7,000 words (including abstract and notes) should be formatted according to the submission guidelines specified here:

<http://www.contempaesthetics.org/pages/guidelines.html>

In the interest of broadening our scope and increasing accessibility to our readers, we also welcome submission of shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word "Short Notes and Responses" offer a platform for discussion and may present a point of view, an insight gained from a book, a summary of a published work in aesthetics not available in English, or a response to an article previously published in Contemporary Aesthetics. With the exception of discussions of books or articles, Short Notes do not ordinarily require citations

For specific instructions for preparation and submission, please go to the journal's home page at <http://www.contempaesthetics.org> . Any other inquires should be sent to [editor@contempaesthetics.org](mailto:editor@contempaesthetics.org) .

## NEWS & ARTICLES

### **Honoring the 50th Anniversary of 2001: The Monolith and Hope for the Human Species** (appeared in Medium)

<https://medium.com/@barryvacker/honoring-the-50th-anniversary-of-2001-the-monolith-and-hope-for-the-human-species-1704c93501a0>

Fifty years after its debut, 2001 is more relevant than ever. Released at the height of the space age in 1968, Stanley Kubrick's 2001: A Space Odyssey was one of the cinematic and cultural blockbusters of the 1960s and early 1970s. Fifty years later, 2001 stands as the greatest and most thought-provoking science-fiction film of all time, perhaps rivaled by Christopher Nolan's Interstellar (2014). As most science-fiction fans know, 2001 also introduced the sleek black monolith, one of the most striking icons in film and art history.

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### **Google's AI sounds like a human on the phone — should we be worried?** (appeared in "The Verge")

<https://www.theverge.com/2018/5/9/17334658/google-ai-phone-call-assistant-duplex-ethical-social-implications>

It came as a total surprise: the most impressive demonstration at Google's I/O conference yesterday was a phone call to book a haircut. Of course, this was a phone call with a difference. It wasn't made by a human, but by the Google Assistant, which did an uncannily good job of asking the right questions, pausing in the right places, and even throwing in the odd "mmhmm" for realism. The crowd was shocked, but the most impressive thing was that the person on the receiving end of the call didn't seem to suspect they were talking to an AI. It's a huge technological achievement for Google, but it also opens up a Pandora's box of ethical and social challenges.

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### **'One Has This Feeling of Having Contributed to Something That's Gone Very Wrong'** (appeared in SelectAll)

<https://nymag.com/selectall/2018/04/jaron-lanier-interview-on-what-went-wrong-with-the-internet.html>

A conversation with VR pioneer Jaron Lanier on Silicon Valley's politics, being quoted by Mark Zuckerberg, and what went wrong with the internet.

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### **Elizabeth Diller of Diller Scofidio + Renfro Named Again in Time's 100 Most Influential People List** (appeared in ArchDaily)

[https://www.archdaily.com/892993/elizabeth-diller-of-diller-scofidio-plus-renfro-named-in-times-list-of-100-most-influential-people?utm\\_medium=email&utm\\_source=ArchDaily%20List&kth=2,689,702](https://www.archdaily.com/892993/elizabeth-diller-of-diller-scofidio-plus-renfro-named-in-times-list-of-100-most-influential-people?utm_medium=email&utm_source=ArchDaily%20List&kth=2,689,702)

Architect <https://www.archdaily.com/tag/elizabeth-diller> of firm <https://www.archdaily.com/office/diller-scofidio-plus-renfro> has once again been named one of TIME's most influential people in 2018. TIME Magazine's annual 'Time 100' List recognizes the achievement of artists, leaders, activists, entrepreneurs, and athletes who are exemplary in their fields. Diller has been named to the category of "Titans," along with Roger Federer, Oprah Winfrey, Jeff Bezos, Elon Musk and Kevin Durant. This is Diller's second time on the list but the first time being honored as a "Titan."

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**The Mobile Cultures Studies Journal** announces the launch of a special issue on <http://unipub.uni-graz.at/mcsj/periodical/titleinfo/2497765>. It might be of interest to anyone with a sensitivity to mobility studies, cultural studies, and ... of course on this list, atmospheres. This issue explores, on the one hand, the overlap between atmospheres and mobilities by asking what it is that atmosphere(s) contribute to research on mobilities and vice versa. On the second hand, all the articles published in this collection aim at bringing a cultural understanding of the research objects, theories and empirical data put into discussion. Direct link to the issue on the Journal website : <http://unipub.uni-graz.at/mcsj/periodical/titleinfo/2497765>  
<http://unipub.uni-graz.at/download/pdf/2497765?name=3>

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**Vatican streams first live concert from Sistine Chapel** (appeared in The Local)  
<https://www.thelocal.it/20180423/vatican-streams-first-live-concert-from-sistine-chapel>

The Vatican's Sistine Chapel, an artistic Renaissance jewel, opened up to the digital age on Sunday with the first live concert streamed over the internet from the famous sacred space. It was a performance of Scottish composer James MacMillan's acclaimed version of the Stabat Mater. A British choir group The Sixteen and chamber orchestra ensemble Britten Sinfonia took to the stage against the backdrop of Michelangelo's masterpiece of The Last Judgement, while lovers of classical music from around the world tuned in to watch on the web.

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**How A.I. Is Infiltrating Every Corner of the Campus** (appeared in the Chronicle of Higher Ed)

[https://www.chronicle.com/article/How-AI-Is-Infiltrating-Every/243022?cid=at&utm\\_source=at&utm\\_medium=en&elqTrackId=1adad09dae48431eb423f532c3517d89&elq=c2e8a23911d141ed95f206bb679e8223&elqaid=18602&elqat=1&elqCampaignId=8363](https://www.chronicle.com/article/How-AI-Is-Infiltrating-Every/243022?cid=at&utm_source=at&utm_medium=en&elqTrackId=1adad09dae48431eb423f532c3517d89&elq=c2e8a23911d141ed95f206bb679e8223&elqaid=18602&elqat=1&elqCampaignId=8363)  
When Donald Markus Hogue first came to the University of Texas at Austin, in 2012, he spent eight hours a day monitoring and adjusting the landscape-sprinkler systems. Now, he says, it takes him about 30 minutes. If he happens to be out of town — even for a few weeks — the systems do fine without him.

Hogue and his institution are beneficiaries of an influx of artificial-intelligence technologies that are quietly, but inexorably, transforming college campuses. The explosion of data about almost everything that happens in higher education is being fed into new software products that respond with reports, predictions, even conversational answers. As such products pop up in the classroom, via computerized teaching assistants and tutors, chatbots and self-monitoring machines are also spreading throughout the campus.

## DESIGN/ART WORK

**St. Ovídio Chapel By Álvaro Siza Through The Lens Of Fernando Guerra** (appeared in ArchDaily)

[https://www.archdaily.com/892593/st-ovidio-chapel-by-alvaro-siza-through-the-lens-of-fernando-guerra?utm\\_medium=email&utm\\_source=ArchDaily List&kth=1,535,028](https://www.archdaily.com/892593/st-ovidio-chapel-by-alvaro-siza-through-the-lens-of-fernando-guerra?utm_medium=email&utm_source=ArchDaily%20List&kth=1,535,028)

A pure volume, slightly lit, sits in the middle of a garden. It is a private chapel in Quinta de St. Ovídio in Lousada, built between 1989 and 2001 and designed by Álvaro Siza Vieira. The

project starts from a path, where you can see the prismatic white volume from afar. As you pass through the building and some steps, you arrive at the entrance square. Here you will notice that Siza differentiated the main facade, in stone, from the other three, in white painted concrete, giving it importance.

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**Vatican City's first Venice Biennale pavilion to feature chapels by Foster, Souto de Moura, and more** (appeared in deZeen)

<https://www.dezeen.com/2018/03/29/vatican-city-venice-architecture-biennale-pavilion-chapels-foster-souto-de-moura/>

The Vatican City will make its debut at the Venice Architecture Biennale this year, by building a series of chapels by architects including Norman Foster, Eduardo Souto de Moura, and Teronobu Fujimori. Curated by architectural historian Francesco Dal Co, the Holy See Pavilion will feature 10 chapels, designed by prolific architects from around the world. The other participating architects are Andrew Berman, Francesco Cellini, Javier Corvalán, Carla Juaçaba, Sean Godsell, Eva Prats and Ricardo Flores and Smiljan Radić.

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**From Matisse to Turrell, 8 Artists Who Designed Transcendent Chapels** (appeared in ARTSY)

<https://www.artsy.net/article/artsy-editorial-matisse-turrell-8-artists-designed-transcendent-chapels>

Artists have a long history of designing spiritual and religious spaces. Michelangelo put his finishing touches on the sprawling ceiling of the Sistine Chapel in 1512, but countless others had created art to transform sacred spaces well before him. Take Giotto (c. 1267–1337) for example, who created frescoes, altarpieces, and panel paintings that adorn churches throughout Italy, and is credited, among other things, with demonstrating the potential for storytelling through religious art.

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**Santa Cecilia Church / FBD Arquitectura y Diseño Urbano + Verónica López** (appeared in ArchDaily)

[https://www.archdaily.com/893707/santa-cecilia-church-fbd-arquitectura-y-diseno-urbano?utm\\_medium=email&utm\\_source=ArchDaily+List&kth=1,535,028](https://www.archdaily.com/893707/santa-cecilia-church-fbd-arquitectura-y-diseno-urbano?utm_medium=email&utm_source=ArchDaily+List&kth=1,535,028)

Santa Cecilia church is located in Ciudad Verde, a housing development in Soacha municipality in the outskirts of Bogotá. Our project done in collaboration with Verónica López was selected as the winner of a private competition held in 2013. The Church is connected with the garden through a low narthex. Four pivoting wooden doors provide access and allow larger ceremonies to overflow onto the park. The nave is housed in a pure volume built in brick and rendered white evoking the austere materiality of the house. The interior intends to be a peaceful space for spirituality, free from ornament where natural light filters through the overlaps between the walls and the ceiling. Two aligned crosses constitute the main focal point of the nave. Inside, a cross formed by steel beams stands in contrast to the white masonry. On the outside a second cross subtracted from the wall creates a halo of light behind the first one. At night it is illuminated from the inside acting as a beacon for the community. Two loose and taller walls are combined to form the bell tower.

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**New Lynching Memorial Evokes Terror Of Victims** (appeared in Houston Public Media)

<https://www.houstonpublicmedia.org/articles/news/2018/04/23/281124/new-lynching-memorial-evokes-terror-of-victims/>

Visitors to the new National Memorial for Peace and Justice first glimpse them, eerily, in the distance: Brown rectangular slabs, 800 in all, inscribed with the names of more than 4,000 souls who lost their lives in lynchings between 1877 and 1950. Each pillar is 6 feet (2 meters)

tall, the height of a person, and made of steel that weathers to different shades of brown. Viewers enter at eye level with the monuments, allowing a view of victims' names and the date and place of their slaying.

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**In Alabama, Facing Up to History** (appeared in Pulitzer Center)

<http://www.pulitzercenter.org/blog/alabama-facing-history#slideshow-0>

My wife and granddaughter and I were among the hundreds of people in Montgomery this past week for the opening of the National Memorial for Peace and Justice, the revelatory monument to the more than 4,000 African Americans lynched between 1877 and 1950. The monument, sited on Montgomery's highest hill, consists of 800 weathered steel columns, each suspended from the ceiling of an open-air pavilion and each labeled with the name of a county where lynchings occurred and the names (where known) of those who were killed. As you make your way through the memorial the floor slopes down and the columns are suspended above, like bodies hung. It is a sacred space.

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**Snøhetta Designs Planetarium and Interstellar Cabins in Norwegian Forest** (appeared in ArchDaily)

[https://www.archdaily.com/893653/snohetta-designs-planetarium-and-interstellar-cabins-in-norwegian-forest?utm\\_medium=email&utm\\_source=ArchDaily+List&kth=2,689,702](https://www.archdaily.com/893653/snohetta-designs-planetarium-and-interstellar-cabins-in-norwegian-forest?utm_medium=email&utm_source=ArchDaily+List&kth=2,689,702)

Located at the "Solobservatoriet" observatory, one of Northern Europe's foremost astronomical research stations, the scheme sits alongside an original solar observatory built in 1954. Throughout the design process, the architects engaged with simple principles of astronomy, with cabins situated around the planetarium inspired by the orbit of planets around the sun. The facilities are designed to accommodate up to 120 guests, engaging visitors with an "intellectual, visual, tactile journey into the realm of astronomy.

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**Swiss Designers Give Holy Objects the Look of Contemporary Consumer Electronics** (appeared in Patheos)

<http://www.patheos.com/blogs/friendlyatheist/2018/04/27/swiss-designers-give-holy-objects-the-look-of-contemporary-consumer-electronics/>

Churches that hire ambitious architects or decorative artists aren't that unusual. But how often do you see product designers tackling religious subjects? It's unusual, to say the least, so Stefano Panterotto and Alexis Tourron, <http://www.pantertourron.com/about.html>, easily got my attention when they presented their HOLY project at the just-finished Milan Design week. HOLY is a collection of five shiny black objects that you're invited to imagine in sacred spaces of the future.

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**In Houston's labyrinths, pilgrims find a connection to the ancient and to themselves** (appeared in Houston Chronicle)

<https://www.houstonchronicle.com/life/article/In-Houston-s-labyrinths-pilgrims-find-a-12878478.php>

On a corner of Freedmen's Town, on the holy ground where Mount Carmel Missionary Baptist Church once stood, are circles of crushed granite and worn brick. They spiral past four benches studded with colorful mosaics and into a rosette-shaped center where a stone reads: "To God be the glory." The historic church, long a mainstay in the community founded by freed slaves, crumbled into a pile of rubble more than a decade ago. Only remnants of the foundation and the old front steps remain. But this is still a sacred space. A place for meditation and prayer, for solitary introspection and communal gatherings. A labyrinth.

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**The Met's New Costume Exhibit is a Dive Into the "Inherent Carnality" of Catholicism** (appeared in Quartzzy)

<https://quartzzy.qz.com/1271926/the-mets-fashion-exhibit-heavenly-bodies-dives-into-catholicisms-inherent-carnality/>

What does Catholicism have in common with fashion? For one thing, a fixation on bodies. Think of the Eucharist, the ritual of taking in the body and blood of Christ in the form of bread and wine. Or the image of Jesus on the cross, his broken body the metaphor of his sacrifice. Or the Virgin Mary, her holiness marked by her inviolate body. Fashion, meanwhile, you could say is the meeting of body and fabric.

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**Damião de Góis Museum and the Victims of the Inquisition / spaceworkers**

(appeared in ArchDaily)

[https://www.archdaily.com/893517/damiao-de-gois-museum-and-the-victims-of-the-inquisition-spaceworkers?utm\\_medium=email&utm\\_source=ArchDaily+List&kth=2,689,702](https://www.archdaily.com/893517/damiao-de-gois-museum-and-the-victims-of-the-inquisition-spaceworkers?utm_medium=email&utm_source=ArchDaily+List&kth=2,689,702)

Intervening in an existing building is in itself a good challenge, when we have added centuries of history to the pre-existence, the challenge is even greater. The intervention focuses on the creation of an exhibition structure, alluding to the life and historical legacy of Damião de Góis, inside an old, restored church in <https://www.archdaily.com/tag/alenquer>. The church, now emptied of this function, is now a "container" space with its own identity, marked by the geometry of its vaulted ceilings and the texture of its brick walls, with great plastic value.

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**Parish Church in Brácana / Fresneda & Zamora Arquitectura** (appeared in ArchDaily)

[https://www.archdaily.com/894154/parish-church-in-bracana-fresneda-and-zamora-arquitectura?utm\\_medium=email&utm\\_source=ArchDaily+List&kth=2,689,702](https://www.archdaily.com/894154/parish-church-in-bracana-fresneda-and-zamora-arquitectura?utm_medium=email&utm_source=ArchDaily+List&kth=2,689,702)

The people from this district in Illora's township (Granada, Spain), historically added since the Catholic Kings's time to the Davila's lineage (later Counts of Guadiana), were always spiritually assisted in outside temples of the village, either for their provenience to other urban centres like the nearby village of Alomartes, or their private character, case of the only religious building of the town: the particular oratory, then private chapel (1891) of the ancestral Lord D. Luis Dávila Ponce de León (IX count of Guadiana), restored by his heirs in 1940.

## CONFERENCES

**Society of Architectural Historians: 72nd Annual International Conference**

**Call for papers:** "Yours, Mine, Ours: Multi-Use Spaces in the Middle Ages," at Society of Architectural Historians 72nd Annual International Conference (deadline for abstracts June 5, 2018).

Medieval buildings and spaces were not always used for a single purpose: very often they were used for multiple activities or by diverse stakeholders. Sometimes this sharing of space was successful and mutually beneficial. Alternatively, the use of a space in multiple ways or by different groups could be frustrating at best and deeply antagonistic at worst. This panel is dedicated to these mixed-use spaces, from the smallest vernacular dwellings to the largest castles and cathedrals.

The benefits and challenges of sharing space were perhaps most acute in smaller structures, such as parish churches or minor monasteries. For example, a monastic church might accommodate local laity if a convenient parish church was not available. Such sharing allowed lay and monastic worshipers to pool architectural and clerical resources in an economical fashion. Monumental buildings and complexes could also be called upon to serve the needs of the larger community, even as they maintained a daily routine for their primary constituents.

For example, a castle precinct could serve both a residential population and members of the public—with clearly enforced rules of access. Shared space raises questions of power, privilege, diplomacy, and financial responsibility.

This session invites proposals which analyze the multiple uses of religious, civic, and / or private structures and spaces throughout medieval Europe. Particular consideration will be given to presentations which address the participation of non-elites in otherwise elite spaces; clues to their presence may be discovered in the textual record, landscape, or the building fabric itself. In acknowledging the participation of multiple communities within specific structures, we invite presenters to complicate accepted interpretations of the medieval built environment.

Session Chairs: Meg Bernstein and Catherine E. Hundley.

Deadline for Abstracts: 5th June 2018

Abstracts to be submitted here: [http://www.sah.org/conferences-and-programs/2019-conference---providence?utm\\_source=CFP&utm\\_medium=email&utm\\_campaign=SAH2019](http://www.sah.org/conferences-and-programs/2019-conference---providence?utm_source=CFP&utm_medium=email&utm_campaign=SAH2019)

### ***Society of Architectural Historians: 72nd Annual International Conference***

April 24-28, 2019 | Providence, Rhode Island

The Society of Architectural Historians will host its 72nd Annual International Conference in Providence, Rhode Island, April 24-28, 2019. Architectural historians, art historians, architects, museum professionals, and preservationists from around the world will convene to present new research on the history of the built environment and explore the architecture and landscape of Providence and nearby areas. The conference will include 37 paper sessions, roundtable and panel discussions, architecture tours, workshops, networking receptions, special events, and more.

More information here: [http://www.sah.org/conferences-and-programs/2019-conference---providence?utm\\_source=CFP&utm\\_medium=email&utm\\_campaign=SAH2019](http://www.sah.org/conferences-and-programs/2019-conference---providence?utm_source=CFP&utm_medium=email&utm_campaign=SAH2019)

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### **Oxford Symposium on Religious Studies**

Conference

1st to 3rd August 2018

Oxford, United Kingdom

Website: <http://www.oxfordsymposiumonreligiousstudies.com>

Contact person: Lydia Allen

The multi-disciplinary symposium is a forum for discourse by persons who have an interest in the study of religion, ethics and philosophy. Present a paper or participate as a panel member/observer. Canon Brian Mountford MBE will facilitate the meeting

Organized by: Oxford Symposium on Religious Studies

Deadline for abstracts/proposals: 10th July 2018

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### **The Uncanny in Language, Literature and Culture**

Conference

18th to 18th August 2018

London, United Kingdom

Website: <http://uncanny.irf-network.org>

Contact person: Dr Olena Lytovka

The conference seeks to explore the representations of the uncanny in language, literature and culture (uncanny geographies uncanny technologies, the uncanny and visual tropes, the uncanny and postcolonialism, the uncanny and gender studies, etc.)

Organized by: London Centre for Interdisciplinary Research  
Deadline for abstracts/proposals: 31st May 2018

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**Play, Masks and Make-believe: Exploring Boundaries of Fictional Contexts**  
Conference  
22nd to 22nd September 2018  
London, United Kingdom

Website: <http://masks.lcir.co.uk>  
Contact person: Dr Olena Lytovka

By exploring the nature of play and of fictional moments of representation, this conference aims to shape a deeper look into different aspects of an anthropology of performance.

Organized by: London Centre for Interdisciplinary Research  
Deadline for abstracts/proposals: 10th June 2018

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"leap and the net will appear"