

Future Anterior

HISTORIC PRESERVATION'S NEW POINT OF REFERENCE

Historic preservation is at an important moment of rethinking. The field has grown exponentially in America since its first academic program was founded at Columbia University in 1965. Although initially concerned only with buildings, preservation has expanded to include the management (through protection, intervention, or interpretation) of entire urban environments, landscapes, highways, cultural traditions, artistic practices and even specific "experiences" such as historic view sheds. Most importantly, historic preservation is beginning a significant re-clarification of its purposes, sharpening and deepening its focus on the contributions old environments and artifacts make to our understanding of the human condition and to challenging our contemporary modes of life.

Future Anterior is the first and only journal in American academia to be devoted to the study and advancement of historic preservation. It brings together the interests of scholars and professionals in multiple disciplines such as architecture, art, history, philosophy, law, geography, archeology, planning, materials science, cultural anthropology, conservation, and others. Future Anterior establishes an important and much needed forum for the critical examination of this expanding discipline, to spur challenges of its motives, goals, forms of practice and results.

The appearance of Future Anterior signals a shift away from nostalgic antiquarianism toward an active involvement in the understanding and creative transformation of human environments. This turn in preservation is reflected in an increased interest in historic architecture and artifacts as expressive resources of great public importance. The destruction of patrimony is seen not just a barbarism but a source of understanding about where we are going wrong and what we need to do next. Future Anterior is a vehicle for creative individuals who produce works that engage the public in new ways of reflecting and taking on the past not as constraint but as provocation.



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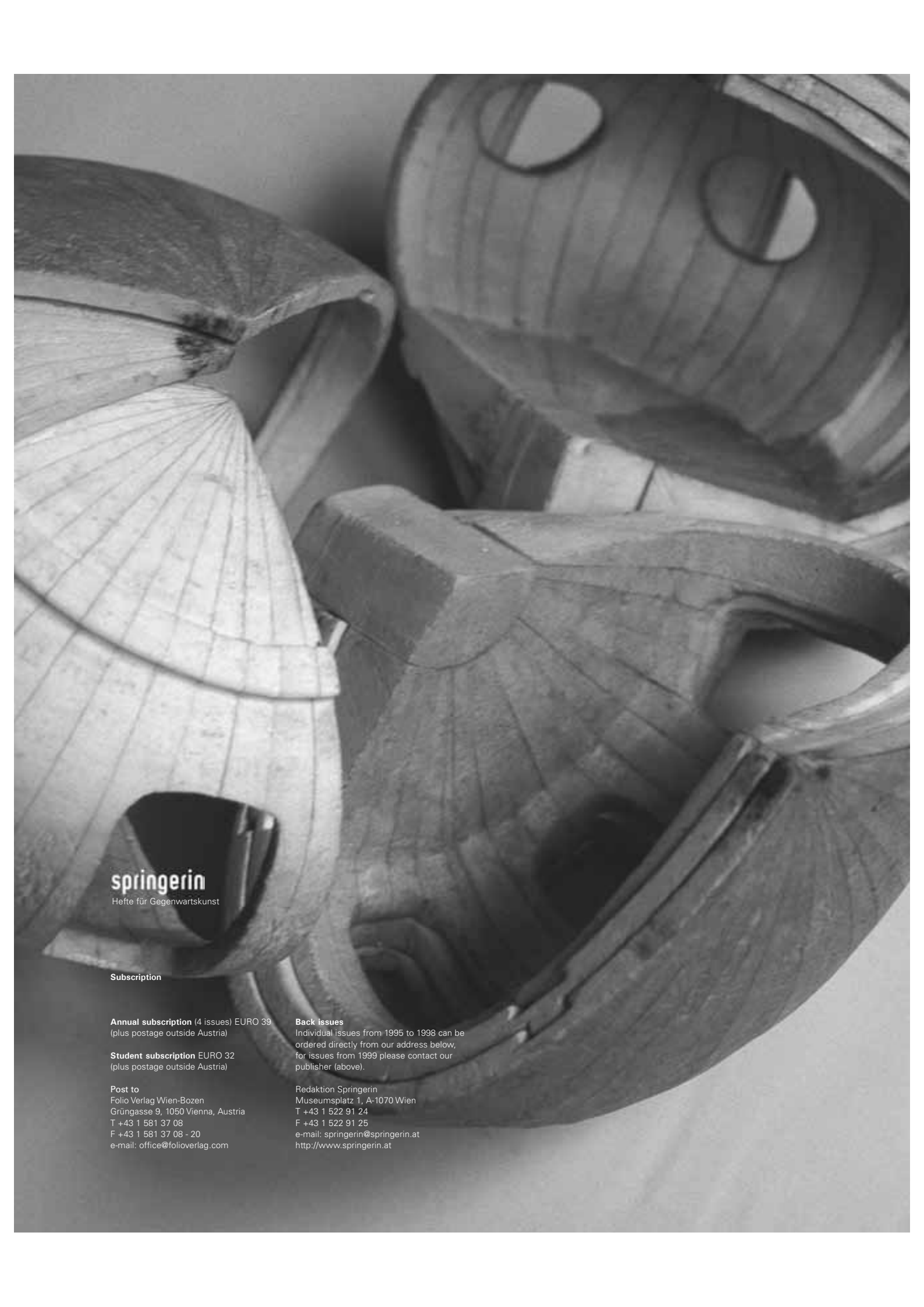
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Socio—



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Gone are the days of black and white and here is the time of grey. As social linkages have become wildly complex, the normative positions that might bring them order have evaporated. What if, for a moment, the rules were put on hold? What if you could stand up for what you believe in without losing your cool?

Such action is urgent: We simultaneously have more awareness of and distance from social crises than ever before. As economies collapse, wars are fought, and the masses are left hungry, nothing seems more urgent than purchasing and enjoying a delicious hamburger.

Do art and design have sufficient agency to interface with these crises? Can there be technological salvation when science's objectivity is coming under fire? Is there a metanarrative lurking in our culture that could generate a new moral authority for society? Or are do-gooders the enemy, obfuscating real issues as social awareness has become hip? What, in fact, *is* the relationship between art, architecture, and society?

Thresholds 40 invites projects, ideas, and beliefs in a variety of media, including scholarly papers, visual work, and philosophical treatises, that explore the dangerous and messy theme of the *socially conscious project*.

Submissions due March 28, 2011.

Thresholds is a scholarly, peer-reviewed journal that aims to publish only original material. Text should be in American English, limited to 2,500 words, and formatted in accordance with The Chicago Manual of Style. Images should be included separately and be of 8"x9" at 300 dpi print quality. Submissions should include a cover letter with author's name, affiliation, telephone number and email address, and a brief bio. All submissions should be sent in digital format, with text as MS Word or RTF files and images as uncompressed JPEG files. For more information, please visit Thresholds online at <http://architecture.mit.edu/thresholds/>.

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