

EUROPEAN ARCHITECTURAL HISTORY NETWORK

E A T

H E N

S 2 4

**EIGHTH
INTERNATIONAL
CONFERENCE**

ATHENS • JUNE 19-23, 2024

PROGRAMME AND ABSTRACTS

PROGRAMME AND ABSTRACTS

European
Architectural
History
Network

Eighth
International
Conference

ATHENS • JUNE 19-23, 2024

CONTENTS

Committees	7
Open Gates	8-9
Why Athens	12-13
Practical Information	14-15
Programme	16-39
Wednesday	
Thematic interest group meetings	40-46
Keynote Lecture	47
Thursday	
Morning paper sessions	48-78
Afternoon paper sessions	79-102
Keynote Lecture	103
Friday	
Morning paper sessions	104-133
Afternoon paper sessions	134-160
ERC Workshops	160
Keynote Lecture	161
Saturday	
Morning paper sessions	162-185
Book Launches	186
Sunday	
Post conference tours	188-192

European Architectural History Network 2024 Eighth International Conference

Programme and Abstracts

© of the text their authors

© of the images their authors

Editors

Kostas Tsiambaos

Thodoris Chalvatzoglou

Graphic Design and Layout

Focus on Health Ltd

www.focusonhealth.eu

ISBN

978-618-86150-5-2

Publisher

Laboratory for the History and Theory of Architecture NTUA

42, Patission str, 10682

Athens

Printing

GS PRINT graphic arts

Organising committee assistants:

Thodoris Chalvatzoglou

Margarita Chatzimichail

Pavlos Christodoulou

Vasiliki-Natalia Felekoura

Valia Gialia

Stelios Gidis

Grigorios Mathioudakis

Maria Perganti

All rights reserved. No part of this book, including the cover, may be reproduced in any form without permission from the editors or publisher.



**european
architectural
history
network**



Chair

Kostas Tsiambaos

School of Architecture, National Technical University of Athens

Organizing Committee

Kostas Tsiambaos, *National Technical University of Athens*

Panayotis Tournikiotis, *National Technical University of Athens*

Nikos Belavilas, *National Technical University of Athens*

Elias Constantopoulos, *University of Patras*

Constandis Kizis, *National Technical University of Athens*

Theodora Chatzi Rodopoulou, *University of the Aegean*

Kalliopi Amygdalou, *ELIAMEP*

Demetra Vogiatzaki, *Pratt Institute*

Nikos Magouliotis, *ETH Zürich*

Evita Fanou, *National Technical University of Athens*

Scientific Committee

Kostas Tsiambaos, *National Technical University of Athens*

Ana Esteban-Maluenda, *Universidad Politécnica de Madrid*

Mari Lending, *The Oslo School of Architecture and Design*

Panayotis Tournikiotis, *National Technical University of Athens*

Maarten Delbeke, *ETH Zürich*

Jean-Philippe Garric, *University of Paris 1 Panthéon-Sorbonne*

Finola O’Kane, *University College Dublin*

Alessandra Ricci, *Koç University*

EAHN Board

President

Mari Lending, Norway

Vice-President

Panayotis Tournikiotis, Greece

Treasurer

Denis Bocquet, France

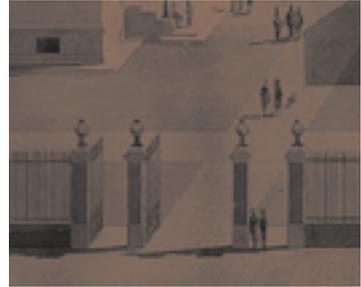
Secretary

Marta García Carbonero, Spain

Communications

Matteo Burioni, Germany

OPEN GATES



The participants of the 2024 EAHN biennial conference today have the option of entering the historical campus of the National Technical University of Athens through two small gates flanking the monumental main gate on Patisision street. This might sound as the most trivial information regarding this biennial conference; or it may sound so to anyone unfamiliar with the history of NTUA, in general, and the architectural micro-history of its historic campus, in particular. But this seemingly irrelevant information might gain your attention if you consider the fact that this access from Patisision street just became available a few months ago, in March 2024, after almost 40 years. To be precise, during this period these two gates were opened only for three days each year, during the annual festivities commemorating 17 November 1973, the day when the army violently ended the students' revolt against the military Junta (1967-1974). The main gate, standing between them, remained and remains closed and locked, following a mandate issued in 1974 by the NTUA Senate in memory of the students' revolt and specifically of the event of the military tank invading the campus at 2:55 am. It is a replacement of the original gate, which was torn down by the tank, and which became a monument of itself ever since, laying on the ground inside the campus just a few meters away. Next to it, another monumental sculpture, a 'classical' oversized head, is laying on a marble pedestal commemorating the victims of November 1973 and honouring all the students of the world that rebel against all kinds of authoritarianism and oppression of political rights.

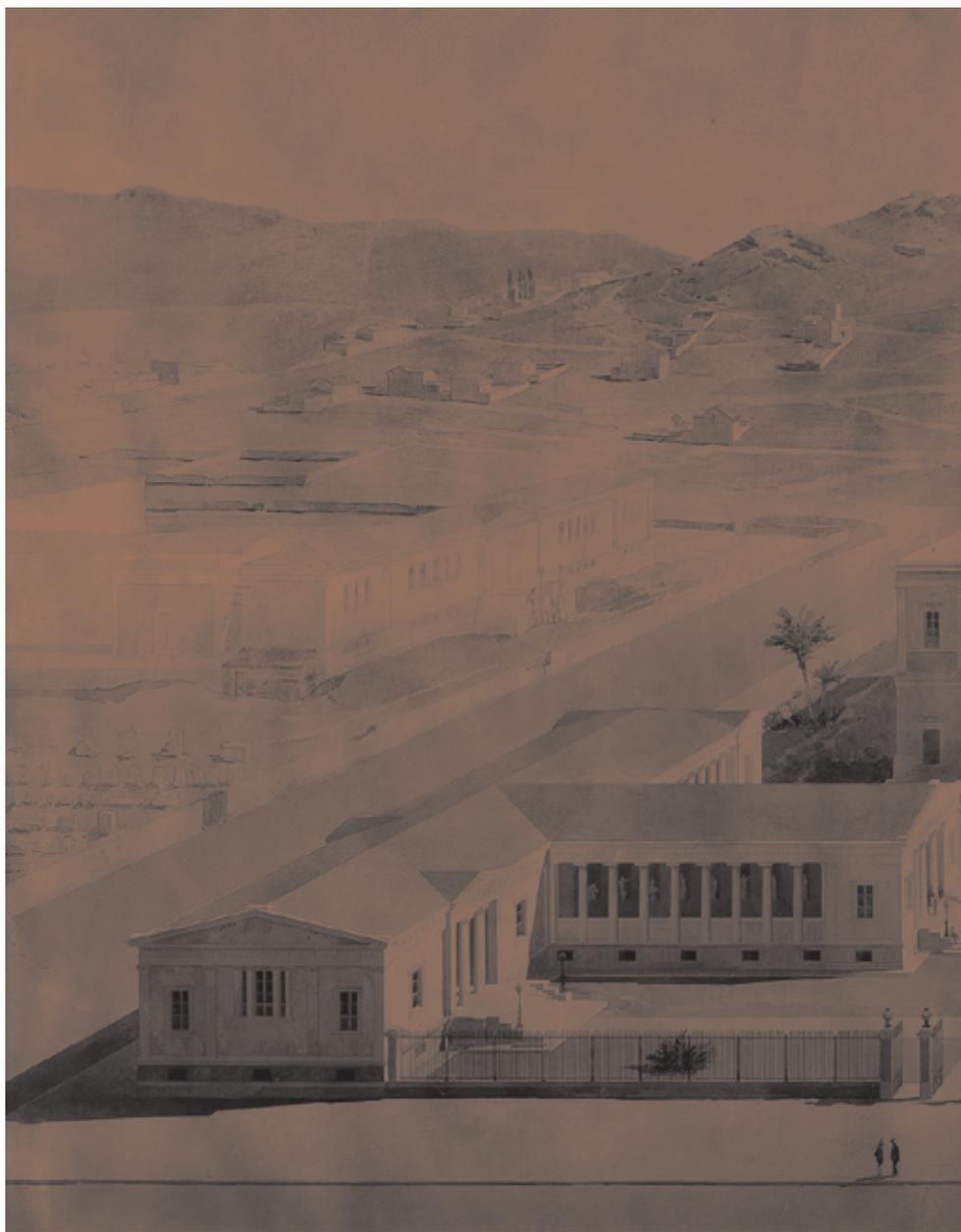
In practice, by entering the campus through Patisision street you participate in a small ritual without knowing it; a ritual that involves visual encounters and boundaries, memories and symbols, originals and copies, architectural elements and rhetorical gestures. This political and symbolic load concentrated since 1973 in a liminal space by definition, such as a passage is, rendered it impossible for the main gate to function as a typical entrance; unthinkable for anyone aware of the historical events to enter from a point that was meant to be the campus's main access since the late 1860s, when the complex was inaugurated. In other words, this year's decision to enable the access on Patisision street was a re-definition of a canon that since 1974 demanded the main gate to remain closed; a canon that defied the architectural identity of the complex

and the architectural tradition imposing that neoclassical buildings, especially the important ones, shall have their main access on their axis of their symmetry enabling a straight-on view.

In a period when students in universities all over the world are rethinking their role and becoming active by challenging current states and standards, the micro-history of NTUA's Patission gate reminds us that we cannot discuss architecture as an autonomous design practice without recognizing that it is the force of History that inevitably defines and shapes buildings and their architectural content. And maybe it is not a coincidence that the neoclassical building complex of NTUA with its symmetrical layout, firm proportions, and canonical formality became a space of difference, exception and resistance: its sophisticated articulation was the pre-requisite for its creative transformation.

I welcome you in Athens having the certainty that the presentations and discussions that will take place in NTUA's historic complex will significantly contribute to this constant re-thinking that makes our field evolve into something more challenging, caring and constructive than ever while becoming, without any doubt, more open, transparent and accessible.

Kostas Tsiambaos
Chair EAHN 2024





*Loizos Vic. Lantsas,
Perspective of the Polytechnic, 1885 (watercolor)*

WHY ATHENS?

Redefining the Canon

From Pausanias to Evliya Çelebi, and from the Grand Tourists of the 18th and 19th century to the gathering of some of the most renowned modern architects as delegates of the 4th CIAM in 1933, numerous important architects, artists, and other intellectuals have visited Athens for different purposes: to see, measure and admire its ancient monuments, to reformulate the relationship between antiquity and modernity, or even to project modernity onto local vernaculars. Many more (such as Winckelmann) never visited the city, but used the idea of classical Athens in order to change the way we see art and architecture. Throughout the centuries Athens has offered the incentive both to establish and to subvert the canon of architecture and its history. And it continues to do so: over the last few years, the study of its Ottoman history and its indigenous archaeologies have gained momentum among architectural historians. At the same time, the profusion of the anonymous Domino-like “polykatoikia” (apartment building), in the city that lent its name to the famous “Athens Charter”, attracts researchers and student groups from all over Europe and beyond.

Emerging from a decade of financial, humanitarian and environmental crises, Athens is now more relevant than ever: while a number of ambitious masterplans promise to revitalize the city center and coastal front attracting potential investors and foreign residents, other initiatives try to counter uncontrolled development pointing to questions of sustainability, affordability, participation and community building. Meanwhile, the city’s past is under constant renegotiation: 2021 marked the bicentennial of the Greek Revolution and the subsequent foundation of the modern Greek nation-state. 2022 marked the centennial of the end of the Greco-Turkish War and the massive Population Exchange (involving Christian and Muslim populations) sanctioned by the Treaty of Lausanne (1923). Both events were fundamental for the political, demographic, cultural and architectural evolution of Athens; the current timing calls for a revision of past historiographies, and a reappraisal of the complexity of the Athenian context, from the Ottoman entanglements of ancient sites, to modern housing projects prompted by the arrival of refugees from Asia Minor.

Debated restoration programs of the city’s antiquities, publications that explore the city’s Medieval, Ottoman, inter- and post-war past, campaigns for the protection of its modern monuments (docomomo Greece, TICCIH Greece, Monumenta etc.), initiatives concerning the gender dimension of local architecture and collective acts for the ‘decolonization’ of monuments are just some of the many initiatives that unearth the city’s different pasts, histories and architectures. We believe that Athens is an ideal location for EAHN 2024 and we invite our colleagues to develop new perspectives on the multiple historical and architectural layers of the city.

The longue durée of Athens: Between history and utopia

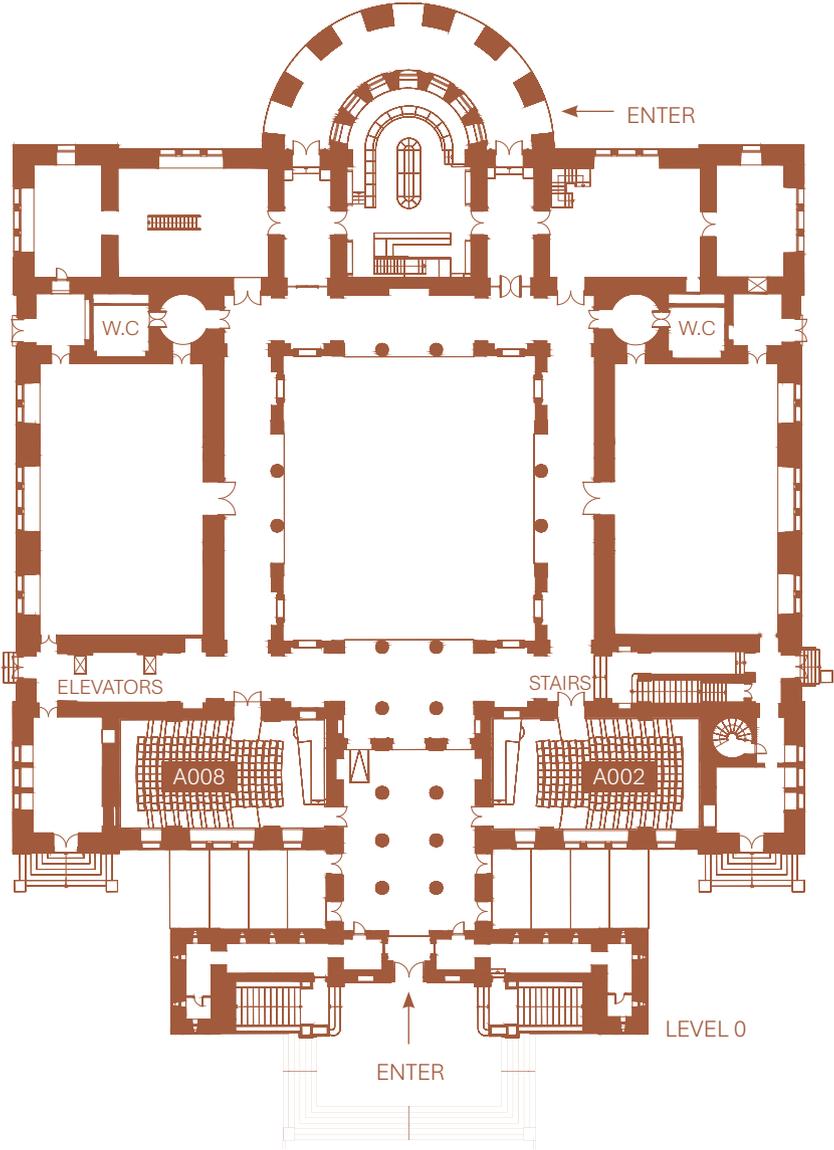
Spreading and breathing daily under the shadow of the Acropolis, the capital of Greece owes much of its current size and administrative status to the lure of its past. Despite the classical grandeur of the monuments that continuously interrupt its modern urban fabric, Athens did not always retain a central role in the life of the country. During the Byzantine and Ottoman eras, Athens grew smaller both in demographics and political importance, while its classical ruins were being dilapidated, looted, or repurposed as spolia for the construction of vernacular habitations, churches and mosques. Much like Petrarch's Rome, however, Athens was carried through the centuries of its occupation as a utopian literary topos, only to 'rise again' in the wake of the Greek Revolution as the permanent capital of the liberated nation-state. Re-discovered in the 18th century by architects, such as James Stuart, Nicholas Revett and Julien-David Le Roy, who set off to read on the form of its surviving monuments the rules of the art, and rebuilt from 1834 onwards on the basis of these same rules, modern Athens rose on the literal and metaphorical foundations of its classical past. Almost two hundred years later, the archaeological attraction of the city merges with the layers of a roaring metropolis.

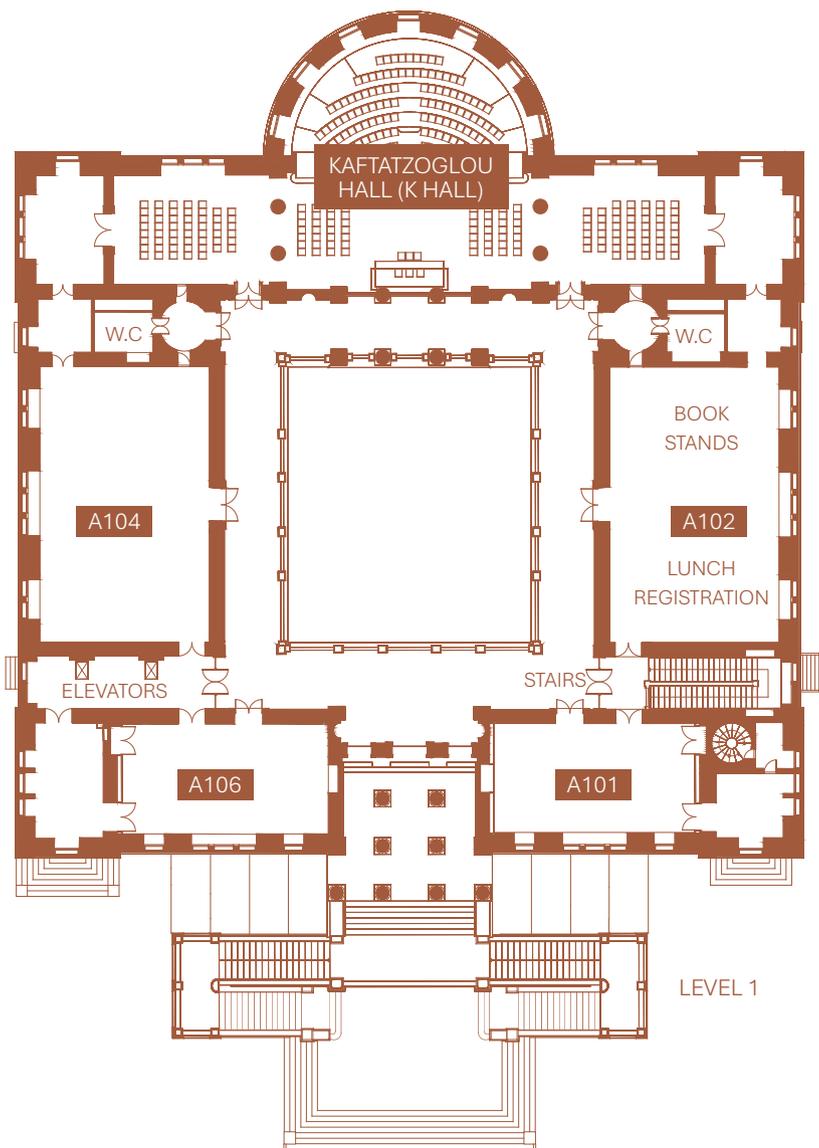
With a history spanning more than two millennia, contemporary Athens is an amalgam of multiple architectural histories that offer fruitful ground for reflection and study to architectural historians of all eras and areas of expertise. From its classical, Byzantine, Medieval and Ottoman heritage, all the way to its reconstruction in the nineteenth century, and from its rapid expansion in the twentieth century to its current metropolitan status, the city comprises a complex stratigraphy where layers of history overlap, coexist, or compete for attention and cultural signification. Receiving successive waves of migration in the 20th century, the city expanded and incorporated surrounding villages and towns, being currently home to one third of Greece's population. A contact zone (and often a battle-ground) between East and West, between the Balkans and the Mediterranean, Athens has been the meeting point and melting pot of different cultures and architecture, the place of discovery, reinvention and fantasy for numerous travelers; at times ideal, but very often surprisingly real.

Today Athens is still being built, designed and re-shaped through projects that envision the future and often conflict with its different pasts: such projects include Renzo Piano's new Cultural Center in Faliron, and Norman Foster's plans for the former airport of Hellenikon, as well as lesser known, but historically pertinent projects, as the recent conversion of the former Doxiadis Associates headquarters into a luxury condominium, the transformation of architect Takis Zenetos' FIX factory into a museum of contemporary art, the completion of Ioannis Despotopoulos' Athens Conservatory, and the re-opening of the National Gallery following years of an eventful expansion and restoration work. From their mere material substance, to their architectural form and public rhetoric, such new projects claim and use different aspects of the city's past and envision a different future.

**Organising committee
EAHN Athens 2024**

PRACTICAL INFORMATION





SESSIONS AND ROUND TABLES

THEMATIC TRACKS

Atmospheres ————— **A**

Boundaries ————— **B**

Conceptions ————— **C**

Deliberations ————— **D**

Effects ————— **E**

PROGRAMME

WEDNESDAY, JUNE 19

- 10:00-18:00 On-site registration
- 11:00-18:00 Thematic interest group meetings
- 14:00-16:00 AH meeting
- 16:00-17:00 Business
- 18:00-18:30 Conference opening
- 18:30-20:00 Keynote lecture
- 20:00-22:00 Opening reception

THURSDAY, JUNE 20

- 10:00-12:00 Paper sessions
- 12:00-13:00 Lunch
- 13:00-15:00 Lunch tours – AH panel discussion
- 16:00-18:00 Paper sessions
- 18:30-20:00 Keynote lecture

FRIDAY, JUNE 21

- 10:00-12:00 Paper sessions
- 12:00-13:00 Lunch
- 13:00-15:00 Lunch tours – ERC workshop
- 16:00-18:00 Paper sessions
- 18:30-20:00 Keynote lecture
- 20:00-22:00 Gala dinner

SATURDAY, JUNE 22

- 10:00-12:00 Paper sessions
- 12:00-13:00 Lunch
- 14:00-16:00 Book launches
- 16:00-16:30 Summation
- 16:30-18:00 AH awards, next conference and the future
- 18:30-21:00 Farewell drinks

SUNDAY, JUNE 23

- 09:00-18:00 Post conference tours

10:00-18:00

On-site registration

11:00-18:00

Thematic interest
group meetings

14:00-16:00

AH meeting

16:00-17:00

EAHN Business meeting

18:00-18:30

Conference opening

18:30-20:00

Keynote lecture

WEDNESDAY
JUNE 19

THEMATIC INTEREST GROUP MEETINGS

A101

page 42

Interest Group 'Urban Representations'

Capturing Urban Emotions

Coordinators: *Miriam Paeslack, Freek Schmidt, Nancy Stieber, and Ines Tolic*
Contributors: *Negar Goljan, Elif Kaymaz, Heather Grossman, Dorothy Barenscoff, Lorenzo Mignardi, Lucy Maulsby with Amanda R. Lawrence and Davide Deriu*

A106

page 42

Interest group 'Building Word Image'

Media and Objects of the Home

Coordinators: *Gregorio Astengo and Rebecca Carrai*
Contributors: *Joana Albernaz Delgado, Alborz Dianat, Yosuke Nakamoto, Jesse O'Neill, Kamyar Salavati, Witanan Watanasap, Zhengfeng Wang and Sarah Wheat*

A002

page 43

Interest group 'Eastern Europe'

ACTIVISM! The political dimension of heritage in the post-communist world

Coordinators: *Maja Babić, Jovana Janinović, Abigail Karas, and Carmen Popescu*
Contributors: *Jasna Galjer, Ana Miljacki, Anabela Angelovska with Alice Detjen, Qendresa Ajeti, Iris Giannakopoulou Karamouzi, Emine Seda Kayim, Irina Tulbure, Diana Mihnea, Andy Lee and Maryia Rusak*

A104

page 44

Interest group 'Contemporary History'

Critical Storytelling

Coordinators: *Jennifer Mack, Heidi Svenningsen Kajita and Helena Mattsson*

A008

page 44

Interest group 'Architecture History and Digital Humanities' with Interest group 'Housing' (joint event)

Architecture History and Digital Humanities: An Introduction

Coordinators: *Nicolás Mariné and Yael Alwel*

A104

page 45

Interest group 'Postmodern' with interest group 'Environment' (joint event)

Architecture and the Environment: Awareness and Action in the Postmodern Period

Coordinators: *Dalal Alsayer, Megan Eardley, Véronique Patteeuw and Léa-Catherine Szacka*
Contributors: *JPaul Bouet, Jiat-Hwee Chang, Maroš Krivý, Sonali Dhanpal, Daniel Barber, Claire Zimmerman and Patience Musasa.*

A106

page 46

Interest group 'Women and Gender'

Coordinators: *Luca Csepely-Knorr and Svava Riesto*

10:00-12:00

Paper sessions 

12:00-13:00

Lunch

14:00-16:00

Lunch tours
AH panel discussion

16:00-18:00

Paper sessions 

18:30-20:00

Keynote lecture

THURSDAY
JUNE 20



A106

page 50

Tourist imaginaries and architecture performativity in Mediterranean coast from a gender perspective

A

Session chairs:

- **Nadia Fava**, University of Girona
- **Marisa García Vergara**, University of Girona

Cale d'Otranto Beach Resort: story of a project between Italy and France. Noëlle Janet, Gae Aulenti and the Club Méditerranée (1968)*Elisa Boeri and Francesca Giudetti, Politecnico di Milano***Paradise Lost. Landscapes of domesticity and transgression in Valtur's Italian Resorts***Filippo De Dominicis, Università degli Studi dell'Aquila;**Benedetta Di Donato, Sapienza Università di Roma***Antonio Bonet Castellana at Costa Brava: Resort at Costa d'Aro, Girona***Bàrbara Garcia Belmonte and Laia Tarradas, University of Girona***A small catalogue of female stereotypes in Spanish tourist landscapes. 1945-1975***Carmen Rodríguez, Universitat Politècnica de Catalunya***Golden Beach, Golden Girls***Stéphanie Dadour, ENSA Paris-Malaquais*

A002

page 55

Youth and Architecture – Spaces and projects for/by an underrepresented group

B

Session chairs:

- **Sabrina Puddu**, University of Cambridge
- **Francesco Zuddas**, Architectural Association

From Youth Conservation Corps to Urban Street Theatre Karl Linn and the Design of Teenage Public Space*Anthony Raynsford, San Jose State University***Building a Floating Refuge: The Pawtucket Ferry and the Inherent Tensions of Youth-Led Design***Jeremy Lee Wolin, Princeton University*

Youth's appropriation of public space

Georgia Pantouvaki, National Technical University of Athens

The set design for Fes-me un lloc. An innovative theatrical space for and by youth

Aaron Jara-Calabuig, Universitat Politècnica de València

The Tall School Building: Reconfiguring the Education Spaces of Youth

Inbal Ben-Asher Gitler, Sapir Academic College; Yael Allweil, Technion IIT

A101

page 60

Civic Centre Revisited: The Politics of an Urban Design Mirage

C

Session chairs:

- **Horacio Torrent**, Pontificia Universidad Católica de Chile
- **Joaquin Medina Warmburg**, KIT – Karlsruher Institut für Technologie

Capital design, New Town planning, and the politics of anti-urbanism in Tanzania

Ayala Levin, University of California, Los Angeles / Ludwig Maximilian University, Munich

Together-Apart: The scattered dissolution of the Swedish Centrum

Adrià Carbonell, KTH Royal Institute of Technology

Between Apartheid and Urban Design: New Civic Centres in South Africa 1940-1980

Thomas Patrick Chapman, ETH Zurich

In the far South: Clorindo Testa's Civic Centre for Santa Rosa, La Pampa

Cláudia Costa Cabral, Federal University of Rio Grande do Sul

Islamabad's Civic Centre

Kieran Gaya, independent scholar

A008

page 64

Provincialised Colonialities

D

Session chairs:

- **Manuel Sánchez García**, Universidad Politécnica de Madrid
- **Juan Luis Burke**, University of Maryland, College Park

Colonialities of the Early Modern Eastern Adriatic architecture: between historiography and territorialisation

Jasenska Gudelj, Ca' Foscari University of Venice

Rice and Sugar: Tracing the Dutch colonial legacy in Java's hinterlands through the Great Post Road

Sandro Armanda, KU Leuven

Light Bulbs, Fertilizer, and Sewing Machines: Metrics of Development from Switzerland's Peruvian Colony

Chase Galis, ETH Zurich

The Bell Palace in Douala: an inquiry into urban and colonial power relations

Cornelia Escher, Kunstakademie Düsseldorf

Provincial Designs in the Papal Palace: Reading a Set of Nineteenth-Century Architectural Drawings

Mrinalini Rajagopalan, University of Pittsburgh

A104

page 69

The house types and the type of house: the colonial form for indigenous domesticity

B

Session chairs:

- **Francesca Vita**, Faculdade de Arquitectura da Universidade do Porto
- **Inês Lima Rodrigues**, Iscte - University Institute of Lisbon

Colonial labour housing: a 'propaganda' tool?

Beatriz Serrazina, Iscte - University Institute of Lisbon

The maison modèle: colonial imaginaries of model houses and model households in the Belgian Congo (1949-1959)

Igor Bloch, Ghent University / Vrije Universiteit Brussel;

Laurence Heindryckx, Université libre de Bruxelles / Vrije Universiteit Brussel

Everywhere a Village: The Experiments of A.E.S. Alcock and IBEC in Designing the Global Rural Home

Dalal Musaed Alsayer, Kuwait University

The Swahili House Typology as Contested Site of Modernization, 1910s-60s

Sebastiaan Loosen, ETH Zurich

South Africa, apartheid and after - the NE 51/9 housing typology and resistance to coloniality

Iain Low, University of Cape Town

Forging “Crossed Histories” of Twentieth-Century Architecture and Urban Design

E

Session chairs:

- **Tom Avermaete**, ETH Zurich
- **Cathelijne Nuijsink**, ETH Zurich

Building Solidarity: Weaving Developmental Design and Participatory Action at CINVA’s Housing Lab in 1950s Latin America

Marta Caldeira, New York Institute of Technology

Afro-Asian Solidarity and the Modernization of Housing

Shivani Shedde, Princeton University

Anti-Apartheid Activists as the ‘Architects’ of a Global Community: SOMAFCO and Dakawa Settlements in a Rhetorical Perspective

Essi Lamberg, University of Helsinki; Nokubekezela Mchunu, University College Dublin

Histories of land, grain, and architecture across Italy and Libya, 1912-1943

Maria Luisa Palumbo, Cornell University

Rewriting the Land: Emerging Narratives in Sites of Indigenous Resistance in Contemporary Mexico

Tania Gutiérrez-Monroy, University of British Columbia

PAPER SESSIONS



Architecture and Anthropocene Air

A

Session chairs:

- **Didem Ekici**, University of Illinois Urbana-Champaign
- **Stamatina Kousidi**, Politecnico di Milano

Volatile Air in the Colonial Island Laboratory

Alistair Cartwright, University of Liverpool

Architecture and Thermal Power: The Technopolitics of Cooling Semi-outdoor Spaces in Singapore and Doha

Jiat-Hwee Chang, National University of Singapore

The Climatron's Air: Buckminster Fuller's Domes of Metaphysical Control

Rami Kanafani, University of Pennsylvania

C21 "Smoke" Nuisance: Ways of Seeing Air, or Integrating Waste Gas into Cement Research

Kim Förster, University of Manchester

Unbreathable Territories: Bauxite Waste in Jamaica, 2016-2022

Valeria Guzmán Verri, University of Costa Rica

A008

Wars Outside and Wars Inside

B

page 84

Session chairs:

- **Will Davis**, Università della Svizzera italiana
- **Alex Seo**, University of Melbourne

Warcraft: Of Militarized Handloom and an Ecopolitics of the South Asian Modern

Anooradha Iyer Siddiqi, Barnard College, Columbia University

The Vulnerable Area: On Solly Zuckerman's Natural History of Destruction and the Scientific Production of Vulnerability

Danielle Hewitt, The Bartlett School of Architecture / London Metropolitan University

Vocational Training Centre in Khartoum 2: A residue of the Cold War in Khartoum

Muram Samir Mohamed Hassan Shaheen, University of Khartoum

War's Enduring Imprints: Architecture, Migration, and Memory in Chania after the Treaty of Lausanne

Aikaterini Karadima, Technical University of Crete

Drawing Dawson Island, 1889 & 1973

Ana María León, Harvard University

Bureaucracy and Architecture in the 19th Century in Europe and its Colonies: A New Paradigm?

C

Session chairs:

- **Richard Wittman**, University of California at Santa Barbara;
- **Laura diZerega**, San Luis Obispo, CA

Closed Communication: Britain's Postal Bureaucracy and Building Imperial Statehood, 1880–1915

Alex Bremner, University of Edinburgh

Doctors, Chemists, and Military Engineers as the Designers of the First Modern Greek Loutropolis

Georgia Daskalaki, independent scholar

1856: Public Works and Emergent Bureaucracy in Australia

Nathan Etherington, University of Technology Sydney

The City and Its Officials: Authors of the New Prague

Josef Holeček, Czech Technical University in Prague

Bureaucratizing Domestic Construction in Iran: Promotion of Modern House through Regulatory Mechanisms

Fatemeh Tavanaei Marvi, Shahid Beheshti University

Architectural Embodiments of Grain Sovereignty

D

Session chairs:

- **Petros Phokaides**, University of Thessaly
- **Fatina Abreek-Zubiedat**, Tel-Aviv University

Architectures of Tractorization: Ukrainian Grain and the First Five-Year Plan

James Graham, California College of the Arts

Mobilizing Wheat: Grain Exhibition Truck Caravans in Fascist Italy

Ruth W. Lo, Hamilton College

Harvesting Independence: The Architecture of Agriculture in México's Central Valley, 1922-1968

Nikki Moore, Wake Forest University

Epistemologies of Grain: Nordic Agricultural Research Centre in Tanzania

Maryia Rusak, ETH Zurich

Security, Sovereignty, Justice: Famine and the Colonial Epistemology of Modern Architecture

Ateya Khorakiwala, Columbia University

A106

On Buildings that No Longer Exist

E

page 98

Session chairs:

- **Savia Palate**, University of Cyprus
- **Linda Stagni**, ETH Zurich

Was There “Chinese Architectural History” Before the “Death” of Chinese Architecture? The Transpacific Journey of the Chinese Reception Hall

Chenchen Yan, Princeton University

Reckoning with the Ruination of Reused Ruins in Ottoman Bodrum: Reconstructing the Inhabited Heritage of the Destroyed Neighbourhood Built out of the Mausoleum of Halikarnassos

Sean Silvia, Princeton University

Industrial Architecture in the Shadow of Iztaccihuatl

*Ivan Gort-Cabeza de Vaca, University of Michigan,
and Claire Zimmerman (co-author), University of Toronto*

Liquidating Architecture: Mass Demolition and the Danish “Ghetto Plan,” 1990s-2018

Jennifer Mack, KTH Royal Institute of Technology / Swedish Collegium for Advanced Study

Reclaiming a Tangible and Intangible Heritage at Risk: A Digital Reconstruction of Venice’s Lagoon Archipelago

Ludovica Galeazzo, Università degli Studi di Padova

10:00-12:00

Paper sessions 

12:00-13:00

Lunch

13:00-15:00

Lunch tours
ERC workshop

16:00-18:00

Paper sessions 

18:30-20:00

Keynote lecture

20:00-22:00

Gala dinner

**FRIDAY
JUNE 21**

PAPER SESSIONS



A002

page 106

A veranda, a view and a motorway. Revisiting post-war touristic architectures in the Mediterranean

A

Session chairs:

- **Dimitra Kanellopoulou**, ENSA Paris-Malaquais
- **Marilena Kourniati**, ENSA Paris-La Villette

State initiatives regarding Tourist Facilities on the northern shore of the Mediterranean (1950-1975)

Vassilis Colonas, University of Thessaly

Shaping and representing a seaside tourist territory. The case of the Italo-French Riviera, 1950s-1970s

Alessandro Benetti, independent scholar

The Coastline, contested: Mimarlık and tourism development in the 1970s Turkey

Koken Burcu, TU Delft

Architecte de soleil: Olivier-Clément Cacoub and the Nationalist Development of the Tunisian Leisurescape

Nancy Demerdash, Albion College

A104

page 110

Architectural Histories after the Global Turn

B

Roundtable chairs:

- **Paul Walker**, University of Melbourne
- **Macarena de la Vega de León**, IE University

Provincialising Global Architectural History

Petra Brouwer, University of Amsterdam

Shuffle and deal again

Fernando Martínez Nespral, University of Buenos Aires

Rethinking the “Medieval” in Global Architectural History”

Shiqiao Li, University of Virginia

Oceania: the Nameless Vast Ocean that Connects ArchitectUreS

Charmaine 'Itaiū Talei, Waipapa Taumata Rau, The University of Auckland, and Christoph Schnoor, Unitec Te Pūkenga

Achievements and Challenges of Writing Modern Chinese Architectural History after the Global Turn

Yinrui Xie, University of Lincoln

Writing from the South of the South: From challenging categories to exercising dissidence

Natalia Solano Meza, Universidad de Costa Rica

A world after its own image

Mark Crinson, Birkbeck, University of London

A106

Ecologies of Stone

C

page 116

Session chair:

- **Jonathan Foote**, Aarhus School of Architecture

Ecology of Stone in the Seascape: Stone Trade in Medieval and Early Modern Adriatic Basin

Christiano Guarneri, Ca'Foscari University of Venice

Rethinking the Lithic Architectural Landscape of Renaissance Florence

Michael J. Waters, Columbia University

Reserving Stone: The case of Ketton stone at Downing College

Natalia Petkova, Université Paris Est

Stones and national culture building: Moshe Yaffe, an unknown stone mason in Palestine and Israel

Yehotal Shapira and Tal Alon-Mozes, Technion IIT

Resurrecting the Quarries of Rome: Algerian Onyx and French Mineralogical Surveys in the 19th Century

Ralph Ghoche, Columbia University

K HALL

Histories of Data Networks of Urban and Territorial Intelligence

C

page 120

Session chair:

- **Dimitris Papanikolaou**, National Technical University of Athens

Proxy Warfare and Environmental Computation

Kanwal Aftab, University of Toronto

HOK-net: Corporate Architecture and the Emergence of the Global City

Mathew Allen, Washington University in St. Louis

The formation of the Computer Research Group and the state-academic- industrial complex in Britain in the late 1960s

Eleni Axioti, Architectural Association School of Architecture / University of the Arts London

The Colonizing Ether: Wireless Telegraphy and Mondialité in the Belgian Congo

Michael Faciejew, School of Architecture, Dalhousie University

Programmed Territories: The Death of the Map and the Birth of the Network, Geography in the 1960s

Pablo Miranda Carranza, Lund University

A101

page 124

Cultures of Maintenance: Upkeep and Repair

D

Session chairs:

- **Ruth Baumeister**, Aarhus School of Architecture
- **Carolina Dayer**, Aarhus School of Architecture
- **Nuria Casais**, Aarhus School of Architecture
- **Urszula Kozminska**, Aarhus School of Architecture

Time is Money: The Maintenance of the Peabody Trust

Jesse Honsa, KU Leuven

Practicing Complaint: Tangled Paths Through Cultures of Maintenance in Danish Social Housing

Heidi Svenningsen Kajita, University of Copenhagen

Knowledge to Retain: History, Buildings and Communities in Portugal and Spain

Ricardo Agarez, Iscte - University Institute of Lisbon

A motivation for maintenance: Nation schools in rural areas of Samsun, Turkey

Ayşenaz Sönmez, Istanbul Technical University

Golconde Dormitory (1935-1948) and its meticulous maintenance programme – the original plan versus today

Helena Čapková, Ritsumeikan University

Architects societies and associations in the 19th and 20th centuries: centralisation and networks

E

Session chairs:

- **Guy Lambert**, ENSA Paris-Belleville
- **Estelle Thibault**, ENSA Paris-Belleville

An Empire of Fellows, Associates, and Licentiatees: Architectural Mobilities, Allied Societies and the RIBA

Soon-Tzu Speechley and Julie Willis, University of Melbourne

Swiss Architects Associations, their Journals and the German Model (1835-1914)

Gilles Prod'hom, University of Lausanne

A puzzle to piece together: Sociedad Central de Arquitectos (Buenos Aires, 1886-1926)

Magalí Franchino, Universidad Nacional de La Plata / Universitat de Girona

Architectural Professionalization and Transnational Exchange in the Modern Arab World, 1900s-1960s

Nadi Abusaada, ETH Zurich

The Empire Strikes Back. The Commonwealth Association of Architects conferences, 1963-1983

Janina Gosseye, TU Delft

PAPER SESSIONS



Architectural Historiography and its Moving Images: Cinema as an Agent of Historical Culture

A

Session chairs:

- **François Penz**, University of Cambridge
- **Stavros Alifragkis**, Hellenic Open University

Amateur Films: An Agent for Diversifying the Narratives of the Modern Movement Historiography

Veronique Boone, Université Libre de Bruxelles

'Past-forward': Architecture Filmmaking as a Creative Unarchiving Practice*Popi Iacovou, University of Cyprus***The Plattenbau Represented: Cinema and the reception of East German Architecture (1946-1990)***Peter Sealy, University of Toronto***Film as Benefactor: The Case of Joseph Gantner and Das Neue Frankfurt***Lutz Robbers, Jade University***'Forget where you are, and that your life is so much less eventful than that on the silver screen': Filmic projections of the architectural future in Stockholm, 1930-1935***Tim Anstey, The Oslo School of Architecture and Design*

A101

page 139

Women Making Space in South America, c.1400-1900

B

Session chairs:

- **Anne Hultzs**ch, ETH Zurich
- **Dr Sol Pérez-Martínez**, ETH Zurich

Inca Architecture: A Woman's World*Stella Nair, University of California, Los Angeles***The Cacica, the Mestiza and the Renegade: a Female Genealogy of Early Colonial Santiago***Daniela Bustamante-Canales, Pontificia Universidad Católica de Chile***Controlling la mujer popular: moralist female writings in 19th century Bogotá***Paula Salazar-Rodriguez, École des Hautes Études en Sciences Sociales***Aniwee or the Warrior Queen: the Tehuelches and the Patagonian region in the work of Lady Florence Dixie (1879 - 1890)***María Eugenia Allende Correa, Universidad de los Andes, Chile*

Respondent:

- **Catalina Mejía Moreno**, Central Saint Martins, UK

Session chairs:

- **Theodora Vardouli**, McGill University
- **Eliza Pertigkiozoglou**, McGill University

Coded Objects: The Forms of Proto-Algorithmic Thinking

Anna-Maria Meister, Kunsthistorisches Institut in Florenz - Max Planck Institute and Karlsruhe Institute of Technology

Administering Architectural Variation at the Office of Construction, 1852-1861

Ultan Byrne, Columbia University

The Data-Fueled Narratives of California's "Educational Frontier" at Irvine, 1959-1964

Sina Brueckner-Amin, Karlsruhe Institute of Technology / saai Archive

Populism Without Democracy: Urban Modeling in Post-1970s Britain

Maroš Krivý, Estonian Academy of Arts / Canadian Centre for Architecture

If we have data, do we need the math?

Philippe Morel, University College London

Digital Design Data in the Contemporary Architectural Archive

Emily Pugh, Getty Research Institute

Data Entry, Drawing, and the Self-Narration of Architectural History

Shota Vashakmadze, University of California, Los Angeles

"Raw Data" is an Aesthetic Category

Yanni Loukissas, Georgia Institute of Technology

Machines for Settling: The Provisional Architectures of Colonialism

Roundtable chairs:

- **Adrian Anagnost**, Tulane University
- **Jesse Lockard**, University of Oxford

Temporary but Permanent: Governance and the Prefabricated House in Colonial Australia

Philip Goad and Julie Willis, University of Melbourne

Settling Whitefield: Property and Permanence in a 'Garden City'*Sonali Dhanpal, Princeton University***A Light-Footed Rush of Settlement: The AirForm Colony in Dakar, 1948-1956***Lucia Allais, Columbia University***Lightweight Building in a Time of Building Durability: A Scheme for the Sahel***Yetunde Olaiya, Pratt Institute***Morphological Settlement: Mechanisms for Inducing Israel's Colonial Landscape***Alona Nitzan-Shifan and Cheyn Lambert, Technion IIT***Reinventing the Conical Dwelling in the Soviet Union: Between the Form of Settlement and the Fetish of Form***Alla Vronskaya, University of Kassel / CASVA*

A002

Urbanophobia

E

page 155

Roundtable chairs:

- **Christina Crawford**, Emory University, Atlanta
- **Richard Williams**, University of Edinburgh

Romantic Anti-Urbanism: Artist Colonies in Germany between 1880 and 1910*Deborah Barnstone, University of Sydney***Low-Rise in the Tech-Slurbs: Silicon Valley's urbanophobia***Claude Dutson, Royal College of Art***Dismantling Beijing: Jing-Jin-Ji and the Chinese Post-Metropolis***Samuel Koh, Bauhaus University***Ruralism as opposed to urbanism: Wright's Vision of an Organic Capitalism***Catherine Maumi, Ecole nationale supérieure d'architecture Paris La Villette***Ambivalent Anti-Urbanism – the 'Eco Estates' in 1980s West Germany***Florian Urban, Glasgow School of Art***Living in the desert in times of collapse***Stathis Yeros, University of Florida*

10:00-12:00

Paper sessions ☀️

12:00-13:00

Lunch

14:00-16:00

Book launches

16:00-16:30

Summation

16:30-18:00

AH awards, next
conference and the future

18:00-22:00

Farewell drinks

SATURDAY
JUNE 22

PAPER SESSIONS



A002

Not so Pure: Modern Interior contaminations

A

page 164

Session chairs:

- **Ana Tostões**, CiTUA-IST, University of Lisbon
- **Marta Peixoto**, Federal University of Rio Grande do Sul

Luis Barragán and the Emotional Interior of His House*Louise Noelle Gras, National Autonomous University of Mexico***Mix or Match. Gregori Warchavchil and Lucio Costa on modern architecture, 1930***Carlos Eduardo Comas and Marcos Almeida, Federal University of Rio Grande do Sul***Landscape, domesticity, and vernacular in modern interiors***Maria Cristina Cabral, Federal University of Rio de Janeiro***Beds, Tables, Chairs and Bach***Tim Benton, The Open University***“The architect who designed this house should be killed!”****Navigating cultural paradoxes in Olivais modern homes***Zara Ferreira, University of Lisbon*

K HALL

Drawing the Ground

B

page 168

Session chairs:

- **Tulay Atak**, Pratt Institute
- **David Salomon**, Ithaca College

To Construct is to Control the Unstable Ground*Yeo-Jin, Katerina Bong, The Metropolitan Museum of Art / University of Toronto***Facing the Ground: Architect Carl Ludvig Engel’s Encounters with Bedrock in Helsinki in Early 1800’s**

Markus Lähtenmäki, University College London / University of Helsinki;
Mikko Lindqvist, Museum of the City of Helsinki

Blank Spaces and the Measured City: Mapping the 19th-century Parisian Terrain*Min Kyung Lee, Bryn Mawr College*

From the Ground Up: Alternative Approaches to Design and Building in the 1980s

Anna Renken, University of Toronto

Beyond the Surface. Narratives on the Ground in the Work of Yves Brunier

Véronique Patteeuw and Mathieu Berteloot, ENSAP Lille

A106

page 172

Histories of Architecture, Irony and Humour, 1750-present

C

Session chairs:

- **Michela Rosso**, Politecnico di Torino
- **Katerina Zacharopoulou**, The Bartlett School of Architecture

Mediating the Monument and the City: Caricatures of Spanish Buildings in ‘Los Viajes de Blanco y Negro’ (1894–1896)

Pilar Morán García, School of Architecture, Universidad Internacional de Cataluña

The Soviet Communal Apartment and its Absurdist Troubadour

Tijana Vujosevic, The University of British Columbia

‘Funny Brutalism’, or, Something Funny Happened on the Way to Postmodernity

Luis Miguel (Koldo), Zaragoza University; Wouter Van Acker, Université libre de Bruxelles

Designing modern parodies: Piero Portaluppi’s ironic gaze

Fabio Marino, Politecnico di Milano

Respondent:

- **Elad Horn**, Technion IIT

A002

page 176

Toward a Genealogy of Care: Housekeeping and Homemaking

D

Session chairs:

- **Tara Bissett**, University of Waterloo
- **Amari Peliowski**, University of Chile

A City of Rooms. Housing for Single Working Women in late 19th century Brussels

Beatriz Van Houtte Alonso, Ghent University

Perkins, Addams and Key through Labarca Hubertson: spaces for social care in the late Chilean first wave

Pía Montealegre, University of Chile

Mixed use, Complexity and Care. Another look at Jane Jacobs

Elissa Rosenberg, Bezalel Academy of Arts and Design

Who should care? Fellowship + Architecture at the Service of the Homeless in 1980's Dublin

Ellen Rowley, University College Dublin

The impact of ethics of care on Spanish architecture and urban designers. The cases of Isazkun Chinchilla and Blanca Gutiérrez Valdivia's writings

Irene González Fernández, University of Zaragoza

Democratisation and Architecture in the European South: A Comparative Approach

E

A002

page 181

Session chair:

- **Manuel López Segura**, Harvard University

Designing Democracy: Spanish Architectural Exhibitions under Socialist Cultural Policies. 1982-1985

Esteban Salcedo Sánchez, Andrés Bello University

The Controversies behind the Democratization Process of Architectural Research in Portugal: From the Governmental Instituto de Alta Cultura to the Philanthropic Calouste Gulbenkian Foundation

Bruno Gil and Carolina Coelho, University of Coimbra

“Built with People’s Sweat and Blood”: The Greek Home Democratization Legacy

Konstantina Kalfa, Athens School of Fine Arts

Built in Contradiction: A Parallel Reading of Housing Policies in Portugal and Spain, 1974-1985

Catarina Ruivo, Ana Mehnert Pascoal, and Ana Costa Rosado, Iscte - University Institute of Lisbon

Democracy for Whom? Methodological and Theoretical Tools towards a Feminist Analysis of Architectural Professional Media

Lucía C. Pérez-Moreno, Zaragoza University / KU Leuven

ABSTRACTS

WEDNESDAY
JUNE 19

PROGRAMME

10:00-18:00 | **ON-SITE REGISTRATION**

11:00-18:00 | **THEMATIC INTEREST GROUP MEETINGS**

- Urban Representations
- Building Word Image
- Interest group Eastern Europe
- Contemporary History
- Architecture History and Digital Humanities and Housing
- Postmodern with Environment (joint event)
- Women and Gender

14:00-16:00 | **AH MEETING**

16:00-17:00 | **EAHN BUSINESS MEETING**

18:00-18:30 | **CONFERENCE OPENING**

18:30-20:00 | **KEYNOTE LECTURE**

20:00-22:00 | **OPENING RECEPTION**

THEMATIC INTEREST GROUP MEETINGS

Capturing Urban Emotions

Interest Group ‘Urban Representations’

Considering cities in periods of transformation and change, this workshop analyzes critically the capacity of visual representations of many time periods or geographies to convey the emotions that such challenges evoke: hope and anticipation, but also fear, prejudice and anxiety. Short, focused presentations will meaningfully relate research to the expression of emotion through urban representations. What emotions have prompted the production of a city image? How does that emotional expression reflect, deny, overlook, or resist biases, distortions, and manipulations? What values or motivations animate the emotional content of the image and how has that affected its form and use? To what extent can the image, whether map, perspectival view, painting, photo, film, etc. be used to understand the identity of the city?

Coordinators

Miriam Paeslack, Freek Schmidt, Nancy Stieber, Ines Tolic

Contributors

Negar Goljan, Elif Kaymaz, Heather Grossman, Dorothy Barenscott, Lorenzo Mignardi, Lucy Maulsby with Amanda R. Lawrence and Davide Deriu

Media and Objects of the Home

Interest group ‘Building Word Image’

Histories of the modern home can be written through the transformations of its material components: architectural elements, such as the door, the window or the chimney, but also furniture, like desks and sofas, appliances and electronics from sinks to televisions, and even specific items of clothing, like aprons and pyjamas, specifically designed, appropriated or reinvented for domestic use. At the same time, since the rise of mass production and consumption, the increased availability of such domestic objects has also determined the appearance of specific forms of mass media, like retailers’ catalogues, home magazines, guidebooks, cookbooks, fashion magazines, which have circulated, facilitated and codified their economic, cultural and social commodification. Through processes of mediatisation, it has been possible to suggest and enforce living habits, gender roles, spatial layouts, social codes, economic status and cultural paradigms that, at least to some degree, are still operative today. The Interest Group ‘Building Word Image’ contributes to the ongoing revision of modern histories within architectural history. It examines questions of modernity and modernization by exploring lesser-known narratives surrounding objects and media that can shed light on various domestic issues; from gender roles and family values on an interior scale to broader topics such as citizenship and urban life. For the EAHN meeting in 2024,

‘Building Word Image’ continues its ongoing thematic discussion on ‘Mediatizing the Domestic’ by welcoming international speakers to reflect on original material histories through modern and contemporary media.

Coordinators

Gregorio Astengo and Rebecca Carrai

Contributors

Joana Albernaz Delgado, Alborz Dianat, Yosuke Nakamoto, Jesse O’Neill, Kamyar Salavati, Witinan Watanasap, Zhengfeng Wang and Sarah Wheat

ACTIVISM! The political dimension of heritage in the post-communist world

Interest group ‘Eastern Europe’

The new millennium’s heritage (architectural, but not only) discourse has reassessed its arguments, replacing at its core the notion of identity. Critically reconsidered or hastily embraced with a political agenda, this has become once more a significant element of debate in deciding what heritage is, who it belongs to and who has the right to claim and contest it. In the former communist bloc, these two positionings are perpetually negotiated, adding further layers of complexity and contingency. Our focus here is particularly on the critical reassessment of identity in the post-communist world, which has added a nuanced understanding of heritage as legacy. That is, buildings or ensembles which do not necessarily aim to be seen as monuments and be inscribed in lists or registers, but which, however, encapsulate the memory of a community and its everyday life. Hence, these sites become frequently acknowledged, perceived as “iconic” for different reasons and “heritagized” from below – through urban community activism in various scopes and forms, which has emerged as a dynamic dialogue between local identities and communities, heritage professionals, and political actors.

This workshop focuses on the activism related to these processes and debates and its role in both redefining the terms of heritage and (re)fueling a political involvement with the concerned collectivities. What connections exist between activism, community, and heritage? How do post-socialist processes align and correspond with similar events in other parts of the globe? What role does heritage activism play in shaping a (new) political consciousness, and how do urban movements emerge in various scales and forms as a means of reclaiming a sense of belonging? How do heritagization and activism intersect, and how does activism reaffirm, reinterpret (perhaps even reject) already designated heritage?

Coordinators

Maja Babić, Jovana Janinović, Abigail Karas, and Carmen Popescu

Contributors

Jasna Galjer, Ana Miljacki, Anabela Angelovska with Alice Detjen, Qendresa Ajeti, Iris Giannakopoulou Karamouzi, Emine Seda Kayim, Irina Tulbure, Diana Mihnea, Andy Lee and Maryia Rusak

Critical Storytelling

Interest group ‘Contemporary History’

Climate change. War. Populism. Housing shortages. Forced migrations. Environmental injustice. Construction emissions. How do and should architectural historians engage with this present? Environmental and social issues of the present are interlinked with histories of the material past. In this meeting of the Contemporary History interest group, we will discuss the politics of time and share experiences of research on contemporary topics through “critical storytelling.” What is the role of history (and the historian) in confronting present-day crises? What kind of unique challenges do historians of the present face? What might we expect to encounter in the future? What new tools, networks, methods, and topics might we require?

Coordinators

Jennifer Mack, Heidi Svenningsen Kajita and Helena Mattsson

Architecture History and Digital Humanities: An Introduction

Interest group ‘Architecture History and Digital Humanities’

Presentation and debate on the possible lines of work of this recently created interest group, whose aim is to discuss the conceptual and methodological possibilities offered by new technologies for documenting, archiving and researching the built environment. Conference members and participants are invited to contribute with a presentation of their fields of work. Please send a show of interest to nicolas.marine@upm.es and aryael@technion.ac.il

Coordinators

Nicolás Mariné and Yael Alwel

Future Perspectives in Housing History

Interest group ‘Housing’

In recent years, housing history has proven to be a fruitful field of exchange between scholars with different competencies, as well as an exceptional testing ground to experiment with practices and methodologies of historical inquiry. Housing histories offer an observation point to discuss some of the new research trends that are currently reshaping historical studies on architecture, cities, and the built environment. The meeting will discuss specific areas of methodological innovation that housing histories have explored, raising a common question about how architectural histories can experiment with forms of innovation that challenge established procedures and pursue a new degree of social effectiveness. Participants will briefly present their own approach to the historical study of modern dwelling landscapes, testing a variety of questions, approaches and instruments, and showing how these can be used within the context of a specific case study. The meeting will be devoted to the discussion

on the future activities of the Interest Group, and on how to continue the decade-long conversation between its members, who have been involved in a number of collaborative research projects and teaching seminars over the past decade.

Coordinators

Filippo de Pieri and Gaia Caramellino

Contributors

Ricardo Agarez, Miles Glendinning, Konstantina Kalfa and Dana Vais

(Postmodern) Architecture and the Environment: Awareness and Action

Interest group 'Postmodern' with interest group 'Environent' (joint event)

Increased exposure to rapid climate change, and the industrial production of toxic materials have compelled architectural historians in recent years to reevaluate modernist ideas about the relationship between “architecture” and “the environment.” Critically engaging historiographies and methodological frameworks developed by scholars of the so-called Modern Movement, new literature demands that we more fully account for the material and conceptual co-production of architectural and environmental conditions, as well as their relationship to evolving forms of government, and imperial techniques for managing the relationship between territories, populations, and resources. This roundtable seeks to open up new avenues for research and debate, as it asks how, and to what extent, architectural and environmental thinking changed as critics declared the death of modern architecture in the 1970s. Members of two EAHN Interest groups (Architecture & Environment, and the Postmodernism Interest Group) will present short case studies on themes ranging from climate, energy, and questions of autonomy, to technopolitics and/in postmodernism, and the changing relationship between capital and extraction. These will be the occasion to explore and question particular shifts in attitudes in the postmodern period.

Coordinators

Dalal Alsayer, Megan Eardley, Véronique Patteeuw and Léa-Catherine Szacka

Contributors

Paul Bouet, Jiat-Hwee Chang, Maroš Krivý, Sonali Dhanpal, Daniel Barber, Claire Zimmerman and Patience Musasa

Interest group ‘Women and Gender’

The meeting aims to create a curiosity-driven, respectful, and generous forum for all who are interested in exchanging knowledge and learning alongside one another. The focus of the forum will be gender and women in architecture and design in our cities and landscapes. In it, we will foster dialogue, test new ideas and get to know each other. We will begin by a roundtable with presentations by researchers who are doing a PhD, post-doctoral project or other ‘early career stage’ research. The roundtable is public and will be followed by a workshop whose goal is to stimulate shared thinking about ways to cross-fertilize emerging topics, methods, and theories across different researchers and academic environments. This workshop is called Show and share and if you have recently published a book or other publication on women and gender in architectural history, then please bring it to show it to other attendees, or just come to listen and be part of the conversation. We will also discuss ideas for activities in the interest group between the EAHN-conferences.

Coordinators

Katia Frey, Eliana Perotti

KEYNOTE LECTURE

MANOLIS KORRES

Reuse of Historic Building Material

The planned reuse of structural elements, simple or monumental, is a phenomenon almost as ancient as architecture. Works of classical Greek architecture often incorporate stones from older buildings, sometimes in a way that accentuate their historical significance. In the Roman era, entire buildings were moved, and reuse was intensified, mainly after the middle of the 3rd century, while during the early Christian era this was the only way to acquire load-bearing columns. This also applies to numerous works of early Islamic architecture. During the Italian Renaissance, ancient monumental structural elements were again reused in projects of great architectural and urban planning importance. The same was exercised during the Age of Enlightenment and Industry. This practice intensified in the post-war years, mainly in bombed German cities, often with high architectural quality. Lately, the technical causes of reuse have been undervalued, while ideological ones have been overemphasised. Without denying the ideological aspects I will argue why the economic ones are much more important.

Manolis Korres is an architect, Professor Emeritus of Architectural History at the National Technical University of Athens. He is also Member of the Academy of Athens and Chair of the Committee for the Conservation of the Acropolis Monuments (ESMA). He taught ancient architecture, historical topography, restoration, etc. at the National Technical University of Athens, at the National and Kapodistrian University, at the Universities of Pennsylvania and Berkeley etc. He is regular member of the Central Archaeological Council of Greece and corresponding member of the German Archaeological Institute and the Koldewey Gesellschaft. Awards: Feltrinelli International Prize (2013), Premio Internazionale di Archeologia, città di Ugento (Premio Zeus, 2006), Alexander von Humboldt Prize (2003), Medal of the Order of the Phoenix (1998), Silver Medal of the French Academy of Architecture (1995), Bronze Medal of the Academy of Athens (1989).

ABSTRACTS

THURSDAY
JUNE 20

PROGRAMME

10:00-12:00

PAPER SESSIONS

- Tourist imaginaries and architecture performativity in Mediterranean coast from a gender perspective **A**
- Youth and Architecture – Spaces and projects for/by an underrepresented group **B**
- Civic Centre Revisited: The Politics of an Urban Design Mirage **C**
- Provincialised Colonialities **D**
- The house types and the type of house: the colonial form for indigenous domesticity **D**
- Forging “Crossed Histories” of Twentieth-Century Architecture **E**

12:00-13:00

LUNCH

13:00-15:00

LUNCH TOURS – AH PANEL DISCUSSION

16:00-18:00

PAPER SESSIONS

- Architecture and Anthropocene Air **A**
- Wars Outside and Wars Inside **B**
- Architectural Embodiments of Grain Sovereignty **D**
- On Buildings that No Longer Exist **E**

18:00-20:00

KEYNOTE LECTURE

Tourist imaginaries and architecture performativity in Mediterranean coast from a gender perspective

A

Session chairs:

- **Nadia Fava**, University of Girona
- **Marisa García Vergara**, University of Girona

John Urry, in his classic book *The Tourist Gaze* (1990 first edition), opens up the debate on the centrality of the visual in contemporary culture and how this is reflected in the phenomenon of tourism and the ways in which places are visited that are not simply individual and autonomous, but are socially organised. The author manifests how these historical changes in tourism and enclosed territories are necessarily linked to broader transformations in society.

The session proposes to investigate the architecture for tourism through the concept of the gaze and performativity as a founder of the historical process of construction of the Mediterranean coast and of how the architecture of tourism has tackled the gender dimension.

It is expected case studies will proposing an analysis of the spatial performativity of imaginaries of tourist otherness in coastal resort architecture, or in informal and ephemeral spaces proposed for leisure or performed by tourists.

The experience, perception, use and appropriation of domestic and urban spaces fundamentally alter the meaning of architecture, shifting it from the architect and builder to the active user. Considering these experiential aspects implies a reconceptualisation of architectural production, in which the practice and use of architectural spaces is revealed as an important part of identity construction, and intersects with feminist concerns about aspects of 'the personal', the subject and subjectivity.

Although gender studies are increasingly relevant in architecture and urbanism studies, and the relations between modern domestic spaces and gendered subjectivities have been explored since the 1980s (Beatriz Colomina, Dolores Hayden, Hilden Heynen), tourism spaces – an area of research that has developed in parallel to feminist and gender studies- rarely intersect in a sustained or meaningful way, and the lack of critical thinking to fully incorporate gender into the evaluation of the tourism architecture experience makes it necessary to broaden and deepen gender research by applying a truly feminist perspective.

While architectural criticism has increasingly explored gender and sexual stereotypes in homes and domestic spaces, drawing on arguments from everyday theories, holiday spaces and tourist architectures are hardly investigated. The aim of the session is to explore the architecture and urban contribution to the imaginary of touristic spaces emphasising questions about gender roles in leisure spaces, and to analyse gendered spatial tourist orders.

Cale d'Otranto Beach Resort: story of a project between Italy and France. Noëlle Janet, Gae Aulenti and the Club Méditerranée (1968)

Elisa Boeri and Francesca Giudetti, Politecnico di Milano

The 1960s marked the beginning of lively speculation on the Apulian coasts. In 1968, the French Club Méditerranée decided to establish a seaside tourist complex near the Alimini Lakes, in the Otranto province, located on the heel of the Italian boot. This paper aims to analyze this previously unstudied project, whose planning process is still uncertain. On this regard, the existing documentation bears the signature of two female architects: the French Noëlle Janet (1935) and the Italian Gae Aulenti (1927-2012). Starting from the genius loci of the location itself and from the local architectural typologies, the work intends to prove the contributions of two female architects, seeking to decipher and interpret their methods, visions, similarities and differences. Defined by industry entrepreneurs as the «precursor of modern tourism» (to the extent that it appeared on promotional postcards of the Puglia Region in the 1970s), the Otranto Club Méditerranée (now “Cale d'Otranto - Beach Resort”), operational since 1970, was one of the first tourist villages in Southern Italy. The coastline resort looks like a micro-city, spanning 55 hectares: more than 400 rooms enclosing the residence compound, a cove and a private beach, commons spaces, sports activities places, and a pine forest. The architectural outcome achieved features picturesque references, with a vernacular language, stemming not only from the idea of «a more intense South, almost reminiscent of the African coast» [C. Brandi, 1960], but also from subjectivity and feminist perspectives. These places' imaginaries and their performativity from their construction to present days will be critically re-examined based on unpublished archival materials (Archivio G. Aulenti, Milan; Noëlle Janet et Christian Demonchy, Archives nationales, Paris). From the gender studies perspective, the hypothetical collaboration of the two female designers in this resort intended for an educated, middle-class tourist target, will be compared from the point of view of the conception of spaces in the continuities and differences between the design due, but also related to the choices made by male colleagues.

Paradise Lost. Landscapes of domesticity and transgression in Valtur's Italian Resorts

Filippo De Dominicis, Università degli Studi dell'Aquila; Benedetta Di Donato, Sapienza Università di Roma

On September 4, 1964, the Valtur company was founded by some of the most leading corporates of the Italian industrial landscape. The company's goal was to relief the southern coasts of Italy from backwardness through tourism development. The first resort was built in Ostuni, Apulia, between 1966-1969 and designed by Luisa Anversa – an architect and professor at the University of Rome, engaged by Valtur to develop a resort model to be replicated and adapted. Moreover, Anversa was an active member of the Italian Women's Union, a group exploring the need of a new gender perspective in architecture. Not by chance, resorts were to be imagined as a place where women could be freed of their “ordinary” duties.

In 1971 after visiting Ostuni, Gio Ponti wrote a letter to Anversa to share a few thoughts about his experience. The letter opens with a strong critic of male power and a wish for a new, more central role for women in the society at large. He defines Ostuni as a “salvific, protective and maternal” environment where temporary residents were protected by a domestic and familiar atmosphere, precisely feminine in his eyes. Resort’s domesticated environment portrayed by Ponti, however, turned soon into a place where the Italian middle class –still driven by a strong Catholic moral stance– was able to experiment with a new and unexpected relationship with the body and reshape the traditional family model beyond conventions.

The contribution attempts to investigate modalities and elements of this transition –or this unexpected coexistence– by looking at two resorts designed by Anversa on behalf of Valtur between 1965 and 1972: Ostuni, in Apulia, and Brucoli, in Sicily. While reflecting the dimension outlined by Ponti, these two works contain also the premises for its progressive dissolution, as mirrors of the Italian changing society.

Antonio Bonet Castellana at Costa Brava: Resort at Costa d’Aro, Girona

Bàrbara Garcia Belmonte and Laia Tarradas, University of Girona

The aim of this paper is to present the preliminary results of an ongoing research project investigating the Costa d’Aro project in Platja d’Aro (1963-66), carried out by the Catalan architect Antoni Bonet Castellana for the Costa Brava in Girona, Spain. Since the early 1960s, with his works in Punta Ballena (Uruguay, 1945-48), Terraza Palace (Mar del Plata, 1957- 58), Cap Salou (Tarragona, 1960) and La Manga del Mar Menor (Murcia, 1961), Bonet has consolidated his international reputation as an architect and urbanist specialising in urban tourism. Bonet’s works and projects for the Costa Brava have not received the same attention as his proposals for other areas, such as the Costa Dorada or the Murcian coast, despite the fact that in recent years the figure of Bonet has gained unprecedented importance in the study of the tourist phenomenon in terms of architecture and urban planning. Extensive historical and documentary research in institutional, administrative and professional archives, as well as a compilation of project sources, has allowed us to reconstruct the genesis and design process of Costa d’Aro project. The aim is to uncover all this unpublished material from this project, but also to study its impact and contribution to the future development of an alternative tourism model. This will be analysed from an intersectional gender perspective. Its proposal was based on an inclusive and environmentally sensitive design, in terms of the scale of the intervention, its relationship with the physical and social environment, accessibility, and the comprehensive and crosscutting social inclusion of local residents and biodiversity, anticipating gender and family roles in tourist spaces on the Costa Brava.

A small catalogue of female stereotypes in Spanish tourist landscapes. 1945-1975

Carmen Rodríguez, Universitat Politècnica de Catalunya

In 1973, Dean MacCannell examined the nature of the relationships that arise from tourists’ fascination with the lives of inhabitants of the places they visit. Tourism constructs what the architect defined as a “staged authenticity”, a fictitious

representation in which the activities carried out by the host community are shown as anachronistic or unnatural, having been altered to satisfy the desires of foreign visitors. Architecture and tourist spaces are also organized around this “staged authenticity” that moves people and their lives to a backstage behind which the social and cultural reality of a place is hidden. In addition to architecture, there are other strategies that hide reality from the gaze of tourists, such as the typification of society, that is, the transformation of people and the spaces they inhabit into easily identifiable types. Typification is the deformation of the adjective “typical”, which implies that which is characteristic, representative or peculiar to a group, country, region, era, etc. Its perverse stability and permanence in a certain social environment translate into what we know as a stereotype: a commonly accepted image or idea with an immutable character. In staged authenticity, stereotypes strip people of their identity and their lives, transforming them into an immovable image ready to be consumed. It is a performative process, closely linked to the intrusive and mobile gaze of the tourist, which especially affects women: “the gaze of the mobile tourist presupposes immobile bodies –normally female– that attend to and show their bodies to those who move and pass by”. (Urry 2011).

Our proposal focuses on the analysis of the ideological keys that supported the discrimination and immobility of women during the time of a dictatorship that only had to firmly tie down the stereotypes that were already previously circulating in social consciousness. The object of study will be the official newsreels and documentaries, filmed for the promotion of the Spanish Mediterranean coasts as an essential instrument in the dissemination of tourism policies and the “staged authenticity” of the Franco Regime.

Golden Beach, Golden Girls

Stéphanie Dadour, ENSA Paris-Malaquais

From North to South, the Lebanese coast is punctuated by private resorts. Mostly built in the second half of 20th century, these clubs use a modernist approach or try to reproduce regional languages such as the aesthetic of Mediterranean villages. Located in Antelias, a suburb of Beirut, the Golden Beach resort is proposing small rental apartments, swimming pools, access to the beach and affordable restaurants. Its postmodern yellow-stone façade imitates the stereotype of Lebanese villages houses with arches and red roofs.

Golden Beach has a rich history embedded into a reediting of the body and gender. Founded in 1972, it attracted tourists and inhabitants from the cities around. During the war period (1975-1990), it was appropriated by militias and accommodated drugs and arms. The postwar period later saw the place transformed into a prostitution resort, belittling it to lower-class patrons and considered vulgar and immoral by middle-strata people. Moreover, for years, and for (still) unknown reasons, a cow was chained in the underground parking lot. Nowadays, as resorts are back in fashion, it is accessible to all, for a modest daily entrance fee; hence, attracting tourists, again. In between reality and fantasy, the Golden Beach enjoyed subversive and clandestine representations and its multiple uses reveal an important part of its identity construction, and of power gendered relationships.

Looking at the history of the Golden Beach through a gender perspective and using three different axes - the body, the visible-invisible, and cosmetic surgery - this paper aims to blur the femininity masculinity dichotomies. Based on archival documents and interviews, this work uses performance – a method by which witnesses and users of the resort are asked to perform their daily routines – to analyze and highlight the different spatial and social perspectives, that helps understanding gender roles in a politically charged venue.

Youth and Architecture – Spaces and projects for/by an underrepresented group

B

Session chairs:

- **Sabrina Puddu**, University of Cambridge
- **Francesco Zuddas**, Architectural Association

Among the human groups catered by architectural thought and practice, youth is an underrepresented one. Whereas infancy, adulthood, and old age are vastly intercepted, discussed, and designed, that stage of life that is roughly contained between 14-20 years of age, and that is also associated to the term adolescence, seems to escape architectural definition. To be true, this might be to the advantage of the group in question, and such escape might indeed be considered the mirror image of rebellion as a key feature of such peculiar moment in the development of the individual. Besides some of the few known examples of youth turned into architectural types – the likes of youth clubs or student dormitories – how can youth enable a different conceptualisation of architecture beyond the reduction of human groups into their spatial correspondences?

This session aims to expand on this question by considering, reflecting, and seizing upon the inherent conflict of youth: on the one side, it is a moment of fragility for the human being, which requires a protective attitude to enable its further blossoming into adulthood; on the other, the young has the tendency to rebel against any paternalist form of protection exactly for the purposes of getting to adulthood in a more personal and freer way. The session seeks to gather insights into a broad range of responses to such conflictive category by spanning from buildings to ore ephemeral events, and taking the post-1968 period to this day as its historical framework, using 1968 as pivotal for the emergence of the young as a political creature. In turn, it aims to use youth and the young as lenses to further understand the power dynamics of top-down control and bottom-up resistance that shape the conception and practice of space.

In particular, the session seeks contributions that reflect on, but are not limited to:

- Spatial experiments from 1968 to today designed and/or collectively enacted by young people (festivals, pop-up events, temporary appropriations of spaces, cooperative enterprises);
- Reviews of seminal readings on youth and adolescence and their relation to space, architecture and cities;
- Projects (built or unbuilt) designed for youth that either responded to or challenged any possible classification of such age group.
- Proposals are encouraged that consider a broad range of cultural backgrounds, with particular interest in the Global South and other underrepresented contexts.

From Youth Conservation Corps to Urban Street Theatre Karl Linn and the Design of Teenage Public Space

Anthony Raynsford, San Jose State University

Drawing on professional archives and government documents, this paper investigates the shifting politics of landscape architect Karl Linn's designs for teenage public space in American inner cities between 1962 and 1975. Working in poor, largely African American neighbourhoods, Linn became famous for inventing what he called the "neighbourhood commons," a community designed-and-built mini-park, often carved out of derelict, abandoned land. Many of these projects were constructed for and by the unemployed and disaffected youth and teenagers, whom Linn first encountered in North Philadelphia in the early 1960s. There, Linn noticed that the organisations with whom he collaborated were almost exclusively concerned with the experiences of mothers, children and the elderly. In the eyes of community organisations and city officials, teenagers were troublesome outsiders and 'delinquents,' always threatening to disrupt the neighbourhood and its spatial order. Bringing teenagers into the centre of the design and programming of the neighbourhood commons, therefore, became one of Linn's major occupations over the next two decades.

These efforts followed two very different directions, exemplifying the tensions and contradictions of this politically volatile period. On the one side, Linn initiated a number of programs, partially through Federal government grants, to employ inner-city youth in construction activities, providing job skills and thus bringing unemployed youth into a mainstream social order. On the other side, Linn acted as advocate and social organiser for neighbourhood youth, constructing spaces around activities and social performances which had been architecturally marginalised, ranging from basketball courts constructed of recycled materials to outdoor stages for impromptu music performances. These diverging paths of engagement with teenage public space reflected, not only an ideological split within Linn's own design thinking but also, I argue, a larger cultural shift as trust in government and 'establishment' institutions decreased while movements for youth and cultural self-determination grew in influence.

Building a Floating Refuge: The Pawtucket Ferry and the Inherent Tensions of Youth-Led Design

Jeremy Lee Wolin, Princeton University

In the heat of summer 1969, the tiny post-industrial seaside city of Pawtucket, Rhode Island caught the attention of the United States federal government when a group of youth from the city's poorest neighbourhoods acquired a decommissioned state ferry boat made obsolete by the construction of a major highway bridge. With funding from the Model Cities Program of the federal "War on Poverty" and design support from architecture students at the nearby Rhode Island School of Design, the largely Black and immigrant youth constructed a floating space devoted to youth culture. The ferry's existing architecture offered ample space for experimentation: the youth installed movable panels on the passenger deck to create rooms for meetings and mingling, built a theatre stage in the cavernous car deck to host performances and dances, and repurposed the outer deck as a platform for swimming and sunbathing.

Boats have long served as spaces of the dispossessed, but the Pawtucket youth's radical repurposing of discarded infrastructure reflected unreconciled tensions in the specific political position of youth post-1968. The ferry's mooring in the river provided a critical refuge for poor Black and immigrant youth separate from the city, but this independence drew suspicion from a conservative state increasingly wary of youth movements. The same built-in mobility that made the ferry instantly available as a site of youth self-determination also made it vulnerable to political whims; when Model Cities funding ended amid the federal government's transition from the War on Poverty to the War on Crime, the city sold the ferry and sailed it away just as quickly as it had arrived. As a non-traditional topic of architectural study, the ferry boat demonstrates how centring typologies at architectural history's margins reveals critical knowledge about underrepresented groups and the spaces they create.

Youth's appropriation of public space

Georgia Pantouvaki, National Technical University of Athens

Space is organised in terms of power hierarchies where the young, in a transitional stage from sheltered and supervised to fully autonomous and self-sufficient, often do not see their needs considered despite the architects' claims of participatory planning methods. Building on the work of Jurgen Habermas and Michel De Certeau, this paper examines how youth negotiate their existence in public space. Habermas' concept of the public sphere as a space where individuals come together to engage in rational discourse, deliberation, and debate, enables to examine how young people cultivate a sense of belonging by experiencing contemporary public spaces through spontaneous urban practices, and appropriating piazzas and alleys in ways that are often outside the intentions of the designer or of the local authorities. De Certeau's idea of "tactics" as the subtle, often unnoticed ways in which individuals resist and reinterpret societal norms and spaces, eventually managing to navigate and subvert established structures, further helps to understand the relation of youth and public space. This paper considers several public spaces in the city of Athens as a paradigm for studying such tactics. These spaces are: a historic rock used by teenagers to gather in groups; a central square regularly used for skateboarding; a stairwell; and a back alley. Through observations, interviews, and drawings, the paper focuses on aspects such as adolescent appropriation of micro-geographic spaces, construction of ownership, and identification of membership. It attempts to demonstrate that youth's tactics are conscious acts of presence in the public realm in ways that have significantly contributed to changing the meaning and use of these spaces. As such they can be read as street politics, fighting exclusion and expressing independence.

The set design for *Fes-me un lloc*. An innovative theatrical space for and by youth

Aaron Jara-Calabuig, Universitat Politècnica de València

Fes-me un lloc is a play produced in 2021 by the Institut Valencià de Cultura (IVC), the public entity responsible for Valencian cultural actions, which aimed to give a place on and off stage to performers and creative artists born since the 1990s, with the support of consolidated professionals. Its plot focuses on the youth's challenges in the current

cultural and socio-political context. Overqualification, job insecurity and the inability to access decent housing are some of the problems of a discouraging present and future, along with the climate crisis and the negative impacts of social media and digitalisation. All of them are reflected in the play, which reclaims the right of young people to find or build their place, even if it is a utopia. In this sense, it questions the economic system governing Western societies and points towards a collective and care model as an alternative. For this reason, the director, Isabel Martí-Piera, decided to share the creation process with the actors and the artistic team, working together to obtain a production made for and by youth. A significant element of this performance is the scenography. For generating it, the chair is used as a concept of destination or place to be reached. The scenic space is presented naked, with a stage devoid of black masking where the chair, as a prop and with its own body, symbolises the ideas of the text. Thus, a metallic structure in the shape of a giant seat is built and manipulated by the performers to grow with the representation and even experience different ups and downs. The theatrical scenery is conceived as an actual architectural space where actors and actresses appropriate and transform with their movements. This paper aims to analyse the process of design and materialization of the scenic space, the result of a joint reflection between the performers, the costume designer, the lighting technician, and the architect-set designer, all born in the 1990s and the early 2000s. They are people belonging to the first generation who will have worse material conditions than their parents if the prognoses are correct, something that shapes the image of the youth represented on stage. In this project, the architecture is nourished by plural viewpoints and sensibilities, which contribute to creating the atmospheres in which both the cast and the spectators participate. The result is a set design in keeping with the spirit of the play: young, ground-breaking and thoughtful.

The Tall School Building: Reconfiguring the Education Spaces of Youth

Inbal Ben-Asher Gitler, Sapir Academic College; Yael Allweil, Technion IIT

Schools dating to the second half of the twentieth century have typically consisted of one to three-story buildings that, even in urban settings, were often spread across large tracks of land. These schools reflected specific educational ideologies that represented frontal classroom teaching, a consistent curriculum, and emphasis on ample outdoor space for play, sports, or agricultural education. Their designs additionally reflected a focus on youth as “future citizens” central to society. However, in the past two decades spaces of education have given way to neoliberal interests that favour profit-oriented land development, prioritising this over an architecture for education and hence deeming youth an underrepresented group. As a process prevalent in denser cities and suburbs, a major design response has emerged in the form of the tall school building or “the vertical school”. These schools range from four to five stories to as many as twenty. Vertical middle schools and high schools are a global phenomenon, designed in New York, China, Australia, Scandinavia, Europe and in the Middle East. In addition to satisfying density and real estate interests, this architecture represents new educational emphases belonging to highly industrialised countries, which stress advanced production systems and high-tech enterprises. In this paper, we examine these schools’ architecture. Relying on on-site research

conducted in Tel Aviv, Israel, we demonstrate the dramatic transformations in school design that have taken place from 1968 until the rise of the tall school building. We investigate pedagogical approaches that dictate a panoptical top-bottom design in many of these schools – both in the case studies researched and worldwide. We study the integration of transparent classrooms in vertical schools and what is perhaps their biggest challenge: adapting, shaping, and affording outdoor space above ground. Finally, we consider current approaches that encourage the participation of youth in designing their own schools, thereby reaffirming the importance of the environment, and acknowledging youthhood as a distinct pedagogical framework.

Session chairs:

- **Horacio Torrent**, Pontificia Universidad Católica de Chile
- **Joaquín Medina Warmburg**, KIT – Karlsruher Institut für Technologie

The civic center constituted a comprehensive design strategy that related the urban scale and the architecture. During the first decades of the 20th century, a reading of the metropolitan condition and center of the city was configured in urban planning in relation to the spatial organization that administrative functions could have to represent public power. This idea grew from the advantages proposed by Central European urban planning to improve urban aesthetics to Werner Hegemann's readings on the possible formal configurations of public facilities.

In the revision of the main ideas of modern architecture produced since the postwar period, the civic center idea was vital in the humanist theories of organic architecture, with the own revisions of the APAO. It had a central place in the debate on the heart of cities until it was conceived as a specific urban design strategy. His theoretical elaborations dominated the discussion and the practice of the urban scale of architecture and assumed the urban scale of the programmatic conditions of public buildings. Its postulates were debated at the CIAM and accompanied the theorizations and applications of Rogers, Sert, Doxiadis, Tyrwhitt, among others.

In tune with the ideas of the new monumentality, civic centers associated program, form, and space with the democratic culture of the city. The association with politics was fundamental in its expansion. His strategy reached large and small cities, renovating decaying areas or promoting urban extensions. It was postulated as a spatial argument in the experiences of the New Towns. It was in the new administrative capitals that emerged from decolonization, where it consisted of a hope design for integrating architecture with society. It had Latin America, Africa, Asia, and the Arab world as its testing ground. The civic center became an international urban design paradigm built or projected in Guatemala City, Islamabad, Boston, Skopje, Bogotá, Agadir, Addis Ababa, La Pampa, and Bagdad. Its application in countless cases showed its scope and limitations.

This session promotes the consideration of the historical experience of civic centers in relation to architecture, politics, and society; its temporary validity and decline as a monumental argument in the complexity of the history of architecture and urban design.

We will accept papers proposing case studies beyond a substantial base presenting original archival information in relation to urban planning scales and architectural works. We aim to receive studies daringly exploring profound interpretations in relation to political issues, architectural practice, and social concerns on urban design and civic centres, preferably favouring alternative, interdisciplinary, and intersectional cultural paths.

Capital design, New Town planning, and the politics of anti-urbanism in Tanzania

Ayala Levin, University of California, Los Angeles / Ludwig Maximilian University, Munich

How to design a civic center for an anti-urbanist and non-monumental capital city? This was the challenge that the Toronto-based firm Planning Projects Associates Ltd (PPAL) and the New York-based urban design firm of Conklin and Rossant faced in their design work for Tanzania's new capital Dodoma in the late 1970s. This paper traces the design history of Dodoma's civic center from a vast mall to a mixed-use pedestrian staircase, starting with PPAL's master plan for the capital and comparing its civic space with Conklin and Rossant's revisions. The establishment of Dodoma in the mid 1970s corresponded with Tanzania's massive villagization campaign and the decentralization of governance. Conceived as a "chief village in a nation of villages," Dodoma was to be a non-monumental capital that embodied the principles of African socialism and self-reliance declared by President Julius Nyerere in 1967. The triangulation of non-monumentality, anti-urbanism, and an environmentalism based on the country's limited resources resulted in a polycentric masterplan that is composed of two distinct features: clusters of neighborhood-villages and a detached capitol hill. These two features extended the existing town of Dodoma, which became by default the non-hierarchical center to which the new civic center was attached. As this paper will show, the challenge of placement was coupled with the question of the desired density of the civic center, mirroring similar debates in the capital's housing. At stake was the very definition of what constituted an African village, and whether anti-urbanist ideology could be reconciled with the principles of New Town planning.

Together-Apart: The scattered dissolution of the Swedish Centrum

Adrià Carbonell, KTH Royal Institute of Technology

This paper presents the evolution of the Swedish Centrum, from its earlier and more ambitious versions of the 1950s to its scattered dissolution in the stiff regional planning of the 1970s. The urban centrum, a concept that clustered civic and commercial activities, was a major driver in the process of suburbanization promoted by the Swedish modernism in the post-war era, and an essential component of the ABC-stad model (ABC-city). The ABC-city took its name from the abbreviation of the Swedish words "Arbete, Bostad och Centrum" (work, housing, and civic center), the three main urban functions that would sustain the new satellite towns. Presenting both published and novel archival material, the paper offers a multi-scalar reading of the civic centre, from the urban scale of the centrum to the consolidation of a regional network of centres that defined the metropolitan spread of Greater Stockholm. Indeed, the ABC model shaped by Sven Markelius, director of Stockholm's urban planning office from 1944 to 1954, was conceived as part of a larger strategy of de-centralisation that fostered a close proximity to nature and imbricated city and landscape. Against the internationally renowned case of Vällingby, the Järva City project is presented as the main case study. The city center at Järvafältet was one of the two regional center facilities in the 1958 regional plan, and led the shift from a single-core to a multi-core urban region. Furthermore, this evolution is analysed through the lenses of redistribution, the larger socioeconomic and political endeavour that characterised

the golden age of the Swedish welfare state. The transition from the civic centrum to the regional city is presented as the expression of redistributive principles, and as an example of the urban forms they generated.

Between Apartheid and Urban Design: New Civic Centres in South Africa 1940- 1980

Thomas Patrick Chapman, ETH Zurich

The emergence of civic centres in the wake of World War II constitutes a significant chapter in South Africa's urban design history yet is overshadowed today by the dark legacy of apartheid spatial planning. South African civic centres generally followed the example set by Great Britain, where public buildings and municipal offices were developed to establish the centre of a town. Whereas British civic centres mainly emerged from the post-war 'civic pride' movement, in South Africa, the liberal notion of civic space was compromised by escalating systems of racial segregation. Despite the constraints of apartheid, more than eighty civic centre projects took shape between 1940 and 1980. The projects took a variety of forms, ranging from large complexes encompassing several city blocks to smaller ensembles of two or more buildings. Under apartheid laws such as the Group Areas Act, civic centres were commonly designated as the 'white CBD' (central business district). Despite this monochromatic zoning, civic centres emerged as places of multiracial activity, owing to the ongoing dependence on non-white workers and consumers in a white-controlled economy.

This paper employs oral histories, archival resources, and contemporary drone photography to unravel the significance of civic centres from three perspectives. Firstly, civic centres reveal deliberate attempts by urban designers to probe the sociocultural potential inherent in creating compact, pedestrian-centric environments against the backdrop of racial segregation. Secondly, in the context of industrial New Towns, civic centres became symbols of corporate autonomy, challenging the prevailing influence of the state. Thirdly, operating out of civic centre buildings, liberal political parties strategically positioned themselves to harness local government mechanisms to contest state authority. By illuminating the multifaceted nature of civic centres, this paper offers a deeper understanding of South African urban design culture in the context of apartheid.

In the far South: Clorindo Testa's Civic Centre for Santa Rosa, La Pampa

Cláudia Costa Cabral, Federal University of Rio Grande do Sul

An architect and a painter, Clorindo Testa claimed that only once had he painted a mural for one of his buildings. It was in the Civic Centre of Santa Rosa (La Pampa, Argentina). This mural is an abstract painting but carries a strong political meaning. Ink spots, lines, arrows, dates, and names are arranged into an imaginary cartography that reconstructs an episode of Argentinian history, the so-called Conquest of the Desert. Santa Rosa was founded in 1892, after General Julio Argentino Roca's military campaign (1879) against the indigenous nations successfully established the state's control over the region. At the bottom of the mural, the names of the Native American chiefs – Pincén, Namungurá, Catriel, Epumer – are written over four black spots disposed like four empty holes, standing for the exterminated indigenous population.

The construction of the Civic Centre answered to a second phase in the political and administrative structuring of these lands. The territorial expansion to the south had been the triumph of a centralizing political project, which culminated in the subdivision of the region into “national territories” as administrative entities with restricted political rights. The provincialization of these national territories began in 1951, representing a shift from the centralized regime to a democratic system, endowing citizens with full political rights.

La Pampa became an autonomous province with legal and administrative power in 1952. The design competition for the Civic Centre was launched in 1955, comprising a nine-hectare site on the city’s outskirts. Testa won the competition by proposing to build it as a piece of the modern city. The paper expects to review the construction process of La Pampa’s Civic Centre in its different stages, highlighting its material and symbolic dimensions as an original contribution to the relationship between modernity and monumentality.

Islamabad’s Civic Centre

Kieran Gaya, independent scholar

Visual representation of political power through public architecture was expected of the new capital of Islamabad, established in 1960, with intentional focus on the administrative and religious centres. The competition for pride of place within the axially situated and elevated civic centre between Costantinos Doxiadis, Arne Jacobsen, Robert Matthew, and Louis Kahn, was won by Edward Durell Stone. He arrived on the scene when the political situation in Pakistan had already gone through several shifts. This led to insistent requests from the Capital Development Authority that Islamabad’s civic centre demonstrate an unassailable stronghold of power in the middle of unsettlement. The various fortified residences of the Mughal Empire, as well as Lutyens’s administrative centre for New Delhi, were considered suitable models. The President’s position was autocratic, and political hegemony was desired though sugar-coated with expressions of democratic process. A show of power through not only a heightened presence but also a fortification’s stance needed to be displayed. Doxiadis attempted to address the government’s concerns but failed because he could not provide the historically infused monumentality the Pakistani authorities were seeking. Louis Kahn seems to have misunderstood the political climate in Pakistan and his proposals were miscalculated. Stone succeeded through providing a fortified version of his U.S. Chancery for New Delhi softened by the lines of his John F Kennedy Centre for the Performing Arts of Washington D.C. Stone devised Pakistan’s Presidential Estate by elevating the large pavilion-like centre to another performative role in Islamabad. Through axial symmetry, size, shade, and volumetric displays, Stone’s Presidential Estate provided Islamabad with its conclusive apex government structure showcasing political power.

Session chairs:

- **Manuel Sánchez García**, Universidad Politécnica de Madrid
- **Juan Luis Burke**, University of Maryland, College Park

In the introduction to John H. Elliott's 'Empires of the Atlantic World: Britain and Spain in America 1492-1830' (2006), the late British historian introduces the idea of comparative history as a 'fluctuating process,' not unlike 'playing the accordion.' In the first movement, the comparative method compresses a diversity of histories in search of their common traits, giving birth to the global history of colonial empires, architectures, cities, and landscapes. A similar effect has resulted from the de-colonial and post-colonial fields, which have compressed shared histories of slavery, forced labour, violence, and trauma into generalized perspectives. However, accordions will not produce long melodies with a single movement. Compression must be complemented with expansion, i.e., inquiries on regionalized dissimilarities and local features that resist generalization. The colonial/de-colonial category is particularly sensitive in this regard. It conflates long chronologies from early modernity to the contemporary age, grouping multiple geographies, political landscapes, and cultural backgrounds. To this day, nineteenth-century nation-building discourses influence the scholarly narrative, portraying the historical past through political lenses, borders, symbols, and enclosed identities that quickly fall apart under the scrutiny of more nuanced and localized approaches.

This expansive movement of deconstruction and criticism frames the desire to assemble this session. We seek contributions that problematize the established discourses of coloniality and the histories of the built environment through provincialized case studies and thought-provoking methodologies. Authors working on both pre-1800 and post-1800 settings are encouraged to submit, as well as those interrogating geographies in the global south. We are particularly interested in histories focused on dynamic colonial frontiers and the built environments connected to them, aiming at the liminal instants in which human and non-human agents become colonizers and/or the colonized. Instances where racial and religious discourses are problematized, are welcomed and encouraged. We are particularly interested in those authors working on provinces and regions geographically set in what is today Europe, its periphery, and its colonized territories that have been traditionally left aside from hegemonic discourses, including, but not limited to Islamic heritages, Nordic components, Romani migrations, the diverse colonized territories of the Americas, Africa and Asia, and their re-imagination by travellers, chroniclers, philosophers, and artists from 1500 onwards. Papers can be focused on, but not limited to, buildings, architectural designs, urban projects, landscape depictions, printed media, atlases, or exhibitions.

Ultimately, we wish to gather a group of speakers and contributions displaying ways in which the generalized conception of a colony fails to grasp this phenomenon's sheer diversity and complexity. Regardless of the global imperialist oppressive system and the enabling legal frameworks at play, each case in the session should introduce new nuanced particularities, showing that even if we can agree on general trends and narratives of colonial domination and resistance (compression), at the end of the day, each province deserves to discuss its coloniality in its own terms (expansion).

Colonialities of the Early Modern Eastern Adriatic architecture: between historiography and territorialisation

Jasenska Gudelj, Ca' Foscari University of Venice.

Between the 15th and 18th centuries, the Eastern Adriatic, here considered as encompassing what is now the littoral of Slovenia, Croatia and Montenegro, became a mosaics of territories divided by Republics of Venice and Dubrovnik, Hungarian-Croatian kingdom (from 1527 Habsburg Empire) and the Ottomans. The architectural production of this dynamic colonial frontier reflected strategies of territorialisation devised by ruling powers through the development of specific symbolic and functional needs but also featured a robust regional transborder architectural ecosystem.

The study of these architectural phenomena has been historiographically challenging. The colonial narrative, still very much alive, infused the area with an aura of in-betweenness: between the East and the West, the Rotta di Levante, the periphery of empires inhabited by the exotic Slavs (and the others). A space of passage, almost devoid of identity, which post-colonial cultural studies define in terms of semi-orientalism or balkanism, recognising both the coloniality and the inadequateness of its generalised definitions. Another level is offered by the unease between past and present geopolitical divisions, where the built heritage was/is often used as a token for nation-building discourses. The multilinguistic, multiethnic and multireligious Eastern Adriatic culture was continuously reframed to fit different political and national narratives, thus escaping a more realistic portrayal.

This paper thus focuses on the particularly intricate construction of the colonial narratives of the Eastern Adriatic built environment, concentrating on its special place “between Italy and Greece... the two ancient homelands of the arts”, as Séroux d’Agincourt has put it. The research, based on ample built and textual material, aims to develop and discuss a possible underpinning for more productive interpretative paradigms for the study of the architectural culture in the area, underlining its complexities but leaving behind its halfway position.

Rice and Sugar: Tracing the Dutch colonial legacy in Java’s hinterlands through the Great Post Road

Sandro Armanda, KU Leuven

Post Road on Java Island represents a long period of Dutch colonial control and exploitation in Indonesia. Constructed in 1808 and stretching for 1000 km, connecting one end of the island to the other, the narratives and meanings attached to this road are complex and multifaceted. On the one hand, it brought improvements in transportation, communication, and economy, dubbed as the crucial infrastructure that started the island’s modernisation and is still celebrated today as a tremendous infrastructural achievement. The construction of the road became the catalyst for the industrial boom that peaked between 1870 and 1920 through the construction of sugar factories in previously agricultural lands, resulting in the coerced reorganisation of the island’s villages.

Today, after over 200 years, the Great Post Road is part of the country’s cultural heritage. Its historical significance is recognised and celebrated. However, the same process of the industrialisation of the countryside, started by the construction of the road, keeps on turning farmers into factory workers. This example indicates how, even though the country’s been freed from colonisation for decades, the extractive nature of

colonial infrastructures stays the same and still influences the present and the future. This study challenges the established discourses of coloniality that often focus on urban centres where grand historical events took place. The study looks closer into the spatial and social implications of this phenomenon through the case study of the Cepiring Sugar Factory, one of the few 19th-century Dutch sugar factories still operating today on a section of the Great Post Road in Kendal Regency one of the former colonial sugar production areas. The study will be done through archival research and cartographic explorations to help shed light on what was considered the turning point in the direction of the development of the territory.

Light Bulbs, Fertilizer, and Sewing Machines: Metrics of Development from Switzerland's Peruvian Colony

Chase Galis, ETH Zurich

In a 1968 report published in *Geography* on the “Problems of Regional Development in Peru,” the percentage of households illuminated by electric light represented one of thirteen metrics for ranking the “development” of different Peruvian regions. Beginning in the early decades of the 20th century, prominent engineering figures would promote the expansion of electric light across city and countryside as a signal of Peruvian social and economic “advancement.” This ideology emerged concurrent with the first Swiss-led and Swiss-financed projects of hydroelectric development in the country, which leveraged Switzerland’s extensive history with hydroelectric infrastructure to progressively control and profit from Peru’s growing energy economy. From 1926 to 1975, Swiss engineers, financial investment bodies, and later formal agreements of *development cooperation* were put in place to secure Swiss interests in Peru. To support its economic extensions, Switzerland began to send not émigrés but rather “Swiss Abroad” to build and sustain a “Swiss Colony” as the country’s imagined fifth territory.

This paper intends to construct a framework for historicizing Swiss public and private hydroelectric development projects in Peru against the backdrop of early-20th century electrical expansion within Switzerland’s national borders. Through a focus on the promotion and reception of electric light in both territories, this paper will track descendent methods and ideologies between these two geographically-severed projects of national (and nationalist) electrification. It will focus on parallel media of discourse, expertise, and policy first developed in the implementation of Switzerland’s own rural electric infrastructure and their later recurrence in “the colonial ‘peripheries’ of Peru.” The entanglements between these two projects, bound through their connection in centers, figures, and institutions of financial and technical power, provides an opportunity to examine to what extent this specific case of 20th century colonialism structured and was structured by Swiss participation in infrastructure expansion. While the idea of *development* has been previously described as an exclusively post-war phenomenon, I argue that its continuities and techniques parallel with early-20th century strategies of *modernization* become legible in each territory’s reception of electric light.

The Bell Palace in Douala: an inquiry into urban and colonial power relations

Cornelia Escher, Kunstakademie Düsseldorf

Architecture history tends to use the scale of the nation or the colonial empire as frame of reference for buildings originating in the phase of German colonial activity in Cameroon between 1884 and 1918. Yet, if we take into account that the concepts of empire or nation were in this case not necessarily shared by the colonized, nor established in practice on the ground, these frames of reference need to be more thoroughly scrutinized. This is particularly true for the city of Douala, where conflicts on land use and building activities occurred frequently in the early twentieth century between German colonial powers and the African elite. Thus, individual buildings do not necessarily find their explanation in imperial or national narratives of style or constructive development. In the case of representative buildings, they can rather be understood as agents articulating and implementing competing visions of power.

The paper focusses on the Bell Palace, a building realized for Manga Ndumbe Bell, a leading African King in the city of Douala around 1900. The building played an important role as a manifestation of power for the Douala leaders. In 1884 they had signed the treaty with the Germans which was the legal basis for the German claims on the territory. However, this treaty was understood in different terms by the signatories and interpretations of the consequences diverged. In this context of diverging interpretations of colonial rule and hegemony, the Bell palace can be read as a powerful artifact. Relations between the building, photography, the street system and techniques of mapping are explored in order to trace how the palace building played an active yet ambivalent role in manifesting coloniality and conflict in the urban sphere and beyond. While the palace posed a representative challenge to German claims, it interacted with the urban infrastructure and delivered modern views of Douala furthering the German quest for a picturesque colonial planning.

Provincial Designs in the Papal Palace: Reading a Set of Nineteenth-Century Architectural Drawings

Mrinalini Rajagopalan, University of Pittsburgh

In 1834, Pope Gregory XVI received a set of five architectural drawings from the Indian woman ruler Begum Samru. A plan, elevation, section, and perspectives showed a grand church in the provincial town of Sardhana, capital of Begum Samru's territory. An inscription at the base of each drawing explained that the church had been funded and endowed by Begum Samru and designed by Antonio Reghellini, an Italian officer in her service. At the time of the church's construction, northern India was being steadily colonized by European mercantile corporations such as the English East India Company (EIC). Meanwhile, the centuries-old Mughal empire was beleaguered and dependent on European powers to maintain itself. As an ally to both the Mughals and EIC, Begum Samru used architecture to negotiate the treacherous political landscape around her and to build global alliances as she did with the Pope.

Guided by the mandate of provincialized colonialities, I offer two readings of the drawings sent by Begum Samru to Pope Gregory XVI. The perspective of compression will reveal how the confluence of persons (an Indian woman ruler and her Italian

architect), architectural styles (neoclassicism), and religious ideologies (Catholicism) led to the creation of Begum Samru's church. A perspective of expansion reveals how European colonialism afforded unlikely places (the provincial town of Sardhana) and persons (Begum Samru and her architect Antonio Reghellini) global visibility. Indeed, when the Pope received these drawings, he displayed them in the Quirinale and sent Begum Samru several relics for her church. As such, this case study explores the contradictions of colonial histories as domination and control alongside the unexpected outcomes of provincial power and presence. Importantly, it reveals how Begum Samru savvily deployed architecture to navigate European domination (compression) and appropriate it for her own profit (expansion).

The house types and the type of house: the colonial form for indigenous domesticity

D

Session chairs:

- **Francesca Vita**, Faculdade de Arquitectura da Universidade do Porto
- **Inês Lima Rodrigues**, Iscte - University Institute of Lisbon

Whether it constituted the physical extension of the imperialist projects, a means to discriminate or to influence indigenous way of life and to trigger processes of modernization, the House represented a “Tool of Empire” (Headrick, 1981; King, 1995). With the aim of “normalizing”, “standardizing” and “domesticating” (Teyssot, 1985) autochthonous way of life, the colonial administration undertook a process of dismantling vernacular forms of domesticity, by both condemning its architecture – its form, its materials, its fundamentals – and also its content – its domestic practices and users –.

It was especially during the first half of the 20th century and in the aftermath of the WWII, that the colonial planning offices designed and redesigned across geographies a diverse range of house types aimed to dwell the indigenous populations in a diverse range of milieu: urban neighbourhoods, rural settlements, military camps. The house types designed suggested models of house and domesticity based on the rhetoric of modernity (Heynen, 2013) which have been shaped and negotiated according to the colonial purposes.

For example, after the end of the Second World War, the house types proposals occasionally brought modernity closer to local realities. The implementation of industrial methods in solving the issue of urban housing resulted in housing typologies for the indigenous populations that showed an apparent compatibility between the modern standards and the interpretation of vernacular features.

This session will focus on the production of house types and the type of house addressed to the indigenous populations by the colonial administrations. We encourage papers that discuss how the house types for the autochthonous populations operated as an agency for the rhetoric of modernization, development and assimilation, but also that unveil processes of appropriation and resistance occurred, how dwellers transformed, resisted or accustomed to the colonial house types and type of house. Finally, the session aims to bring together multiple geographies, especially focusing on the African continent (but not only), in order to begin to discuss whether and how the house types circulated across the colonial administrations and which type of house was collectively shaped, pondering the reasons of it.

Colonial labour housing: a ‘propaganda’ tool?

Beatriz Serrazina, *Iscte - University Institute of Lisbon*

Colonial space was often produced for and supported by mineral extraction. Yet, none of the extractive businesses set up in Africa throughout the first half of the 20th century could run without workforce. By requiring the engagement of thousands of African people, private companies responsible for housing their labourers. Since both enterprises and governments *believed* disruption within the intimacy of household could serve multiple ends, villages became critical spaces for simultaneously running industrial areas and carrying out a “modernising” mission envisioned by European powers. In 1961, the director of a mining company’s labour service, operating in north-eastern Angola, wrote a few telling words: “The advantages of a well-built brick house are well known. Adding to labour productivity and stability, we must highlight the propaganda factor. What a valuable propaganda tool a permanent house is!”

By following transformations in labour housing typologies over time, and while acknowledging strong inter-imperial networks connecting private corporations across Central Africa, mainly between Angola and Belgian Congo, this presentation aims to question the domestic space as a core arena for shaping, enduring and contesting colonialism. It will unpack house planning, design and materials, from the first “propaganda villages” in the 1930s to the later “modern neighbourhoods” built in the 1960s. Companies repeatedly tried to work with “models” and “types” of houses to create “legible” landscapes and “modern” communities – but reports show that reality on the ground was often messier than intended. Despite colonial imaginaries, “modern” houses run along native domesticities, thus shaping an intricate landscape. The overall goal is to understand how and to what extent transformations in housing have resulted from and been fuelled by different agents and agendas: the demands and know-how of local communities, the requests of international and inter-imperial organisations, the possibilities of growing scientific and technological research, alongside companies’ productivity drives.

The maison modèle: colonial imaginaries of model houses and model households in the Belgian Congo (1949-1959)

Igor Bloch, *Ghent University / Vrije Universiteit Brussel*;

Laurence Heindryckx, *Université libre de Bruxelles / Vrije Universiteit Brussel*

The post-war demographic expansion in the cities of the Belgian Congo posed a challenge for the colonial authorities, which had no single answer to the housing problem. Along with implementing the *Plan Décennal du Congo Belge* (1949-1959), all sorts of housing experiments emerged, from self-build to mass-produced, constructing multiple material and imaginary visions of *maison modèle*. Only a small group of Congolese petite bourgeoisie, the so-called *évolués*, could afford the modernist houses designed by the Office des Cités Africaines (1952-1960). The wider African population of the Katanga province were encouraged to use a site-and-services scheme, the *Système Grévisse* (1949), and apply for a mortgage loan provided by the government’s *Fonds d’avance*. The colonial administration also published *A Chacun sa Maison* (1953), a comprehensive self-building manual with simplified architectural drawings of houses

considered by the state as appropriate. Meanwhile, a mail-order collection of vade mecums published by Jesuit missionaries, the *Bibliothèque de l'Étoile* (1943-1966), promoted ways for Congolese to train themselves in constructing their proper *maison modèle*. While male readers learned how to build a durable brick house and make modern furniture, female subscribers read booklets on how to run a European-style home and prepare it for inspection by the colonial social workers from the *Foyer Social*. Those who did not read were instructed through propaganda photographs and films like *Madame Matamata* (1952). Missionary-run schools complemented these self training drills: Congolese boys in *écoles professionnelles* practised building an ideal house on the school campus, whereas girls in *écoles de ménages* studied how to run a perfect household within its walls. The *maison modèle*, a term often used by secular and Catholic sources, refers to both the built reality of an appropriate house for Congolese nuclear family, as well as the imaginary vision of an ideal way of homemaking. This ideological construct contains different building typologies, but moreover, testifies to how state, church, and company housing solutions were in the overlapping spheres of construction, education, and social engineering. This paper investigates the duality and ambiguity of the *maison modèle*, both as a psychical building and as well an ideological construct, to prove that the stimulation of self-build and self-sufficiency of the nuclear family outsourced the housing crisis to its victims, imposing a particular image of the ideal household. Special attention is given to the crucial and ambiguous role of women, such as *femmes d'évolués*, who, overseeing construction progress and domestic and financial order, became guardians of the success of these colonial housing campaigns.

Everywhere a Village: The Experiments of A.E.S. Alcock and IBEC in Designing the Global Rural Home

Dalal Musaed Alsayer, Kuwait University

In the years after World War II, architects, engineers, and businesses began experimenting with locally sourced mud, lime, and/or cement mix bricks to provide cheap, easy to construct, mass housing for the so-called 'underdeveloped world.' In the desire to create a climatically adjustable, portable, and one-size-fit-all solution global home, experiments in both the form and the methods of construction emerged. This paper uses several critical case studies to explore how the brick as a material, the bungalow (the global colonial home) (King, 1984) as a model, and the village (Sackley, 2011) as a universal site were packaged as the colonial tools for rapid modernization. Primarily using the work of A.E.S Alcock and Rockefeller's International Basic Economic

Corporation (IBEC), this paper traces how different actors found and invented the global village, populating it with bungalows constructed from mudbricks, with the aim of transcending climate, geography, and society. A.E.S. Alcock's work in Gold Coast (present-day Ghana) with sandcrete (a sand-cement mixture) and swishcrete (a cement mixture with soil known as 'swish') was repackaged as 'portable' (Mehos and Moon, 2011) material and method in a series of handbooks (1953-60) for 'villagers everywhere.' Equally, the Cinva-Ram press, invented in 1956 by Chilean engineer Raul Ramirez, was taken on by IBEC as a solution to the pressing need of affordable, easily produced houses. While this paper does not examine the houses themselves, it uncovers the pervasiveness of the mudbrick bungalow as a model of development.

Alcock and IBEC's approaches were folded into the UN and other agencies as tried-and-tested tools for 'development,' finding a village and a villager in every landscape. Only through understanding the intertwined histories of the bungalow, the brick, and the village, will we be able to acknowledge the colonial legacies of modernity that has left invented villages across the world.

The Swahili House Typology as Contested Site of Modernization, 1910s-60s

Sebastiaan Loosen, ETH Zurich

The so-called 'Swahili house' type was adapted by various actors in the urban planning of East Africa in the late colonial and early post-independence period, both in its vernacular form and its 'modernized' version. Based on its mobilization in these differing planning practices in the Dar es Salaam, Zanzibar City and Nairobi areas, this paper aims to read this house typology as a contested site of modernization, and to argue for its formal continuity and relative independence vis-à-vis the changing political regimes it was part of. Originating from a flourishing Arab-Indian-African trade community along the East African coast, the Swahili house typology was shaped by middle-class traders' intentions to house urban job-hunters. While there are many variations, its main spatial feature is its rectangular organization of a series of generic rooms along a central corridor in combination with a shared open-air courtyard, kitchen and toilet. In German and later British colonial planning, the Swahili house was denigratingly referred to as 'huts' and was subject to segregationist planning policies, being the residential form associated to the indigenous population. Colonial authorities actively employed the house type in newly-planned camp-layout settlements such as Kariakoo (Dar, 1914-1923) and Pumwani (Nairobi, 1919-1923). After independence, the housing and slum clearance policies of Tanzania's National Housing Corporation promoted the Swahili house typology in a rationalized, often single-family version, to modernize the country. Simultaneously, its formal characteristics were subject to rigorous study by Nordic aid-funded architect-anthropologists, for whom this vernacular typology contained a socio-spatial code that could buttress their spatial expertise in a context they were otherwise unfamiliar with. After the 1964 government overthrow, however, it gradually became symbol of an undesired backward past and became victim to Tanzania's GDR-backed project of replacing low-rise settlements by high-rise housing blocks as tokens of socialist revolutionary progress (Ng'ambo, Zanzibar, 1968).

South Africa, apartheid and after - the NE 51/9 housing typology and resistance to coloniality

Iain Low, University of Cape Town

The creation of order in a mutable and finite world is the ultimate purpose of all [hu]man's thought and actions

Architecture and the crisis of modern science | Alberto Perez-Gomez

Under the apartheid regime of the Afrikaner Nationalist Party in South Africa [1948-1994], the state established the NBRI - the National Building Research Institute, as the instrument to implement its grand plan of racially hierarchised segregation. The rapidly developing industrialisation and mining economy surfaced the problem of 'native

housing'. Driven by a modern quest for economic utilitarianism, the NBRI's experimental approach to housing produced numerous alternatives, settling on the NE 51/9 [non-european-1951-9th prototype] as an 'ideal' 4-roomed house. This model together with apartheid's township sub-urban morphology failed to recognise local cultures and served to dismantle the traditional practices of indigenous peoples. The non negotiable utilitarian approach ensured the evolution of further housing models failed - by privileging western lifestyles over an African socius within a context of *existenzminimum*. A spatio-temporal examination of the NE51/9 reveals a series of resistances across time. These range from differing forms of extension and adaption through to demolition and ultimately innovation in the production of new local responses – or radical contemporary vernaculars. In each instance the exigencies of social and material counter the model to creatively critique the states modes of production. In response the housing policy has been modified to enable more pluriversal responses to the need for dwelling in comfort. The paper will examine shifting socio-material phenomenon through a comparative cross sectional analysis of the case of evolutionary resistance across the apartheid/post apartheid period through a policy|practice lens. Reflecting on these tensions it is hoped to conclude some alternative settlement lessons for a globalising world of irreconcilable differences by reflecting on resolution of radical contradictions in relations between state and community.

Forging “Crossed Histories” of Twentieth-Century Architecture and Urban Design

E

Session chairs:

- **Tom Avermaete**, ETH Zurich
- **Cathelijne Nuijsink**, ETH Zurich

At long last, historians of architecture recognize the numerous flaws of Euro–American-centred histories of architecture and urban design, which for centuries have glorified individual Western architects and their imposing “colonial” or iconic “capitalist” designs. Promising alternatives come from scholars who try to counter the unilaterality of such unbalanced histories by structuring narratives following the logics of translation, comparative urbanism, and transculturation. These histories view the making of architecture not as a one-man-show, but as a cross-cultural and dynamic collaborative endeavour, without losing sight of the problematic hierarchies of domination and dependency. Making the historiography of architecture more accurate and equitable requires that we expand these efforts to a consistent rewriting of architectural histories using renewed methods of analysis that bring into the picture the many actors, (counter)voices, and differing opinions involved in the making of the built environment.

In this session, we take up the methodological challenge of writing alternative histories of architecture and urban design that can be more inclusive, dynamic, and polyvocal, by exploring the concept of *histoire croisée*. *Histoire croisée*, as defined by historian Michael Werner and sociologist Benedicte Zimmermann, is based on the active and dynamic principle of “crossing.” The concept introduces a way of writing history through interweaving the stories of dominant agents with the narratives of those previously excluded or subaltern. Instead of merely studying the relationships between these different narratives, the method is concerned with “the novel and original elements produced by the intercrossing as much as with the way in which it affects each of the ‘intercrossed’ parties”. To this extent, *histoire croisée* “breaks with a one-dimensional perspective that simplifies and homogenizes, in favor of a multidimensional approach that acknowledges plurality and the complex configurations that result from it”. But while Werner and Zimmermann’s ambitious treatise is full of potential, the actual toolkit necessary for writing such “crossed histories” remains unestablished.

As such, this session invites scholars to explore the possibilities of writing a crossed history by using a rich “site of encounter” within twentieth-century architecture and urban design as a concrete case study: for example, the crossing of people, objects, practices, and perspectives in the activities of the Aga Khan Development Network, the United Nations’ “technical assistance” projects, or the humanitarian aid missions of NGOs. Papers will scrutinize the construction of the selected crossing not merely by understanding the various social viewpoints intersecting at the moment of contact, but also what happened before the crossing, and the outcomes and processes of transformation brought about by the crossing. Scholars are equally challenged to add a reflexive component to their crossed history to further nuance the intersection in terms of their own changing positionality vis-à-vis the object of research.

While this session first and foremost explores ways to capture dynamism in historiography, it equally calls attention to the challenges that come with “crossing”: the necessity to combine multiple sources, the ever-present need to open counter-archives, and how to account for the hierarchies embedded in crossed histories.

Building Solidarity: Weaving Developmental Design and Participatory Action at CINVA's Housing Lab in 1950s Latin America

Marta Caldeira, New York Institute of Technology

The 1950s signaled a radical turn towards experiments in urban solidarity across Latin America. Facing the “great urban explosion” of most Latin American cities, international actors such as the Organization of American States (OAS) responded to the drastic housing and services shortage by creating new agencies intended to foster Pan-American cooperation through planning and housing. Founded in 1951 and headquartered in Bogotá, OAS's Inter-American Housing and Planning Center (CINVA) soon connected foreign experts, transnational aid programs, Latin American municipalities and local interdisciplinary teams to promote large-scale housing projects based on the center's predefined method of “developmental design”. At the same time, CINVA drew from the experience of self-organized settler communities of “Pobladores” and experimented with indigenous materials and construction techniques in search of cost-efficient building standards. CINVA's multi-scalar approach to implement international programs and planning expertise while working with local materials and communities implied continually mediating between seemingly conflictive notions of governance and agency in urban environments. This complex mediation remains consistently unaddressed in architectural and urban narratives of Latin America. Planning and urban histories have underscored the role of transnational planning programs as tools of American imperialism in the region and beyond. Latin American social studies emphasize instead the collective power of self-organized communities in reshaping the forms and laws of their living environments.

This paper aims to address this gap by examining the crossing of international agencies and experts with local officials, professionals, and settler communities in the development of CINVA's planning and participatory strategies in the design, building regulation, and labor of aided housing programs in the 1950s. By interweaving the study of CINVA's evolving guidelines, building lab experiments, early projects in Cali, Santiago de Chile, and Costa Rica, and the recorded testimonies of “Poblador” communities, this history will trace the outcome of this crossing of agencies and building practices as a process of mediation that shaped the revision of CINVA's strategies for future projects. Ultimately, this paper will argue, this constant mediation between institutional planning and participatory action in CINVA marks a distinctly Latin American mediating process that revises the power balance between agents and between hemispheres in histories of modern housing and planning.

Afro-Asian Solidarity and the Modernization of Housing

Shivani Shedde, Princeton University

In the post-Bandung moment, former colonies straddled nation-building with transnational solidarity. These budding states framed architecture as an essential component of their liberationist future, and modernization programs were implemented to solve one of the many lingering questions of decolonization housing. This paper sets out how the need for housing in Afro-Asia in the wake of ‘Third Worldism’ and the Non-Aligned Movement laid the groundwork for systems of collaboration through technical publications, exhibitions, symposia, training courses, field studies and surveys through AAHO, the Afro-Asian Housing Organization.

The quadrennially-held congresses (Cairo in 1963, Singapore in 1967, Dar-es-Salaam in 1971, New Delhi in 1975, Accra in 1977) espoused the need for collaboration, “considering the similarity of many aspects of housing problems in all Afro-Asian countries.” Of particular importance to AAHO was the definition of long-range policies that integrated housing provision with the expansion of industries, along with studies of population growth-induced urbanization. It promoted land reform and resettlement, the financialization of housing through national insurance schemes, and the “modernization” of traditional housing to obtain a singular objective: improving the ‘standard of living’. Responding to changing global circumstances, however, the AAHO’s methods for achieving the goal of providing shelter changed over the course of two decades. Adhering to the asymmetries that developed between participating nation states, the AAHO ultimately leveraged the political objectives of a few Afro-Asian nations rather than the needs of all.

Foregrounding the importance of diachronic analysis, this paper methodologically positions the AAHO within a “*histoire croisée*” and sheds light on the many ways that modernization, far from being a straightforward concept, was conceptually turbulent and historically specific. It argues that modernization can be understood as a discursive battleground: on the one hand, it was conceived as part and parcel of a “new period of history,” when nations sought solutions to the housing problem amidst robust anti-colonial nationalisms; on the other, modernization processes cannot be understood without the context of Euro- American developmentalism, and UN internationalism. This polyphony of interconnections can only be understood through an assembly of different archives that disturb nationalist boundaries and historiographies to shed light on a period of multipolarity that has too often been subsumed by binary readings of the Cold War.

Anti-Apartheid Activists as the ‘Architects’ of a Global Community: SOMAFCO and Dakawa Settlements in a Rhetorical Perspective

Essi Lamberg, University of Helsinki; Nokubekezela Mchunu, University College Dublin

The aim of this paper is to understand two architectural projects as the spatial products of an activist group’s collective socio-political ideology. Solomon Mahlangu Freedom College (SOMAFCO) and Dakawa Development Center located in Mazimbu, Tanzania operated as alternative sites of political action and settlement after protest against South African Apartheid education policy drove anti-apartheid activists, including members of the African National Congress’s (ANC) into exile during the 1970s. The design and construction of the settlements gained worldwide support made possible by the ANC’s active media and publicity strategies across the globe. The campaigns introduced many to the party’s ideologies and educated audiences about the atrocities of apartheid.

Exploring the frontlines of the ANC’s information campaigns on global forums as a ‘rich site of encounter’ is a methodological strategy that aims to de-centre established representations of the architectural process and its usual protagonists. With this objective, we aim to reflect on the archival evidence of the ANC’s projected and perceived socio-political ideology in the form of correspondence, marketing materials, and architectural documentation at various phases of the projects. We adopt the *histoire croisée* method in this study to challenge the traditional analytical model in architectural scholarship in order to apply a regional approach that promotes

an ‘equidistant’ reading of all archival materials. The goal is to create a cross sectional account of the case study by evaluating our source material from a standpoint beyond historically limited optical concepts of who qualifies as an architect.

The methodology reveals how sites such as Dakawa and SOMAFCO were designed, resourced and built as a collective effort of a self-organizing political community with the aim to reflect the ideal of a liberated South Africa in the Tanzanian soil. Theorizing the leading figures of the liberation movement as the ‘architects’ of the ‘sites’, brings up a new understanding of architecture as a collective effort that, when deconstructed, shows greater heterogeneity than currently represented in architectural histories.

Histories of land, grain, and architecture across Italy and Libya, 1912-1943

Maria Luisa Palumbo, Cornell University

If histories of modern and fascist Italy usually reserve a few pages to Italian colonialism and, on the other hand, histories of Libya under Italian colonial rule focus only on what happened there, the rural centers built at the height of the fascist rule by the Agency for the Colonization of Libya and the Agency for the Colonization of the Sicilian Latifundia, show an uncanny similarity: almost identical aims, programs, and forms. This paper asks, how was this similarity shaped? What linked the politics of land, grain, and settlement in Libya and Southern Italy during the fascist age? *I answer these questions by looking at the crossings between the two Mediterranean shores. Leaving behind the binary opposition between Italy and Libya, I focus on the routes of movements between the two, locating specific places of departure and arrival which became “sites of encounters”: places where people and expertise, theories and practices, but also seeds and other specimen, were exchanged, shaped, transformed. In so doing, a network of agricultural institutions and experimental stations, established both in the liberal and fascist eras in Italy and Libya, and surviving well beyond the end of fascism and colonialism, emerges at the nexus between bonifica (land reclamation), colonization, and modernization. As a result of these crossings, by exploiting the rich reservoir of genetic variation present in the Italian South and in North-Africa, several new strains of wheat were released by Italian agronomists, feeding Mussolini’s claims to autarky but also, for several decades after the collapse of the fascist regime, Italy’s and Europe’s hunger for durum wheat. The botanic files and charts of new genetic artifacts as well as the fields, greenhouses, and laboratories of the agricultural stations which produced them, are here presented as a counter-archive forging a history where modernity itself emerges in these multiple displacements.*

Rewriting the Land: Emerging Narratives in Sites of Indigenous Resistance in Contemporary Mexico

Tania Gutiérrez-Monroy, University of British Columbia

This paper, situated in present-day Mexico, proposes an architectural reading of the actions of Indigenous resistance led by the Congreso Nacional Indígena (CNI), a 1996-founded organization uniting Indigenous peoples across the country in their fight against the neocolonial drive of capitalist extractivism. Pursuing the Zapatista vision of “creating a world where many worlds can exist,” collectives such as the

Otomías, the Nahuas, the Mazatecos, and the Zapatistas themselves among others claim spaces to tell unheard stories and share cosmovisions that reframe the relationship between humans and land (in order to move from the extractive to the nurturing). These Indigenous collectives appropriate sites for travelling protests, ephemeral architectures, and direct action not only to combat dispossession, but also to protect natural systems that capitalist paradigms construe as ‘resources.’ This study advances the tracts of land at the centre of these Indigenous struggles as the very fabric where histories are woven. First appearing expansive when proposed as a site that informs a cross-reading, the assemblage of lands of Indigenous resistance observed here offers rich materials to rebuild methods of analysis. Sidestepping canonical readings of architectural form and language, these new methods explore ontological relations between humans and land, observing the latter as a site where anticolonial and environmental struggles meet. The lands not only host the protests and spatial practices of Indigenous collectives, but they constitute their ontological base: the CNI’s claim “we [humans] are one with the land” contests capitalism’s normalized frameworks of ownership and extraction, both of which continue to inform hegemonic architectural narratives. *Histoire croisée* informs this exploration of the layered understandings of land by guiding the questioning, first, of the scalar and categorical monoliths that hegemonic knowledges have built around it, and, second, of the forms of historicity that have “immobilized” it as a passive, possessable entity. Intercrossings of the diverse uses and perspectives on the land emerge in this study as materials that help mobilize it historically and conceptually driving it from being a mere entity to becoming an agent. Legible to the tools of analysis emerging in this study, the architectural forms that Indigenous groups build in their resistance (meeting spaces, reconfigured structures, appropriated streets and buildings, occupied extractive infrastructures) rewrite the meaning of land and our connection with it.

Architecture and Anthropocene Air

Session chairs:

- **Didem Ekici**, University of Illinois Urbana-Champaign
- **Stamatina Kousidi**, Politecnico di Milano

Air is a life-sustaining, elemental substance, yet we usually take it for granted due to its omnipresence and elusive nature. Climate change, however, has brought air into sharp focus across a range of scales from tiny aerosols that carry carbon particles or viruses to the atmosphere, the gaseous envelope that surrounds the earth. Air pollution, pandemics, extreme weather events, and the warming of the atmosphere implicate the Anthropocene, our current geological epoch, with its complex intertwining of the human and the natural world. Although the impacts accumulate at planetary scale, these anthropogenic effects are not evenly distributed. As Timothy Choy remarks, “atmospheres do not equalize, and that breathing together rarely means breathing the same.” Racial, ethnic, and economic disparities make the atmosphere “an unequally shared milieu, an unevenly constituted planetary medium for respiration.”

Composed of a mixture of gases, water vapor, and solid particles, air cannot be considered independently from sociopolitical structures, fossil capitalism, and scientific theory and method. This session will explore the social, political, economic, and epistemological entanglements of the built environment and Anthropocene air from the Industrial Revolution onwards. We invite papers that explore such topics as climatic design, climate control, respiration as a metaphor and physical process in the great indoors and buildings featuring envelopes ranging from permeable to airtight. We also welcome papers on the anthropogenic airborne threats in the built environment including contagion, pollution, and the weaponization of air. How does the built environment mediate the systemic social and racial inequalities inherent in such anthropogenic threats? We particularly encourage historic case studies that conceptualize air in its various manifestations as a dynamic physical and sociopolitical component of buildings, cities, and environments. These include but are not limited to studies on the agency, disparities, pathologies, aesthetics, representation, and technologies of air in the built environment.

Volatile Air in the Colonial Island Laboratory

Cartwright, University of Liverpool

This paper examines how twentieth-century understandings of the interaction of cyclonic winds and buildings developed among British architects, planners and politicians within the colonial context, focusing on a series of major cyclones that struck the island of Mauritius during the years 1960-62 and the ensuing work of the Building Research Station's (BRS's) Tropical Building Division (TBD). It will be argued that the small but strategically significant island of Mauritius acted as a contested laboratory for studying how cyclones impacted the built environment, and how the latter influenced microclimate.

While concerns with ventilation had long haunted the colonial imagination and the so-called 'law of storms' featured prominently in Britain's maritime empire, this paper traces some of the key postwar developments that pushed cyclones up the architectural agenda within the late colonial moment. These included wind tunnel experiments of increasing sophistication (including work by the BRS); advances in the mathematical modeling of vorticity; and a series of devastating postwar cyclones and hurricanes worldwide. Crucially, the experience of Mauritius – with its 2,040 km² landmass and frequent cyclones – offered colonial authorities a live 'laboratory' for observing the interaction of cyclones and the built environment. The paper will show how colonial techno-science involved not only the investigation of the aftermaths of cyclones, but also the proposal and testing of prototypes, each one implying a particular hypothesis regarding air-flow patterns. The failure of certain of these prototypes proved highly contentious amid inadequate government responses to Mauritius's dire housing needs. Parallel to the supposedly 'neutral' chamber of the wind tunnel, aspects of contemporary knowledge surrounding the volatile movement of air were thus brought to bear in an undeniably contested political environment. Taking Mauritius as a case study, the paper seeks to understand how the winds of decolonisation crossed and buffeted those of colonial techno-science.

Architecture and Thermal Power: The Technopolitics of Cooling Semi-outdoor Spaces in Singapore and Doha

Jiat-Hwee Chang, National University of Singapore

Air is both a "thing" and a medium. As a thing, air is a composite entity made up of gasses, water vapor, particulate matter and microbes. It thus has chemical, biological and physical properties of its constituents, including thermal properties like air temperature and relative humidity. As a very light and seemingly formless thing, air flows around easily. Hence, air may also serve as a medium for the transmission of diseases, pollution, and heat. In this paper, my focus is on the thermal properties of air and air as a medium of thermal exchanges. The thermal is also the very realm in which atmospheric politics are especially charged due to rising temperatures and the more frequent and intense heat waves in the Anthropocene.

Historically, architecture mediates the transmission of thermal energy between the environment and humans. And as the atmospheric thermal conditions affect the comfort, health, well-being, and productivity of humans, they were subjected to

direct and indirect interventions by governments and corporations to serve various ends, such as securing the thermal rights of citizens, optimizing workers' productivity, and stimulating the sensoria of consumers. Such interventions often entailed built environmental modifications. If, as media studies scholar Nicole Starosielski noted, thermal power is “an enactment of social and political power through thermal manipulation” of bodies and their metabolisms, then architecture is often central in the exercise of thermal power. Historicizing the cooling of football stadiums and “city rooms,” two types of semi-outdoor spaces located in Doha and Singapore respectively, this paper seeks to explore the uneven and unequal technopolitics of thermal power in these two cities. Besides securing the thermal rights of certain segments of the populations, these thermal interventions also created thermal privilege that reinforced the entitlements of some and thermal violence that exacerbated the vulnerability and marginality of others.

The Climatron's Air: Buckminster Fuller's Domes of Metaphysical Control

Rami Kanafani, University of Pennsylvania

In 1959, botanist Fritz W. Went left his post as director of the Caltech Phytotron in Pasadena to move to the Missouri Botanical Garden in St. Louis where, within a year, he would celebrate the construction of the Climatron. Inspired by Buckminster Fuller, the Climatron was a geodesic dome whose plexiglass skin contained a confined volume of air with properties that were measured, controlled, and adjusted by a central computer: the Honeywell Supervisory DataCenter. The role of the DataCenter was to produce variations in air quality resulting in four distinct environments unified under a single dome. The four environments supported rich displays of vegetation from four different tropical regions of the world, labeled Java, India, Hawai'i, and Amazon. Whereas the 1949 Phytotron organized its space into over 50 compartments each having different environmental conditions, Went's Climatron, spurred by technological advancements in the intervening years, was able to achieve environmental variability without recourse to physical barriers, but simply through the thinness of air. Air became an instrument of coloniality, making possible an architectural display of planetary domination. The image of the dome as a singular space holding the possibility of reproducing and controlling the ecologies of four colonial contexts reinforced an American imperialist agenda.

For the EAHN Conference session “Architecture and Anthropocene Air,” I wish to explore the implications of the cybernetic management of the Climatron air on human-nonhuman relationships. Air was lodged in the middle of these relations as a medium increasingly capable of displaying power structures and representing political agendas. Contributing to an environmentally-inflected history of architecture from within the Anthropocene, the focus on the Climatron's air reveals the anthropocentric biases reflected in architecture during a postwar cybernetic moment when the centrality of the human was put in question.

C21 “Smoke” Nuisance: Ways of Seeing Air, or Integrating Waste Gas into Cement Research

Kim Förster, University of Manchester

In contrast to established knowledge in the architectural history of concrete construction, an Anthropocene narrative revolving around the cement kiln shows that air was not just a by-product, but a deliberately designed object in the history of science and technology associated with the industrial production of cement, which is highly dependent of fossil fuels, as a modern building material. The Swiss based Holderbank Group (now Holcim) is a paradigmatic example, as knowledge of carbon emission was present with the increase in the production and use of cement during the Great Acceleration, or what climate historian Christian Pfister called the “1950s syndrome”. Bridging architecture history, political ecology, environmental humanities, economic theory, and discard studies, this paper complicates this history of air by highlighting the use of so-called alternative fuels since the 1980s (mainly waste products, such as used car tires) in the name of efficiency and sustainability to keep the kiln rotating. The specific case study is the government-approved co-processing by Holcim subsidiary Ecoltec (now Geocycle) in Apasco, Mexico. While cement production here competed with Cemex, waste incineration gained international attention when the UN declared Apasco one of the most polluted cities in 2009 and became scene of protests by local and international organization such as GAIA (Global Alliance for Incinerator Alternatives), Greenpeace Mexico, and Multiwatch Switzerland. While on a local level, in addition to particulate matter, carbon monoxide, sulphur dioxide and nitrogen oxides are also classified as toxic in medical reports, this study underlines that at a global as much as planetary level carbon dioxide is the biggest pollutant, and, as Geocycle is active in 60 countries (also in Greece) to sustain cement industry’s business as usual, it represents a future challenge for all stakeholders, including architectural history.

Unbreathable Territories: Bauxite Waste in Jamaica, 2016-2022

Valeria Guzmán Verri, University of Costa Rica

By putting forward the notion of “unbreathable territories,” this paper analyzes spatial and material imbrications of Sino-Jamaican agreement-making in the bauxite industry on the island of Jamaica. In 2016, Chinese Jiuquan Iron and Steel Company (JISCO) bought Jamaica’s largest alumina refinery from Russian mining company UC Rusal. Since the 1940s and 1950s, alumina has been extracted from open-pit mines on Jamaican soils rich in bauxite to produce aluminum. During the refinery process, red slurry residues high in alkaline and heavy metals are deposited across large portions of land: this red material or ‘mud lake’, when dry and unattended, as has been the case at the JISCO plant, rises up as fine-particles and is carried by wind flows. An unbreathable territory unfolds when soil is transformed, by extractive dynamics, into noxious red particles that reach skin and eyes or enter lungs and bronchi, water tanks and surrounding houses, crops and pastures.

In this territory that defies borders and enters bodies, imbricated with colonialism and the Great Acceleration, necrospeculative mechanisms like damage compensation have been implemented. A suffocating legacy lays hostage to Jamaican bauxite

soil, rendering it an extractive resource for some, and a cluster of deadly particles suspended in the air for others. In addition to infrastructural and architectural objects, like highways, housing developments, and government buildings promoted between the Jamaican government and Chinese companies, we may add the reconfiguration of unbreathable territories. They interact both with the ever-growing pressure for bauxite-residue disposal space across the planet and with the fact that one of the major global end uses of aluminum worldwide is the construction industry. Our examination of unbreathable territories is based on onsite visits, situated scientific accounts, key Jamaican newspapers and government reports.

Session chairs:

- **Will Davis**, Università della Svizzera italiana
- **Alex Seo**, University of Melbourne

Apparitions. Memories. Visions. War is a paradigm that takes hold of imaginations and shapes livelihoods, resonating long after conflicts have ended. The ghosts of soldiers return to inhabit the present; scars in the walls of buildings return reincarnate through new voices; even trees, vines, and palms remember past dislocations (Tavares, 2018). Forgetting militarized pasts is less an act of recuperation than one of resynthesizing the present. This is particularly true of many postcolonial states, who, faced with the exigencies of building a modern nation, flattened disruptive internal differences with new techniques of governance and discipline, what Seungsook Moon calls “militarized modernity” (2005). These top-down attempts at consolidation, however, rarely result in collective amnesia of conflicts.

For scholars of architecture in/of/as colonialism, how do we reconcile the fact that our archives are registers of dispossession, indexes of displacement? What, in the words of Tina Camp, are we to make of images produced with the purpose of “tracking, cataloguing, and constraining?” (2017) Photographs, maps, and diagrams are popular tools with which to describe architecture’s histories. Seldom are they questioned as the forms of military technology that they are—indeed, whose historical evolution was concomitant with techniques of warfare. The challenge, then, is to think outside the matrix of the military, and crucially, questioning our own methodological tools.

This session seeks papers that deal with the way that elusive, persistent forms of warfare are embedded in architecture and built environments. The session is particularly interested in papers that aim to think outside of the rubrics of nation-states, borders, and their tools. We are open and interested in different historical time periods for responses. How has a collective psyche shaped by military or violent pasts absorbed and reconciled conflict as part of new narratives and ways of being? Papers and authors that critically examine their own subject position in terms of their archives, maps, diagrams, or data otherwise, will be especially welcome.

Warcraft: Of Militarized Handloom and an Ecopolitics of the South Asian Modern

Anooradha Iyer Siddiqi, Barnard College, Columbia University

This paper examines an obscured history of the Sri Lankan civil war, rendered visible through the architectural modernist revival of the arts and crafts. The war consuming the island nation in the twentieth century was marked by haunting traces of mass violence in the built environment: empty classrooms of disappeared children, camps sheltering populations forced to migrate, international border posts controlling asylum seekers, ruins of destroyed libraries and monuments, and the physical and economic devastation of the countryside and concomitant design and construction of landscapes and environments (parks, hotels, plazas) that would erase its material record. As in other decolonizing settings learning from the *cassus belli* and background industrialized production of World War II, militant nationalist rhetoric on multiple sides of the armed conflict followed fabrications of heritage and narratives of ancient history, enabling insurgents, counterinsurgents, and other powers to make claims to an authentic originary civilization, expressed in the arts, culture, writing, and architecture. In this vein, the prevailing history and historiography of art, design, architecture, and the constructed environment valorizes the production of handicrafts by hereditary craftspeople whose royal patronage over generations was central to these narratives. A little studied aspect of this history involves the integration of craftspeople into military service over the course of decades, through an annual seasonal practice alternating production and fabrication in their workshops with their participation in the national reserves an urgent area of inquiry into South Asian modern architectural discourses predicated on returns to a regional idiom through incorporation of local craft traditions, crystallizing into a militant ecopolitics. Through the work of architect Minnette de Silva and others, this paper discusses how this history has been narrated yet hidden. This paper builds on years of research in colonial and postcolonial state and private archives, study of environments across South Asia, and interviews with multiple architects and craftspeople.

The Vulnerable Area: On Solly Zuckerman's Natural History of Destruction and the Scientific Production of Vulnerability

Danielle Hewitt, The Bartlett School of Architecture / London Metropolitan University

This paper will report on archival and filmic research into the work of Professor Solly Zuckerman and his UK government supported research into the physiological and architectural effects of bombing during World War II.

In 1939 the British based South African zoologist Solly Zuckerman began research into the effects of bomb blast on bodies. A department was set up at Oxford University, as the Oxford Extra Mural Unit (OEMU), where Zuckerman and his colleagues extended their research into the effects of blast on structures and the civilian built environment: developing a theory of 'the vulnerable area' based upon mathematical formulations and using data gathered from sites of bombing in the UK. This work was initially defensive and sought to understand how structures could be built against blast, but in 1942 it became offensive and 'the vulnerable area' came to inform the British bombing of Germany. In 1997 The German writer W.G. Sebald adopted a phrase from Zuckerman - "On the Natural History of Destruction" - to prompt reflection on the Allied bombing of Germany.

The OEMU archive is held at the University of East Anglia (Norwich, UK) where Sebald and Zuckerman held positions, and it is housed within campus buildings designed by Denys Lasdun in the 1960s and 1970s. *The Vulnerable Area* is a short artists' film that responds to the OEMU archive and its 'post-war' architectural setting. In a situated reading of the archive these buildings become positioned within the particular architectural history that is described by the Zuckerman OEMU archive; one in which architecture and the built environment is made vulnerable by bombing. Drawing on the thinking of Ariella Azoulay, the latent status of the 'knowledge' produced by the OEMU archive prompts a critique of the 'post-war' as a construct of architectural history and history outright.

1) W.G. Sebald, *On the Natural History of Destruction*.
(New York: The Modern Library, 2004)

2) Ariella Aïsha Azoulay, *Potential History: Unlearning Imperialism*
(London: Verso, 2019)

Vocational Training Centre in Khartoum 2: A residue of the Cold War in Khartoum

Muram Samir Mohamed Hassan Shaheen, University of Khartoum

Following the defeat of Germany in World War II, the history of International Exhibitions and Fair Trade arose to reflect the legitimate German state and to assist its economic growth. The research traces the political history concealed in the German Pavilion in Khartoum 1961, currently known as the Vocational Centre in Khartoum 2, studying the complex German-German dialogue in Khartoum and the temporary exhibition as a tangible remnant of the Cold War between The Federal Republic of Germany and the German Democratic Republic in the city of Khartoum, an impartial and not bordering capital affected by war.

War's Enduring Imprints: Architecture, Migration, and Memory in Chania after the Treaty of Lausanne

Aikaterini Karadima, Technical University of Crete

The aftermath of wars often challenges the conventional perception of architecture as a static entity. The lasting impact on the physical, spatial, and social structures of affected regions attests to the fact that the built environment is not merely a passive backdrop to historical events; instead, it actively participates in and reflects the elusive and persistent forms of warfare that extend far beyond traditional battlefields. The mass migration to and from Greece during the Greco-Turkish War and after the Treaty of Lausanne provides a compelling case study of how wars become embedded in the fabric of cities and communities.

Following the Treaty and the compulsory exchange of Christian and Muslim populations between Greece and Turkey in 1923, Chania in Crete, Greece, emerged as a critical destination for refugees due to its significant pre-existing Muslim community. Refugees faced the challenge of repurposing existing structures or residing in improvised housing until the completion of state-initiated housing projects. As time passed, refugees progressively adapted and modified their habitation areas, imprinting

their own narratives of survival and resilience onto the urban canvas. As architecture morphed to accommodate the needs of the displaced, Chania's urban and rural landscape became a living repository of memories, visions, and the enduring spirit of communities shaped by conflict. In this context, this paper seeks to illuminate the process through which warfare and migration intertwine with the built environment, leaving indelible marks on the architecture and urban space that persist as tangible reminders of a turbulent past, with a specific focus on the city of Chania. Through a detailed examination of the evolving spatial and sociopolitical fabric of Chania it aims to unveil new historiographical insights and offer a distinctive viewpoint on how the Treaty of Lausanne has shaped the spatial dynamics of the broader Chania region, while emphasizing the dynamic interplay between war, architecture, and memory.

Drawing Dawson Island, 1889 & 1973

Ana María León, Harvard University

A small island at the southern tip of the American continent, Dawson has been the site of two important instances of settler colonial violence. The archipelago of Tierra del Fuego, which houses the island, is the landscape of the Kawésqar, the Yaganes, the Selk'nam, and the Haush. In 1889, a Catholic Salesian mission was established in Dawson to contain and indoctrinate these traditionally nomadic groups. By sequestering them from the surrounding landscape, the mission facilitated the occupation of the territory by large cattle ranches. One century later, Dawson was again transformed into a space of imprisonment; the dictatorship of Augusto Pinochet used it to hold functionaries of the regime of deposed president Salvador Allende.

Dawson Island foregrounds the links between the military regimes of the late nineteenth century and the military dictatorships of the late twentieth century in South America. Both groups perpetrated violent attacks to populations that threatened their authority and capitalized from this violence through different forms of land dispossession and management. The populations imprisoned by these regimes were similarly indoctrinated into the practices of their captors: how to dress, how to speak, how to march, what to sing. These groups resisted by reaffirming their commitment to their own principles, from the constant return to nomad practice and dress by Indigenous groups, to collective pedagogies and decision-making processes by Allende's functionaries. While the regimes of imprisonment sought to enforce mute obedience and isolation, these practices sought connection among the imprisoned, and beyond. Drawings, objects, and narratives of the island produced in the camp also created bonds with the landscape that surrounded them: the trees, the wind, the water, the small rocks along the river. By reading these practices as forms of resistance, I reflect on human and more than human solidarities at work in Dawson.

Bureaucracy and Architecture in the Nineteenth Century in Europe and its Colonies: A New Paradigm?



Session chairs:

- **Richard Wittman**, University of California at Santa Barbara
- **Laura diZerega**, San Luis Obispo, CA

Architectural production in Europe became a governmental matter as never before during the nineteenth century, as nation-states came to see their built environments as instruments of nation-building. Powerful bureaucracies were developed to ensure that new public architecture and planning in both city and country, both at home and in colonial contexts, announced the state's conception of the nation. In so doing, these bureaucracies were able to rely on some of the most celebrated architects of the century—men like Karl Friedrich Schinkel, Henri Labrousse, Eugène Emmanuel Viollet-le-Duc, John Soane, and John Nash.

Scholarly inquiry at the intersection of bureaucracy and European architectural history has yielded important work at the level of the nation-state, but it has yet to stray far from the classic Weberian understanding of bureaucratic operations as top-down, impartial, and rational. Post-Weberian reconsiderations of bureaucracy have instead stressed its function as a tool of discipline, surveillance, and control, while recent scholarship has demonstrated that bureaucracy was not only messy from the top down, but also surprisingly porous from the bottom up. Citizens subjected to bureaucratic interventions often contested their government's actions through negotiation, persuasion, inertia, professional or specialized knowledge, and the strength of their social networks.

This panel is interested in extending this work into the architectural history of the long nineteenth century, both in Europe and its colonies, and invites papers that explore how state service could draw architects into new kinds of negotiations with new groups of architectural stakeholders, from civil servants and municipal officials to the members of the communities who would live with and use their buildings. How might the study of the bureaucratized built environment shed new light on the unintended consequences of government intervention, including its potential to stimulate popular engagement, provoke activism, and even bring about open conflict? How did the bureaucratic administration of architecture provide new discursive spaces in which citizens (or subjects), architects, institutions, and rulers alike might negotiate public architectural environments? To what extent can the historic specificity of nineteenth-century European architecture generally be sought in its absorption into the dialogic, formalized procedures of bureaucratic exchange? Just as the transformation of the bourgeois public sphere during the eighteenth century opened up new opportunities for citizens to influence official architectural culture, might nineteenth-century state bureaucracies be considered a next step in that history of development?

Closed Communication: Britain's Postal Bureaucracy and Building Imperial Statehood, 1880–1915

Alex Bremner, University of Edinburgh

In the age of Great Power Rivalry prior to World War I, Britain made every effort to strengthen its imperial ties. It felt increasingly threatened by imperial opponents, such as Germany, who looked to undermine British influence around the world. This necessitated a certain leaning out on the part of the metropolis in harnessing “British” solidarity, while the colonial world leaned in for reasons of security and continued prosperity. There was an outward appearance of strength and unity, but anxieties ran high.

In this moment of perceived vulnerability, strategies for communication were debated at length in government circles. Making stronger, faster, and more reliable postal and telegraph links between Britain and its empire was understood as crucial in sustaining cultural connections and thus “Greater Britain’s” geopolitical interests. From this was born the “all red line” a closed and secure communications network spanning the British world. This included rail, telegraph, and mail steamer links forming an arterial circuit guaranteed under Royal Navy protection.

This initiative led to huge bureaucratic changes in the British postal service, as it geared up to meet the challenge of the imperial penny post (1898–1905). Government departments responsible for post office buildings played a significant role in not only administering these changes spatially and mechanically but also in “performing” them architecturally to an increasingly nervous Greater British public. This paper will focus on the late nineteenth-century government architects Henry Tanner (UK), David Ewart (Canada), and John Campbell (New Zealand), who were responsible for designing post office buildings across the British empire. Employing socio-scientific insights on governmentality by scholars such as Chris Otter, Patrick Joyce, and Francis Dodsworth, the paper will set the endeavors of these architects in the context of the newly bureaucratized British state, its anxieties around imperial decline, and the idea of “communicative resilience” through built form.

Doctors, Chemists, and Military Engineers as the Designers of the First Modern Greek Loutropolis

Georgia Daskalaki, independent scholar

The practice of thermalism was included in the broader context of nation-building and modernization of health by the new Greek state (1830) and was initially promoted by medical discourse. Doctors and chemists who were appointed by the government to study the properties of mineral waters recorded their observations in numerous reports. Through these texts, thermal resources were constructed as “imagined” places of care with both therapeutic and mythical properties. At the same time, the medical discourse dictated the appropriate specifications and even the aesthetics of the built environment of new spa towns, the so-called *Loutropolis*, and doctors emerged as the first designers of space.

During the second half of nineteenth century, spa town planning was integrated in the “grand” project of urban modernization, that involved the design from scratch of cities, infrastructure, and transportation networks. New expert committees of

specialized doctors and foreign engineers members of the French military mission in Greece were appointed by the state with the implementation of the first architectural and urban plans of *Loutropolis*. These plans transferred urban typologies to formerly natural settings but didn't follow the norms of the uniform, technocratic and functional conception of urbanism of this period, a fact that constitutes their study important.

Through the analysis of a wide, diverse, and mostly unpublished archival material such as medical texts, urban plans, details of bath equipment, this paper showcases the synergy of doctors, chemists, and foreign missions of engineers as an alternative and rather unconventional bureaucratic network of experts to the urban and architectural planning of *Loutropolis*. It also demonstrates how these plans hierarchized spatially and symbolically emerging ideals of health, the first visions of leisure as well as modern agendas. Within a broader context, it unfolds the mechanisms and paradoxes through which urban planning was strategized and implemented in modern Greece.

1856: Public Works and Emergent Bureaucracy in Australia

Nathan Etherington, University of Technology Sydney

In 1856 the British colony of New South Wales gained legislative autonomy with the advent of "responsible government." With control of the colony's finances now firmly under the purview of an elected legislature, a new form of bureaucracy was required to administer an increasingly large and unwieldy territory. This paper will argue that 1856 represents a watershed in the entanglement of architecture and bureaucracy in the Australian colonies. New South Wales is the principal territory under consideration, but comparisons will be made to other colonies including Victoria, South Australia and Queensland.

The creation of the New South Wales Public Works Department in 1859 (separated from the Department of Lands and Public Works formed in 1856) was central to the development of a new form of bureaucracy. It carried responsibility for the design and construction of public buildings, railways, roads, internal communications, ports and later, water supply and sewerage. An emergent organization, the Public Works Department adapted and reconfigured in response to changing governmental priorities, technologies, and geographical outline of the colony. Historians of public works in New South Wales have observed that the bureaucratic organization of the department was highly function-driven rather than hierarchical devolving substantial autonomy to the technically capable branch heads.

Central to this paper will be the contention that the Public Works Department was a bureaucratic entity tasked with corporealizing the evolving and increasingly emancipated colonial project on the ground. The functional and project-centric organization of the department under responsible government will be examined in relation to its typological output both architectural and infrastructural with reference to the influence of a newly empowered public.

The City and Its Officials: Authors of the New Prague

Josef Holeček, Czech Technical University in Prague

The late Austro-Hungarian Empire was notorious for its excessive bureaucratic apparatus. It was already the target of many anecdotes, political satire and literary treatments (most notably in the works of Franz Kafka). Was it really a giant with feet of clay, or was the system as efficient as possible?

As elsewhere in Europe, the 1870s and 1880s can be associated with the birth of modern urban planning when the wider public began to participate in it. It is no different in the Czech environment, where at the turn of the 1880s and 1890s, according to the new legislation of the time, layout plans were created to become tools for modern city design with straight wide streets and tall apartment and public buildings.

But how does this legislation fit into the environment of historic towns? Do the authors of the new plans reflect the original urban situations, or do they rewrite them schematically? In what way does the local government communicate these proposals to the public and how are individual building owners involved in the deliberations? And can the event and the accompanying negotiations be considered the first public dialogue on the future shape of the city?

This paper will try to analyze and interpret this fact by using the case of the negotiation of the first Prague layout plan from the late 1880s. It will not only recapitulate well known events in which public involvement helped to change the shape of the future city (the later redevelopment of the Jewish town and the transformation of the Podskalí area), but also reveal so far unknown aspects of the late Austrian bureaucracy. This will clarify the interests of the various actors (local authorities, building owners, future investors, or the professional public) and how these were implemented in later interventions.

Bureaucratizing Domestic Construction in Iran: Promotion of Modern House through Regulatory Mechanisms

Fatemeh Tavanaei Marvi, Shahid Beheshti University

Until the late eighteenth and early nineteenth centuries, Iranian architecture was predominantly the domain of master craftsmen. Their architectural expertise was transmitted through oral traditions and hands-on experiences on-site. The market regulated stakeholders' shares based on the skills and mastery of the craftsmen. By the early nineteenth century, university-educated architects, trained in Western institutions, began to influence Iran's architectural milieu. Many of these architects were initially entrusted with public and state projects; yet their market share in domestic construction remained limited.

This research explains the role of bureaucratic apparatuses in the integration of educated architects into Iran's domestic construction market, leading to the proliferation of modern houses. Drawing from Foucault's perspective on power, particularly governmentality analysis, this study elucidates how domestic construction was governmentalized and the market changed in favor of educated academic architects through the introduction and enforcement of building permits.

Based on urban regulations, municipal and governmental documents, and architectural drawings and building permits, we explain how domestic construction

transformed into a bureaucratic process under government supervision and highlight the roles of various organizations and institutions involved in the process. By navigating the nexus of bureaucracy, legislation, and architectural praxis, this research illuminates the strategies that enabled the rise of modern housing in Iran, concurrently phasing out traditional ways of construction. The research demonstrates how the bureaucratization of domestic architecture in Iran not only legitimized and stabilized the shift toward Western architecture but also marginalized traditional architectural practice.

Architectural Embodiments of Grain Sovereignty

Session chairs:

- **Petros Phokaides**, University of Thessaly
- **Fatima Abreek-Zubiedat**, Tel-Aviv University

Across the global south, millions of people have been engulfed by food insecurity, with covid-19, climate change, and the energy crisis pushing them further into poverty, hunger, and malnutrition, endangering their lives. Access to wheat, and other grains, which have provided staple food for low-middle income people throughout history, continued to form a global, contested “frontier”: a crucial zone where the coloniality of agricultural modernization and neoliberal agribusiness is deployed, and a horizon of decoloniality, where diverse agro-ecologies, subsistence economies, Indigenous self-determination practices, and prospects of grain sovereignty persist. Recent studies interrogate architecture’s intricate role in shaping this global “frontier” in at least two ways: the first investigate (post)colonial development practices to emphasize the circular processes of economic extraction and accumulation and their social and environmental impacts, and the second emphasizes the linear violence of settler colonialism to expose the structural elimination of the Indigenous poor.

Aspiring to expand and deepen current discussions, this session calls for writing critical architectural histories ‘against the grain.’ Drawing on James Scott’s (2017) study of grain economies embraced by early states as a vast subordination mechanism to colonize lands and people, this session seeks to historicize and problematize architecture’s intertwining with grain economies at the intersection of extraction and colonial elimination. Under what circumstances did architectural expertise intersect with scientific and political visions of self-sufficiency, ‘humanitarian,’ and development aid policies that turned to grains to combat hunger globally? How did architecture help transform grains into a manageable resource for accumulating economic and scientific power, and into an instrument in the hands of nation-states and global corporations? We seek to understand the ways silos, mills, warehouses, depots, markets, and ports facilitated the production, storage, and trade, effectively regulating access to grain crops, and in turn, to food security, across contexts. We also aim to explore how contested representations of grain security took shape across a network of spaces: from scientific labs and crop stations to political forums, planning offices, and cultivation fields, eventually ‘tying’ together international development agencies, governmental and political elites, agronomists, architects, planners, and farmers. We aspire to discuss how diverse environmental conditions inform transnational and local architectural histories of grain crops, such as wheat, oats, rice, and corn, that allow us to unravel geopolitical dynamics as well as social-cultural struggles mediated by the built environment.

Not less importantly, inspired by Nugue wa Thiong’o (1967) *A Grain of Wheat*, this session seeks to shift epistemologies of power and draw attention to subjugated knowledges to map and un-map extraction histories. We welcome papers that expose the persistence of the colonial past in the present while addressing Indigenous agency to secure grains and the redistribution of resources. We are especially interested in papers that employ decolonial and post-human methodologies in writing architectural histories of subsistence farming, commoning, local autonomy, and practices of grain sovereignty, for humans and non-human animals. This session aspires to generate discussions that empower architectural historiography in developing proactive stances and pedagogies addressing hunger, equitable economic growth, and fair distribution of resources.

Architectures of Tractorization: Ukrainian Grain and the First Five-Year Plan

James Graham, California College of the Arts

The grain politics of Eastern Europe after the end of the Soviet Union erupted into global view in the aftermath of Russia's invasion of Ukraine. Images of burning grain storage warehouses in Odesa marked Russia's withdrawal, in summer 2023, from the so-called "grain deal" that allowed global export through the Black Sea with notable effects on wheat prices and food security in eastern Africa particularly.

Odesa was not an incidental site for these attacks, as a longstanding epicenter of grain production. And indeed, the region around Odesa was the origin point for a novel method of modernizing the management of the agricultural landscape, the *mashinno-traktornaia stantsiia* (or "machine tractor station," MTS). These stations were understood to be a site for the management of collective resources that were in short supply tractors and the trained labor to operate them in particular. Originating at the Shevchenko sovkhos in 1927 (which drew on the inventions of Jewish agricultural colonies in southern Ukraine that were funded by American interests), the MTS both an architectural typology and a means of industrializing grain production rapidly became the USSR's preferred method for remaking its agricultural territories, a genre of what could be considered a kind of "settler Constructivism."

The centrality of the tractor in Soviet thought has been brilliantly documented in Christina Crawford's work on the Kharkiv tractor plant in Ukraine. This paper complements this scholarship by exploring the provisional architectures of the MTS as an on-the-ground technique of agricultural expansion and modernization, one with a deeply fraught history. In doing so, this paper reflects on the long and contested history of Ukrainian wheat, from the Holodomor of 1932–33 to the present.

Mobilizing Wheat: Grain Exhibition Truck Caravans in Fascist Italy

Ruth W. Lo, Hamilton College

In 1925, Mussolini's fascist regime launched the Battle of Wheat, a propaganda campaign for Italy to gain self-sufficiency in the production of the cereal crop. Pasta had developed into a staple food through Italian unification in the nineteenth century, so the demand for wheat was an issue of national security for the fascist regime. The Battle of Wheat engendered major changes to the Italian landscape and built environment, including the conversion of swamps into arable lands and the frenzied construction of horizontal-stacking granaries. Discursively, the fascists framed wheat breeding as a reason for its geopolitical maneuvers in the Mediterranean and East Africa. As grain became central to the settler-colonial ideology of Vital Space, analogous to Nazism's Lebensraum, it also became a metaphor for Italy's imagined racial purity.

This paper analyzes an important architecture of the Battle of Wheat that has received scant scholarly attention: the *autotreno del grano*, a grain exhibition truck that traveled in caravans. Outfitted as traveling museums, the trucks were products of the collaboration of fascist organizations, wheat geneticists, itinerant instructors of agriculture, and propaganda designers. While the exhibitions ostensibly educated Italians on grain cultivation, the literal mobilizing of wheat was a tool for mass political

mobilization. The caravans were dispatched to remote towns as well as major piazzas in cities. Their extensive engagement with rural and urban landscapes rendered them constitutive of the built environment of wheat alongside the well-documented examples of New Towns and agricultural buildings.

Harvesting Independence: The Architecture of Agriculture in México's Central Valley, 1922-1968

Nikki Moore, Wake Forest University

In the wake of the Mexican Revolution, the fields of the nation's Central Valley became the substrate for a series of experiments in decoloniality. The first occurred between 1922 and 1932, as corn geneticist Pandurang Khankhoje and Mexican Modernists Diego Rivera, Tina Modotti, and Xavier Guerrero partnered with Mexica and other First Nations farmers to augment corn yields for communal subsistence and thereby restore ancestral land claims. Working with farmers of all ages and genders, more than thirty Free Schools of Agriculture were designed to proclaim the Nations' productivity. The project melded modern seed sorting practices to procure more robust harvests with ancestral techniques that, long before Spain's colonization and México's pre-revolutionary dictatorship, helped maize evolve into one of the world's most robust and calorie-rich food sources.

In high relief, in 1942, just ten years after the last inauguration of the Free Schools, the first seeds of the Rockefeller Foundation's twentieth-century Green Revolution--otherwise known as the technoscientific transformation of global agriculture--arose in Mexico's same Central Valley. While the Free Schools focused on ancestral maize grown on communally held parcels, the Green Revolution's resource-extraction and market-driven methods required a new, expansive research facility to boost Mexico's standing in the global market. Designed by Chicago-based architect William Brubaker, executed by México City's Augusto Alvarez and Enrique Carral Icaza, and funded by the Ford and Rockefeller Foundations, the Center for the Improvement of Corn and Wheat (CIMMYT), in El Bátan, México was marketed and awarded the Nobel Peace Prize as it promised the cure for world hunger. The site, however, tells a very different story of Indigenous erasure in deed, design, and operations, as the CIMMYT did to seeds what the International Style did to architectural regionalism.

Epistemologies of Grain: Nordic Agricultural Research Centre in Tanzania

Maryia Rusak, ETH Zurich

In the early spring of 1968, a Nordic Agriculture Mission arrived in Tanzania to prepare a proposal for a joint Nordic-Tanzanian development project. This was not the first Nordic venture in Tanzania: Kibaha Educational Centre, established three years earlier, combined schools, health centres, Rural Development Units and Farmers' Training College and was hailed as an overwhelming success. Now, the "Nordic spirit" was to materialise in a Mbeya agricultural research centre intended to expand the productivity of Tanzanian farming and husbandry. The project consisted of state-of-the-art agricultural laboratories and testing grounds and summoned Nordic agronomists, commercial pasture specialists, plant breeders, soil chemists, livestock officers

and agricultural economists to conduct elaborate tests on soil types, crop genetics, insecticides and fertilisers. Tanzanian cows, pigs and hens roamed in luxurious “livestock centres” while Norwegian specialists searched for bottlenecks that prevented local farmers “from adopting improved farming techniques.” Unsurprisingly, the project’s lofty expectations hardly lived up to the reality not least due to the limited understanding of the on-the-ground realities of Tanzanian farming. The militarised language of the agricultural “offensive” revealed the antagonistic nature of the imposed Nordic techno-scientific modernity, reflected both in the project’s sleek modernist architecture and the technological approach to grains and crop farming. The paper will explore the Mbeya project as a site of encounter between different agricultural paradigms and knowledge regimes. It is particularly interested in the granular details of frictions and debates that emerged between those working on the ground and those with “technical expertise,” between local governmental elites and bureaucrats of the international development agencies. By reading the previously unstudied project’s archive “against the grain,” the paper aims to bring forth Tanzanian perspectives and insight, often left as silences and gaps in the official documents. These re-constructed contested perspectives provide a different contextualisation for nascent 1970s Nordic environmental debates.

Security, Sovereignty, Justice: Famine and the Colonial Epistemology of Modern Architecture

Ateya Khorakiwala, Columbia University

What is an architectural history of starvation? How has grain been both a site of colonial epistemology and the fuel for a postcolonial sovereignty? How has an architectural and spatial imagination been forged in the tension between these two possibilities? A history of food is, at its most radical, a history of the production of poverty as a systematic condition and an institutional discourse. This paper seeks to locate famine and starvation, not as a colonial event of economic neglect, but rather a central methodology of extracting labor knowledge from the bodies of colonial subjects. Focusing on the two famines that took place in quick succession in colonial Punjab in 1896 and 1899, this paper looks at two types of documents: the *Punjab Famine Code* and the *Famine Commission Reports*. Both documents outline how famine camps and relief works were deployed to manage populations affected by food scarcity.

The famine camp and the relief work are two architectural embodiments of famine epistemology. Both typologies claimed to be humanitarian interventions towards famine relief but were instead, this paper argues, methods of extracting knowledge from the bodies of rural laborers. Knowledge such as: how little grain did a person need to survive? What minimum quantity of grain enabled a person to still labor? How bad did starvations conditions need to be before a landowner worked alongside a peasant? In this way, the Revenue Department used architectural technologies to produce a racialized, gendered, and caste-based epistemology of famine. Responding to the session’s call to think seriously about an architecture of grain sovereignty, the paper addresses how never- ending famine coalesced anti-colonial movements at the end of the 19th century, particularly in “economic drain theory” which was an early theorization of colonial extractive policy. Eventually, the postcolonial silo emerged

as a democratic intervention of monumental proportions that demonstrated food security but failed to achieve grain sovereignty and food justice. My central question remains: How can we write architectural histories of famine?

Session chairs:

- **Savia Palate**, University of Cyprus
- **Linda Stagni**, ETH Zurich

Even though architecture carries cultural meanings, buildings often come with an end, meaning demolition. Occasionally, activists, scholars, and practitioners initiate campaigns to save these seemingly “throwaway” buildings, demonstrating that the notion of “throwaway” can only be fluid as socio-political circumstances alter hierarchies, priorities, and definitions in conservation processes. This gap between tangible and intangible value reiterates the significance of architectural history as a contributor to the meanings behind the architectural object. What is the role of architectural history even after the demolition of a building? How does the vanished architectural object relate to the narratives of architectural history? What methods and sources hold the information that may be missing? And, to what extent methods and sources can be inherently ambiguous or misleading in their space-making, stories, and make-believe narratives regarding the “life” and “death” of these buildings?

This session focuses on the conceptual and methodological challenges that relate to the production of architectural history of buildings that no longer exist. The lack of information and inconsistency of the archival material, as well as the fact that fieldwork, observation, and the lived experience are no longer possible, call for other ways of conducting architectural research. We aim to discuss alternative methodologies and new media that architectural historians utilise to look into less known or neglected cases of architectural buildings (from different chronological periods and irrespective of their geography) that have been vanished, yet they hold the potential of producing narratives that can be diverse, plural, and decolonial. These narratives may demonstrate an inherent ambiguity of the transposition of the building in words and images, positioning the building into a threshold between myth and reality, as well as “life” and “death.”

Buildings that no longer exist unfold stories that enhance a nuanced understanding of architecture, and they embody a plurality of interpretations questioning what is worth saving for. Currently, the issue of demolition becomes urgent, raising environmental concerns juxtaposed with social dilemmas. The narratives of architectural history that shift buildings to future heritage become equally essential, at a time when increasing efforts to breathe life into outmoded structures and to creatively reuse buildings from salvaged components try to prevail.

Was There “Chinese Architectural History” Before the “Death” of Chinese Architecture? The Transpacific Journey of the Chinese Reception Hall

Chenchen Yan, Princeton University

Was there “Chinese Architectural History” before the “death” of Chinese architecture? Notoriously labeled as a “non-historical style” by Banister Fletcher, Chinese architecture was always already “dead” when it entered Western architectural discourse. This paper corroborates and yet complicates this Orientalist perspective in architectural history by looking into the curated demolition of a Ming-dynasty building, constructed circa 1640 in Beijing, and its rebirth as a Chinese period room in the Philadelphia Museum of Art. Known today as the “Chinese Reception Hall,” it was purchased by the museum curator Horace H.F. Jayne in 1928, and was disassembled and shipped to Philadelphia to be fitted into one of the Museum’s 37 period interiors. The “death” of this building – a dramatic transformation from a residential building to an exhibit in a museum across the Pacific – gave rise to numerous technical, financial, and epistemological problems that called for a whole host of international agents and unexpected entanglements, including a twelfth-century Chinese building manual, *Yingzao fashi*, and the US government agency, Work Progress Administration.

By investigating a case in which the production of architectural history necessitated the demolition of this building, I argue that its “death” in fact triggered a chain of reactions that bounced back and forth between different cultures and epistemologies, contributing to not only the invention of Chinese architecture but a corollary and unexpected shift in the epistemic structures of the discourses of art and architecture in the US. It was by virtue of a series of spatial and epistemic movements that the “Chinese Reception Hall” *became* Chinese.

Reckoning with the Ruination of Reused Ruins in Ottoman Bodrum: Reconstructing the Inhabited Heritage of the Destroyed Neighbourhood Built out of the Mausoleum of Halikarnassos

Sean Silvia, Princeton University

To excavate the Mausoleum of Halikarnassos in Ottoman Bodrum in 1857, Charles Thomas Newton purchased and demolished a neighbourhood located above and *built out of* the mausoleum’s ruins. Newton used underhanded tactics to cheaply purchase twelve houses that, despite their rich import for Ottoman engagement with classical heritage, he perceived as “throwaway” barriers to his own quest for that same heritage. While Newton’s removal of the mausoleum has received scholastic attention, the Ottoman neighbourhood that he destroyed has gone largely unexamined. This paper analyses the architectural history of the demolished neighbourhood to centre the Ottoman residents’ physical engagement with classical heritage and establish an alternative narrative of the site less tainted by western imperialism. Although the houses themselves no longer remain, this paper accesses them through alternative methodologies, including reading between the lines of illustrated travelogues by Newton and other western European travellers, whose text and images are often deliberately misleading to suit their author’s historical narrative, and virtually reconstructing the neighbourhood’s topography. Bureaucratic correspondence and

personal documents from the Ottoman archives, although less detailed, provide insight on the neighbourhood's architecture and help fact-check the western European sources. This paper argues that the architecture reveals diverse conceptions of heritage among the local Ottoman residents, including perception of classical remains varyingly as a resource, as ornament, as mythologised wonder, as something to be shown off, and/or something to be guarded, but in all cases classical heritage was something physically *inhabited*. The mausoleum neighbourhood stands not just between existence and non-existence, but also between ancient myth and modern reality, different empires, historical narratives, and fantasies. The neighbourhood's reuse of ruins is an important historical parallel to our contemporary efforts to reuse old structures. As we decide what survives and what is destroyed, it is important to explore cases such as Ottoman Bodrum to inform our discussions of whose narratives and epistemologies receive priority.

Industrial Architecture in the Shadow of Iztaccíhuatl

*Ivan Gort-Cabeza de Vaca, University of Michigan, and Claire Zimmerman (co-author),
University of Toronto*

Between 1930 and 1932, agents of the Ford Motor Company constructed an automobile assembly plant in Aragón La Villa, Mexico City. Cleared in the 1990s after decades as an assembly facility, the site now houses the Plaza Tepeyac shopping mall; only FMC's water tank still looms. This paper explores traces of Ford La Villa, its construction after the 1929 depression and the Mexican revolution, and its obsolescence.

The economic goals of La Villa resemble other Ford plants throughout Latin America: first, create supply and demand for automobiles; and second, exploit cheap labor from major urban centers. Ford's low-cost automobile was predicated on ubiquity – the car should be not a luxury, but for the “everyman.” Like others worldwide, this plant's working life was measured in decades. A new plant in neighboring Cuautitlán replaced the interactive urbanity of streetside La Villa with a private campus impervious to urban life. Both index the history of twentieth-century capitalism, as commodities moved through the market with slowly accelerating efficiency.

Buildings of the second industrial revolution survive today in inverse proportion to their impact on global life. We intervene by considering impacts of this building on the city, the country, and its people. Furthermore, industrial architecture arguably also reifies architecture per se. Industrial architectural history is therefore critical virtually all humanmade buildings follow the laws of the market, so clearly materialized in La Villa, even if these laws fail to present themselves elsewhere. In this regard architecture constructs ideological facades which obscure the material impact of productive forces. Ford La Villa witnessed the latent power of industrial capitalism as it shaped the lives of Mexicans. Yet as the gospel of consumption advanced in 1930s Mexico, it followed in the wake of the radical 1917 Constitution, the first in the world to enshrine labor rights in law.

Liquidating Architecture: Mass Demolition and the Danish “Ghetto Plan,” 1990s-2018

Jennifer Mack, KTH Royal Institute of Technology / Swedish Collegium for Advanced Study

The Danish government’s notorious 2018 policy document, “One Denmark without Parallel Societies – No Ghettos in 2030,” targeted neighborhoods as “ghettos” and proposed solutions to eradicate them: privatization, renovation, and widespread, high-speed, mass demolition. Using dubious statistics (including numbers of “non-Western” residents), the plan laid out a regressive vision of total domination over places that the prime minister had denigrated as “holes in the map of Denmark” and encouraged “breaking up the concrete” in a speech to the nation earlier that year.

Most designated “ghettos” contained modernist architecture built during mid- and late 20th century, a time when their construction signaled tangible evidence of welfare-state triumphs and ideals of utopian social progress. By 2018, instead, the government argued that “for certain ghetto areas, the challenges of the parallel society, crime, and insecurity are so massive that it can be most expedient, both practically and economically, to liquidate the ghetto area completely and start over” (Økonomi- og Indenrigsministeriet, 2018).

In this paper, I present an architectural history of these Danish demolitions in motion, of “buildings that no longer (or soon will not) exist,” by analyzing how changes in public and political discourse around the turn of the 21st century allowed what was once vanguard modernist housing to become “throwaway” architecture. Rather than the buildings themselves – many of which have already been destroyed – I analyze government documents and their use of the term “ghetto” from the 1990s until the teleological 2018 “Ghetto Plan,” which changed the criteria and openly called for demolitions. Here, I trace a history of “liquidation” from discourse to action, probing how demolition evolved into a preferred and celebrated means of contending with unwanted social conditions and unwanted (modernist) architecture. What can this discursive history reveal about architectural heritage and its construction in words rather than walls?

Reclaiming a Tangible and Intangible Heritage at Risk: A Digital Reconstruction of Venice’s Lagoon Archipelago

Ludovica Galeazzo, Università degli Studi di Padova

Throughout the whole early modern period, the over sixty islands shaping the Venetian lagoon constituted an integral and crucial component of Venice’s urban framework as they included a network of capillary infrastructures for the city’s supply, defence, and healthcare as well as civic rituals. In the aftermath of the fall of the Venetian Republic (1797), most of these settlements were hugely transformed and their buildings razed to ground, leaving these peculiar environments completely abandoned and detached from the city centre. Even more, this event had profound consequences on the perception of the articulated network of relationships that sustained Venice’s life by dismantling the idea of a whole archipelago. The ERC project *Venice’s Nissology* – VeNiss (which involves the universities of Padua, Florence, and Harvard) aims to reconstruct digitally this almost dilapidated cultural heritage site by examining the

vanished architectural objects as well as the intangible elements – urban, economic, and socio-cultural patterns – connecting the capital with its lagoon *aquascape* through a web interactive 3D map, intended for researchers and the wider public alike. This is a geo-spatial semantic infrastructure that digitally visualises, through time and space, the layered histories of the Venetian archipelago, analysing it from the sixteenth century onwards.

Building on the results of recent digital survey campaigns, 3D databases, and archival documentation, the research platform allows users to navigate across the historical lagoon and brings the once densely- populated islands to life in either their physical appearance and social arrangement values. Through bi- and three-dimensional interoperable models interwoven with pertinent historical information, the online infrastructure helps investigate, interpret, and represent the long-lasting dynamics of Venice's centre- periphery relations. By visualising, mapping, and quantifying the islands' driving and supporting functions, this project re-evaluates the role and value of the Venetian archipelago as a fundamental connective tissue of the city's political, socio-economic, and cultural practices.

KEYNOTE LECTURE

FRANÇOISE FROMONOT

The Critic as Detective – On Gumshoe Stories, Architectural Forensics, and Canonical Buildings

All human artefacts are enigmas, some more so than others – not least buildings. Yet, so far, no kind of architectural writing has made use of that ubiquitous, hugely popular and fun literary genre: the detective novel. Why not then reconsider architectural history and criticism as investigations into mysteries just waiting to be solved? And try to apply precisely this forensic method to buildings that have been endlessly commented, hoping that the unearthing of original evidence or the discovery of overlooked motives of their designers will renew their accepted meanings? The critic/historian then turns into a detective, reopening cold cases, profiling characters, searching for clues, and elaborating reports which toy with the fictional substance of any interpretation.

Françoise Fromonot is an architect and critic based in Paris, currently Professor (design, history and theory) at the ENSA Paris-Belleville. She was in 2008 a founding member of criticat (www.criticat.fr), and an editor of selection of articles from the first ten issues, Yours critically (2016). She is also the author of numerous books and essays, including Glenn Murcutt-Buildings and Projects (1995/2nd ed. 2003), Jørn Utzon-The Sydney Opera House (1999), and other monographs on contemporary architecture and urbanism. La Campagne des Halles (2005) is a critical account of the latest renovation of central Paris; it was followed in 2019 by a second volume, La Comédie des Halles (2019). Her latest book, Transforming Landscapes, deals with the large-scale projects of Michel Desvigne (2020). She is currently working with Thomas Weaver on Gumshoe, a collection of essays on famous or overseen buildings written as detective stories.

ABSTRACTS

FRIDAY
JUNE 21

PROGRAMME

10:00-12:00 | **PAPER SESSIONS**

- A veranda, a view and a motorway. Revisiting post-war touristic architectures in the Mediterranean **A**
- Architectural Histories after the Global Turn **B**
- Ecologies of Stone **C**
- Histories of Data Networks of Urban and Territorial Intelligence **D**
- Cultures of Maintenance: Upkeep and Repair **D**
- Architects societies and associations in the 19th and 20th centuries: centralisation and networks **E**

12:00-13:00 | **LUNCH**

13:00-15:00 | **LUNCH TOURS – ERC WORKSHOP**

16:00-18:00 | **PAPER SESSIONS**

- Architectural Historiography and its Moving Images: Cinema as an Agent of Historical Culture **A**
- Women Making Space in South America, c. 1400-1900 **B**
- Machines for Settling: The Provisional Architectures of Colonialism **D**
- Urbanophobia **E**

18:30-20:00 | **KEYNOTE LECTURE**

20:00-22:00 | **GALA DINNER**

A veranda, a view and a motorway. Revisiting post-war touristic architectures in the Mediterranean

A

Session chairs:

- **Dimitra Kanellopoulou**, ENSA Paris-Malaquais
- **Marilena Kourniati**, ENSA Paris-La Villette

The end of World War II finds European urban centres and territories massively destroyed. Parallel to a huge worksite of cities' reconstruction, supported by the Marshall Aid in Europe, economies of the Mediterranean basin invest for their development on another industry less widespread but enough promising: tourism. A mythical land of travel between East and West, of scientific expeditions, and an obligatory destination for artists, architects and archaeologists in the 19th century, the Mediterranean gradually became the leading destination for mass tourism in the 20th century. Large-scale investments on the coastal line of Mediterranean Europe aim to boost potential touristic territories' by enhancing accessibility and constructing new imaginaries through important infrastructure works and touristic accommodations complexes. Coupled with visions of the Modern Movement and aligned with an era of industrial innovation and standardization, numerous emerging architectures see the day in coastlines and mountains. The period from 1950s to 1970s was particularly fruitful in Spain, Italy, Greece, Southern France for its audacious projects both in terms of investment and architecture but also on the Mediterranean coasts of the Maghreb countries, where mass tourism appeared after their independence. These years marked also an era of constant tension and negotiation between heritage institutions and state policies, weaving each its proper agenda of economic development using local culture and Mediterranean landscape features as competitive touristic products. Hotels, touristic villages, motels, marinas, forge the landscape, and offer a new vision of life style according to the demands of a new era; this of consumerism and leisure. Significant examples of renamed architecture, vehicle the ambition of each country to demarcate itself as a prominent touristic destination but also formulate a new imaginary of traveling. By the turn of the 1980s and in a context of mass tourism's expansion and new trends in tourism activity, these architectures started to lapse. Some have been urgently transformed to host new uses, others have been labelled and sanctuarized while others have been abandoned and left to decline. It is the aim of this session to question the role of these productions- witness of the past – in today's territory transformation and examine the hypothesis of a new dialogue between modern heritage and acts of transformation in the very heart of an interdisciplinary debate. Under which gaze can we approach today these architectures? How do these objects shape contemporary landscapes and succeed in nourishing a common Mediterranean touristic imaginary today? Far beyond being dissociated elements in the same geographic context, these architectures present remarkable common features as social languages structured around debates on regionalism, universalism and culturalism. For this reason, they offer a great opportunity to address, through a fresh look, questions on heritage and touristic policies in times of crisis (ecological, economic, health) and shortage of resources. The session welcomes all disciplinary approaches examining the history and the potential capacity of transformation of these architectures as a common heritage in becoming. We particularly encourage discussions tending to overcome traditional readings of modern heritage as a subject of protection and conservation while proposing parallel explorations of these architectures as a fertile ground for actualized narratives on tourism.

State initiatives regarding Tourist Facilities on the northern shore of the Mediterranean (1950-1975)

Vassilis Colonas, University of Thessaly

The paper deals with the tourist facilities on the northern coast of the Mediterranean (Spain, France, Italy, Greece) and their relationship with the state strategies/policies for tourism in each of them.

Specifically, similarities and differences will be examined in the way (public) tourist facilities are integrated into the landscape, marine or continental, (La Grande Motte, France), or near the monuments and historical sites and the reuse of these latter, as hotels (Paradores, Spain) or how they exploit the updated forms of contemporary architecture by offering a brand new lifestyle in fruitful dialogue with a local perception of modernity (Agip hotels, Italy), or their attempt to conciliate international style with theoretical approaches to *genius loci* (The XENIA Hotels, Greece).

The paper also examines the evolution of these “national” policies during the first two decades after the Second World War and tries to trace the common path - if any - followed by all these pioneering initiatives in the 1970s and especially conscription to the new rules dictated by tourist operators and agencies and the willing obedience by governments to show a fake prosperity by expanding tourist areas and building on a larger scale without any aesthetic concern for what kind of tourist facilities had originally attracted tourists to the shores of the Northern Mediterranean.

Shaping and representing a seaside tourist territory. The case of the Italo-French Riviera, 1950s-1970s

Alessandro Benetti independent scholar

Since the mid-1950s, the Italo-French Riviera was the hotspot of the rise of mass tourism in its two countries. This led to major transformations of its landscapes, crossed by new infrastructures – an international coastal highway, in the first place – and densified with countless facilities for holidaymakers, both homes and collective services. By the early 1970s, a large part of the coast stretching between Genoa and Toulon had turned into a linear conurbation, grown on both side of the frontier mostly without plan and in the frame of very permissive regulations.

The need to welcome an unprecedented number of tourists, alongside this condition of virtual freedom and the complex morphology of the region’s territory translated into designs showing a high level of experimentation. The Italo-French Riviera turned into a rich catalogue of the spatial, functional and formal strategies adopted by architects, urbanists, engineers, landscapers and other practitioners to shape a “modern” seaside tourist territory at all scales. At the same time, precisely for the intensity and the hectic pace of its upheavals, it became a paramount topic in those decades’ discourses and controversies on France’s and Italy’s built environment, and a battlefield amongst the actors involved in its making in their different capacities.

This paper investigates the case of the Italo-French Riviera between the 1950s and the 1970s through a double lens. First, its infrastructural, urban and architectural transformations are framed within the political, socio-economic and regulatory contexts of the two nations, underlining both their similarities and specificities. Second, the design, construction and criticism of three case studies will be analysed in detail,

to cast light on the complex relationships between practices and representations: the compound of Torre del Mare (since 1954), the Italian A10 highway (since 1950) and the foundation town of Port Grimaud (since 1966).

The Coastline, contested: Mimarlık and tourism development in the 1970s Turkey

Koken Burcu, TU Delft

In the early 1960s, the professional organization the Chamber of Architects saw a great opportunity in tourism planning, as it would stimulate economic growth and support their vision of democratic development in Turkey after the coup d'état. This belief was well founded since the number of European tourists surged by 79 percent between 1964 and 1965, and only a small percentage of them had discovered their vacation destination through government advertisements. With the support of the Union of International Architects (UIA), one of the leading organizations of that period, the Chamber of Architects took on the responsibility of making mass tourism an integral part of economic and national development. However, in the 1970s, the government's aggressive strategies led to the spread of hotels and holiday resorts along the Mediterranean coast, raising concerns about the preservation of natural and cultural heritage. This led to many politicized architects advocating for democratic tourism development. While the Chamber's journal, *Mimarlık*, played an essential role in supporting tourism by informing professionals about new standards and exemplary national and international projects, it later switched to a publishing policy that conveyed to its colleagues the occupation of the coast with private investments and promoted a new trajectory for the profession that emphasized the mutual exercise of technical expertise and political activism. Consequently, the Mediterranean coastline became a contested territory, exposing the Chamber and *Mimarlık's* contradictory approach to development discourse in architecture. This paper will explore the development of the Turkish Mediterranean coastline by looking into the content published in *Mimarlık* between 1968, the first issue dedicated to tourism development, and 1980, the journal closure due to the coup d'état. It will discuss how *Mimarlık* expanded its political activism and developmental agenda into advocacy of natural and cultural heritage through its evolution in the agenda.

Architecte de soleil: Olivier-Clément Cacoub and the Nationalist Development of the Tunisian Leisurescape

Nancy Demerdash, Albion College

Still reeling from the damages of WWII, the post-independent period in Tunisia's development ushered in an era of architectural construction that capitalized on the nation state's azure beachfronts and capacity for leisure. A defining cornerstone of President Habib Bourguiba's program for economic development was the investment in and growth of a robust, vibrant tourism industry; this mission must be understood as falling into Bourguiba's westward-looking, capitalist-leaning politics in the midst of global Cold War decolonial dynamics. Catering to a range of tourists both intra-regional tourists and western Europeans escaping the cold gloom of northern winters these Tunisian hotels and resorts would provide all manner of jobs for Tunisians

in construction, transportation, heritage, and the service and hospitality sectors. One artifact that showcases such Tunisian touristic resorts is that of the Jewish, Tunisian-born architect and urban designer Olivier-Clément Cacoub (1920-2008), who, in his semi-autobiographical, monographic publication, *Architecture de soleil* (1974), presents an array of hotels and administrative complexes that, with Cacoub's design, yield to the sun's directives. Replete with brise soleil features to ventilate and diminish the sunlight's intensity, or piloti to open courtyards, or roof gardens to provide additional space for gathering, Cacoub's structures are grounded in both a modernist vocabulary and regionalist discourse of climate instrumentalized for the creation of landscapes of leisure. Cacoub sought to revive iconic formal elements the dome, the mashrabiyya, the arch, the whitewashed facade and reintegrate them in his multitude of modernist touristic compounds. Reminiscent of colonially appropriated coastal enclaves like Sidi Bou Said, or the fishing village of Hammamet, the resorts of the 1960s and 1970s are the byproduct of a postcolonial frenzy to capitalize upon one of the prime desires of settler colonialists of early twentieth-century Tunisia: the coastline. This paper critically re-examines the seaside oeuvre of Cacoub (a winner of the Grand Prix de Rome in 1953), a friend and darling of Bourguiba, and arguably one of the most important figures in the story of Tunisia's postcolonial projects of modernization and economic development. Additionally, the paper historicizes Cacoub's work against parallel economic development plans in the postcolonial Maghreb.

Roundtable chairs:

- **Paul Walker**, University of Melbourne
- **Macarena de la Vega de León**, IE University

The writing of architectural history shifted with the turn of the twenty-first century. Theoretical and methodological reassessments and the impact of postcolonial theories on architectural scholarship challenged the previously accepted canon and made the development of global histories of architecture both urgent and problematic. These calls for a reconsideration of the writing and teaching of architectural history generated edited volumes and authored books with global aspirations. In addition, online resources appeared that sought to break free from the canon and its categories. By 2015, there was already a re-assessment of the contributions to the global architectural history discourse which engaged with two debates: on the one hand, the methodological and disciplinary (meta)debate regarding the writing of architectural histories, and, on the other, the debate on the appropriate content of architectural education at both the undergraduate and postgraduate level. A series of events and sessions at major international conferences of scholarly societies have continued to reframe global architectural history – as well as its teaching – and to rethink world histories since then.

Some of the latest additions to the field are the new editions of two canonical works: Sir Banister Fletcher's *Global History of Architecture* (2019), now an anthology edited by Murray Fraser, and Kenneth Frampton's *Modern Architecture. A Critical History* (2020). While the former still prioritises European and American architectures, its combination of large geographies and cultures – written for the most part by scholars with deep regional expertise – explores transnational exchanges. The latter includes an entire new part devoted to world architecture and divided into four large geographical regions with chapters on individual countries, but this is predominantly descriptive; the theoretical core of *Modern Architecture* remains as written in 1980. Edited collections of essays continue to be productive as demonstrated by *The Handbook of Contemporary Indigenous Architecture* (2018), *Race and Modern Architecture* (2020), *Writing Architectural History. Evidence and Narrative in the Twenty-First Century* (2021), and *Rethinking Global Modernism: Architectural Historiography and the Postcolonial* (2022). Symposia continue to be just as productive, as demonstrated by 'Australasia and the Global Turn in Architectural History,' organised at the University of Melbourne in April 2022, initiating intergenerational, transnational, and cross-cultural dialogues to be continued within Australasia and beyond.

It is precisely beyond Australasia that we want to turn in this roundtable. We aim to engage with the aftermath of over twenty years of formulating, reassessing, reformulating, and implementing the global, with its limitations and challenges. Through problematic temporal and geographical divides, the global continues to fail in matters of equity, diversity, dislocation, and inclusion. As Mark Jarzombek put it back in 2017, we continue to see the absences in the global; a promise that it is yet to be fulfilled... if ever. We call for papers that can help draft a bigger picture of the state of the discipline today with its 'other connections' and that may anticipate next steps, tracing both differences and alternative confluences.

Provincialising Global Architectural History

Petra Brouwer, University of Amsterdam

This paper discusses the assumption, as put in this call, that the global ‘continues to fail in matters of equity, diversity, dislocation, and inclusion’ and we continue to see ‘the absences in the global’. I will argue that this assumption is based on the false idea that there is such a thing as a meaningful and comprehensive global history of architecture. While encyclopedic works such as *A Global History of Architecture* (Ching a.o., 3rd ed. 2017) and *Sir Banister Fletcher’s Global History of Architecture* (Fraser a.o., 2019), have the virtue of giving us a sense of the immense diversity of architectures worldwide, they don’t get beyond that point, in the absence of an interpretive, directive narrative. Also, encyclopedic works, however bulky they are, will never fulfil their own purpose of providing some kind of overview, because they are incomplete by definition.

For global architectural history to make sense, I argue, it is in need of a specific place (as a point of engagement for narrating the global), a specific audience (who can relate to the chosen global perspective), and a specific aim (eg historical knowledge, design principles, heritage politics). I will support my argument with

1. historical examples.

The first 19th century global architectural history surveys, with their teleological history (which ended in modern times, in the superior West) reached a large audience of architects, (art) historians, and the general public, propagating Eurocentrism (and as such provincializing the global) in a relentless successful manner.

2. recent historical studies.

Interestingly, in recent historical sciences long existing methods (comparative history) and principles (provincializing global history) are being studied in a new way (eg Livesey 2020), and could serve as an inspiration for architectural history.

Shuffle and deal again

Fernando Martínez Nespral, University of Buenos Aires

A canon, beyond a selection of works and authors, constitutes a system of relationships that, in addition to determining which deserve to be recognized and which do not, builds a valuation system conceived based on an ideology and a regime that the same canon contributes to sustaining.

For example, to state today that architectural works of Euro-American rationalism are “modern” and that their authors were the “masters” who disseminated these ideas throughout the world implies assigning them an anachronistic contemporaneity and a centrality that is impossible to understand outside of the colonial system, and simultaneously this statement hides that they would never have been possible without a complex transregional and global network of connections that far exceeds the canonical framework. A canon is very similar to a card game, first, the elements, like kings, queens, and aces that make up the deck are defined, and then the rules of the game establish relative values and winning or losing combinations. But there is an instance in which this entire system is suspended, it is the shuffling, where kings or aces become identical cardboard rectangles with the same value for a few seconds. I am convinced

that the “rules of the game” of the architectural canon can be suspended to evaluate other possible relationships. We can, and it is necessary, to incorporate new examples into the canon, but if this is done additively, without questioning (or shuffling) the relationship networks that support the current “cards”, this addition does not generate a transformative effect and, on the contrary, works as a system reaffirmation. For a more accurate and fair understanding of the histories of architecture, we must shuffle and deal again. The aim of this presentation will be to introduce the theoretical concept and then discuss a case study in Latin American architecture.

Rethinking the “Medieval” in Global Architectural History.”

Shiqiao Li, University of Virginia

The period of one thousand years between 600 and 1600 has often been characterized as medieval, an interregnum of intellectual and architectural developments that followed the collapse of the Roman Empire and resumed with the Renaissance in Italy. This conceptual framework, despite an enormous amount of research in architecture and urbanism modifying it, continues perhaps implicitly to define a global history as it was unfolding in Europe. In the territories along the Indo-Pacific Ocean, as the economist Angus Maddison demonstrates, more than half of world’s economic activities took place over the one thousand years compared with about fifteen percent in Europe. This research aims to contribute to a foundational framework to shift our view to the territories along the Indo-Pacific Ocean; it seeks to recast it as an Indo-Pacific millennium. Europe was an integral part of it, but the networks were long and clustered elsewhere; the money supplies, for instance, ranged from silver and copper mined in Austria and Hungary, China, and western coast of Japan. Historians such as Janet Abu-Lughod, K. N. Chaudhuri and Valerie Hansen have described these long networks following the lead of Fernand Braudel. This research argues that this Indo-Pacific millennium, prior to the arrival of European global hegemony, had different kinds of geopolitical and territorial imaginations grounded in indigenous intellectual systems, such as those explored in *Against Ontology, Chinese Thought and François Jullien* (2023). At the heart of this thriving global commerce were the spices in Kerala and manufactured goods in China. Calicut was the primary destination for both Zheng He and Vasco da Gama, and Srivijaya and Majapahit empires profited from their strategic locations. Along these long networks, architecture morphed from one region to the next with no single dominant practice in styles and materials: masonry and timber structures spanned the networks from Venice and Cairo, Calicut and Yogyakarta, to Quanzhou and Nagasaki, exhibiting a wide range of mutations and hybrids particularly in Kerala and Southeast Asia. The research aims to develop concrete typological and morphological categories, and perhaps a different narrative method, to articulate material infrastructures that inevitably enabled the activities of the world’s economic centers.

Oceania: the Nameless Vast Ocean that Connects Architectures

*Charmaine 'Ilaiū Talei, Waipapa Taumata Rau, The University of Auckland,
and Christoph Schnoor, Unitec Te Pūkenga*

The term 'Oceania' became re-popularised in the 1990s when Tongan anthropologist 'Eveli Hau'ofa (1939–2009) disrupted contemporary Pacific discourse to describe a 'New Oceania.' Hau'ofa's (1994, 2008) writings empowered a Pacific reimagining of the Pacific Ocean as what it always was to Pacific peoples: unbounded, nameless and beyond imposed colonial markers. Hau'ofa's work has since revolutionised Pacific architectural design thinking and reframed Pacific architectural histories ('Ilaiū Talei 2023). Linguistic and conceptual complexity, however, is added through the fact that the term 'Oceania' was coined by colonial nations in the early 19th century. Between 1814 and 1837, both in French and German, the terms 'Océanie' and 'Ozeanien' appear. Oceania, a term used by different sides of colonial realities presents a fascinating conundrum. As authors, positioned from cultural backgrounds of these colonial trajectories German and Tongan we see an opportunity to longitudinally map the usage of this term in an architectural historical context. This is important given the rise of Pacific Indigenous-led architectural scholarship in recent years, emerging from scholars who turn to Hau 'ofa's progressive writings. However, rather than dismissing the colonial period completely, we welcome a dialogue from these seemingly opposing yet sometimes complementary colonial and post-colonial vantage points, in particular on modernity and cultural appropriation in Pacific architecture. Through this paper, we address pluralised notions of modernity, from different sides of the colonial experience. When pursuing a purer form of modernity, early 1900s German architects (and artists) were appropriating Pacific architectural forms and ideas. Equally, Tongans around that time and into the present were appropriating architectural styles and materials from colonial states to assert their own sense of modernity. Alongside our review of 'Oceania' a term reflecting these complex sides of architectural histories past and present we also present architectural translations of cultural modernities from this sphere.

Achievements and Challenges of Writing Modern Chinese Architectural History after the Global Turn

Yinrui Xie, University of Lincoln

Global interest in modern Chinese architectural history emerged in the 1980s and research in this field flourishes in the twenty-first century. Through reviewing major publications in the past two decades such as Fletcher's global architectural history as well as the works of Lai Delin, Cole Roskam and Edward Denison, this discussion examines the achievements and challenges of writing modern Chinese architectural history after the global turn from three perspectives: scope and content, methodology, as well as authorship and readership. Firstly, while the geographical and chronological coverage of modern Chinese architectural history keeps expanding, challenges remain in writing and positioning the architecture of the ethnic minorities in China and the overseas Chinese. For example, there are still significant research gaps the systematic exploration of modern Tibetan and Uyghur architecture in the twentieth and twenty-first century, in addition to questions as to how to incorporate this content into the

overall discourse of modern Chinese architectural history. Secondly, the methodology of writing modern Chinese architectural history requires further exploration. While scholars like Jianfei Zhu and Liu Yishi have been applying postcolonial theories to explain how the built environment in modern China was shaped by power relations, this theory is subject to constant modification due to the complexity of Chinese context and the fact that it appears ideologically sensitive to some Chinese scholars. Finally, the language barrier and the demarcation between the Chinese and Western scholarship questioned the authorship and readership in this field. Most architectural historians in China write in Chinese and cite Chinese language sources in their work. The change of authorship of chapters on modern Chinese architecture in the latest edition of Fletcher's history of architecture also indicated decreased Chinese participation in this project compared to the 1980s. This discussion, therefore, calls for cross-cultural communication and cooperation to address these challenges.

Writing from the South of the South: From challenging categories to exercising dissidence

Natalia Solano Meza, Universidad de Costa Rica

This position piece explores the challenges, opportunities, and limitations that arise when investigating space-making practices in the lesser-known places of the Global South. Through the essay, I argue that the act of writing about architecture within the geopolitics of the Global South reveals power dynamics that often unveil the lingering effects of colonialism while simultaneously uncovering either the persistence or reactivation of imperial practices now embodied in transnational institutions and technical apparatuses that affect how space is produced. Understanding the chances for exposure, dialogue, and negotiation that the postcolonial/global turn and recent efforts to (re)write architectural history offer to regions where spatial history is still an emerging discipline, such as Costa Rica, this essay draws evidence from two recent research experiences in which globalization, coloniality, and dependence appeared constantly entangled. The piece employs these ideas to question how the systematic use of common terms that facilitate legibility, readability, and internationalization, such as “Global South,” “globalization,” and “contact,” carries the risk of reducing particular histories to generalized “otherness.” To avoid minimizing the lingering effects of the wounds inflicted by colonization, global histories require the deployment of multiple analytical tools and resources. Specifically, I propose that adopting certain notions while also challenging or dissenting from them is a crucial operation to prevent global architectural histories from becoming, as Gayatri Chakravorty Spivak has already warned in her *Critique of Postcolonial Reason* (1999), a form of benevolent self-criticism. Thinking of writing from the South as an exercise interested in exposing systems of violence, inequality, and exploitation, I conclude that articulating a dissident position is crucial to the practitioner of global history and an opportunity to continue to grasp what Ann Laura Stoler (2013) calls “the rot that remains” referring to the ruining effects of imperialism over the physical and mental space in which people live.

A world after its own image

Mark Crinson, Birkbeck, University of London

The illusion of global architectural history - a promise always yet to be fulfilled - depends on the continuing belief in a canon (only perpetuated by its reformulation as expanded and inclusive), and the increasing calls for properly global coverage. Driven partly by a distorted version of postcolonialism, these depend also on a curtailed conception of architecture (as object superordinate to environmental context) and on an imperialising idea of the global as a planetary map ever to be filled in. Two practices of writing global histories are coterminous with these homogenising normalisations: one, the work of teams of specialists; the other produced by the figure of the heroic lone scholar bestriding the world. A discursive trope models each practice, whether of diversity for the former, or connectedness for the latter. Beyond their shared agonising over narrative, each has a paradigmatic method: of a repertory of specialisms, or a roving omniscience. These practices have become virtually identical with neo-liberal conceptions of the global, the packaging of the world for its better consumption (whether for the architectural studio or the view from the airliner).

Like the nation, the global has a history. Understanding this requires casting our net further than the last two decades, particularly to the 1960s-70s when new forms of globalisation were echoed in the appearance of 'global' in the titles of architecture books. Simultaneously, however, the phenomenon of globalised architecture was critiqued in the accounts of Anthony D. King, following David Harvey and Immanuel Wallerstein. More recent Marxist work on temporality and the violence of world paradigms nuances this critique, particularly through concepts of real subsumption and of combined and uneven development. Thus reformulated, we can conceive of the global as neither neutral container nor descriptor, but as a presence in architecture determining its mediation of local otherness.

Roundtable chair:

- **Jonathan Foote**, Aarhus School of Architecture

Massive stone building culture can be found in practically any epoch before the 20th century. Ever since Vitruvius listed various stone qualities from in and around Rome, the material has been written into the world history of architecture: from technological to representational; from aesthetic to cultural. The practical barriers to extraction, along with pre-modern and indigeonous notions of geology, meant that stone architecture often had deep connections to the landscape. This symbiotic relationship between geology, landscape and architecture could be read in terms of ecological relations, where human and non-human exist in a non-exploitative and situated manner. In the Inca quarries in the Andes highlands a sacred influence existed between the site, the extracted stone, and the architecture. On the Balearic islands, marès sandstone was once extracted from more than 1500 small quarries, each a hyper-localized building culture of distinct stone type, color and texture. Similar associations could be investigated through cases from around the world, from the sandstone of the Ankor monuments, to the omni-present melekeh limestone of Jerusalem, to the Tuscan pietra serena of 15th century Florence.

In a moment when architecture confronts its relation to material extraction, architectural historiography must re-consider how buildings responded to the normally overlooked landscapes of extraction. Recent research outside of architectural history has shifted focus to the extraction landscape. Notions such as ‘quarryscape’ and ‘geo-heritage’ include perspectives of the carved landscape from the geological, ethnographic and archeological point of view. This expanded understanding of stone building culture opens the door for new discoveries between architecture, landscape, geology, and environmental history. Following the principles of interconnectedness and ecological thought, there is an opportunity today to investigate how stone building culture developed within a network of relations that include the act of extraction.

This session invites cases examining stone building culture as critically pursued in connection with stone extraction practices, landscapes and cultures. Examples of such interconnectedness might include: the relations between architecture and geology, stone building techniques and local ecology, or the role of social or labor relations in the quarry to architecture. Papers could pursue topics such as: the reclamation of quarry sites, the cultural identity of an extracted landscape, buildings themselves as quarries, or the imaginaries of localized plant life within a stone building culture. In short, the session seeks cases from any period or region of massive stone in architecture, not only as a building material, but one that is deeply embedded in a network of relations leading eventually back to the quarry. Non-western and indigeonous cases are particularly welcome.

Ecology of Stone in the Seascape: Stone Trade in Medieval and Early Modern Adriatic Basin

Christiano Guarneri, Ca'Foscari University of Venice

The building stone trade in the late Medieval and Early Modern Adriatic basin operated in a particular environment: rather than in the landscape, it fully developed in (and because of) a seascape. The quarries were located by the sea, and the quality stone was conveniently transported by boats even to distant locations; for example, Venice and Dubrovnik largely based their building practices on the massive use of stone coming from respectively Istria and the island of Korčula, i.e., from a distance of about 100 km by sea. This extensive circulation challenges a linear identification of a regional building practice with a local stone.

Moreover, the extensive use of a particular stone required a corresponding set of technical skills shared by architects, stonemasons, quarrymen, boatmen and patrons. In order to economise and improve the ecosystem, specific practices were developed, such as the delocalisation of production. Archival documents show that, in fifteenth-century Dalmatia, designers sent templates of architectural elements directly to the quarry to get back ready-made pieces. This delocalisation of stone carving was possible thanks to common knowledge shared by all the actors involved in the stone trade.

The paper explores these and other aspects of the ecology of stone in medieval and early modern Adriatic through a large quantity of new data on stone supplies from antiquity to the eighteenth century. These are organised in a database, recording stone provenance recognisable on the buildings and various types of archival documentation (building contracts, building accounts, payment receipts, quarrying or exportation concessions, shipping permits), thus enabling the quantitative analyses. Moreover, the qualitative analyses of significant case studies, such as St. James Cathedral in Šibenik or Tempio Malatestiano in Rimini, gives an opportunity for a more nuanced insight into this architectural practice based on the “sailing stones” of the Adriatic.

Rethinking the Lithic Architectural Landscape of Renaissance Florence

Michael J. Waters, Columbia University

How did *macigno* (known today as *pietra serena*) a type of stone mostly used for utilitarian purposes before the fourteenth century and typically associated with millstones come to dominate the architectural landscape of Renaissance Florence, adorning the most prominent churches and palaces of the city? Surprisingly few historians have asked this question. When it has been addressed, the ship has been cast as part of a new architectural aesthetic ushered in by Filippo Brunelleschi. This paper argues that this interpretation has obscured the true roots and significance of this material transformation. Brunelleschi was by no means the first architect to utilize *macigno*; in fact, numerous fourteenth-century Florentine buildings employed this stone. These open overlooked precedents reveal the actual nature of his material choice. It was not the uniform color and appearance of this stone that the architect sought to harness, but rather its structural potential. Florentines came to understand, from quarry to building site over the course of a century, that the geological formation and physical properties of *macigno* enabled it to be quarried in large pieces and made it

well suited for points of particular stress. It was thus an ideal material for the production of monolithic columns, a herculean undertaking that pushed the technologies of extraction, transportation, and construction to their limits. Giant *macigno* monoliths became central to Brunelleschi's architecture, but more than that, he created an entire architectural language predicated on the perceived structural potential of this specific material. This meant carving all architectural elements, even those with little supportive function, in *macigno*. Rather than being a choice motivated by aesthetics, as the later term *pietra serena* suggests, the architect instead pioneered a unified architectural system that emphasized the physical nature of its lithic membering and was always already tied to its mode of production.

Reserving Stone: The case of Ketton stone at Downing College

Natalia Petkova, Université Paris Est

My proposed intervention for the session *Ecologies of Stone* explores the concept and practice of reserving stone in quarries for future use, be it for the repair of existing buildings or the construction of new ones. Such an exploration is timely given the renewed interest in massive stone construction in a number of European countries and the concomitant increase in pressure on non-renewable stone resources. It draws on recent fieldwork and archival research carried out at Downing College, Cambridge for my doctoral thesis (due to be defended on 15.12.2023) on building with stone today from the perspective of the social and cultural practices it engages. Largely associated with the restoration of listed heritage buildings, where the use of a particular stone might be prescribed by conservation bodies, original records at the Downing College archives in the form of extensive correspondence between the local quarry and the college masters, invoices, photographs, cartographies and delivery schedules confirm that reserving stone for seasonal repairs and for new construction was common practice until as late as the 1960s in the Cambridge context. The proposed intervention would be the occasion to restate these original findings and to consider them in relation to broader discussion within and beyond academia on the availability of stone for construction and the industrialization of quarries (See, for instance, Le Drian & Kuratli, 2020; Ioannidou, 2016; Zerbi, 2011). Sharing knowledge about the concept and practice of reserving stone arguably has the potential to restore the image of the age-old building material as a precious resource not safe from depletion, an image that might in turn inform how we choose to use it in architecture today.

Stones and national culture building: Moshe Yaffe, an unknown stone mason in Palestine and Israel

Yehotal Shapira and Tal Alon-Mozes, Technion IIT

Stone played a central role in cultural construction, linking the idealized biblical past with the Jewish settlers who arrived in Palestine in the late 19th century to establish a modern Jewish nation. It served as a medium connecting space and time: the landscape, archaeological sites, and contemporary architecture, expressing various socio-cultural approaches. This lecture focuses on the architectural practices of Moshe Yaffe (1903-1986), a sculptor and accomplished stonemason who was an expert in vernacular Palestinian stone building. His interdisciplinary work is almost unknown in

Israeli historiography. Yaffe's approach is exemplified through three key facets of his work: firstly, the use of megalithic stones for grave markers at the HaShomerim cemetery in Sheik Abriek, secondly, the transformation of local stones into a modern housing complex at the Alonim agricultural settlement, and thirdly, his involvement in the early post-independence era archeological restoration projects, stepping into the shoes of the ancient King Herod. In general, the relationship between Jewish settlers in the Land of Israel and the indigenous vernacular architectural style and the local materials was complex. However, during the 1930s, they preferred modern construction materials and style, which conveyed a sense of modernity and a deliberate distancing from the local Palestinian cultural heritage. Conversely, during this period, certain individuals and groups actively advocated for the utilization of stone as a distinct building material and architectural culture, encompassing a broader cultural alternative.

Yaffe's endeavors did not occur in isolation. It paralleled those of landscape architects who sought to harmonize indigenous trees and stones as a distinctive alternative to the Western gardening style. Furthermore, Yaffe's work, drawing inspiration from Palestinian sources, resonated with broader trends in vernacular architecture found across the Mediterranean. In contemporary times, Yaffe's architectural legacies are dispersed throughout the country, serving as a poignant testament to an abandoned cultural alternative.

Resurrecting the Quarries of Rome: Algerian Onyx and French Mineralogical Surveys in the 19th Century

Ralph Ghoche, Columbia University

In the 1840s, while hostilities between French colonizing forces and resistance fighters raged on the Algerian landscape, mining engineers surveyed the territory for its presumed mineral riches. The "conquest from below" they envisioned motivated J. B. Del Monte, a marble mason from Carrara now settled in Algiers to search for the long-lost quarries that had supplied onyx for the Roman columns and objects in the Vatican he admired. He surveyed the hinterlands of the Roman Empire, through Europe, Greece, Asia Minor, and finally to Egypt hoping to discover the ancient deposits. Del Monte located the quarries near Tlemcen in 1850, quickly purchasing the land before exporting the spoils to Paris. Within a decade, Algerian onyx became a valued commodity, gracing monuments in the Second Empire's capital city like Garnier's Opera, the Hôtel de la Païva, and countless sculptures and decorative objects. In the twentieth century, Ludwig Mies van der Rohe used large slabs of the stone in the Barcelona Pavilion and again in the Tugendhat House. Gordon Bunshaft, the lead architect at SOM, specified it for the blind windows of the Beinecke Library, although the commission fell through owing to the outbreak of the French-Algerian war.

The paper seeks to add to the growing literature on extractive ontologies by addressing the colonial dimensions of the question and its relation to the logic of permanent war and conquest. It draws on archival sources related to French mineralogical surveys in Algeria, situating Del Monte's entrepreneurship within wider imperial stratagems. The paper is centered on a material visible in construction, unearthed and disclosed as an object of want, and celebrated as a jewel of the French Empire. The broader aim is to show how the material reality of Western architecture is inscribed within global networks of extraction and exchange.

Roundtable chair:

- **Dimitris Papanikolaou**, National Technical University of Athens

From the ancient networks of optical telegraphy to today's Internet of Things, information and communication (IC) technologies have always shaped the design, production, operation, management and experience of architectural and urban space. Telecommunications and the internet were not a novelty of the twentieth century. Early data networks communicated intelligence across land and sea through such media as fire, sound, light, pigeons, mirrors, and flags. In the twelfth century BCE, for example, Agamemnon used a bonfire relay line across six hundred kilometers of ocean and terrain to communicate the news of Troy's fall to Mycenae. In 150 BCE, Greek historian Polybius described a system of sending pre-encoded messages with torches combinations (Holzmann and Pehrson 1994). In 1453, Nicolo Barbaro mentioned in his diary how Constantinople's bell-tower network alerted citizens in real time to the tragic progress of the siege by the Ottomans (Barbaro 1969). And in the mid-eighteenth century, telecommunications developed into vast territorial networks that used visual languages and control protocols to disassemble, route and reassemble messages and phrases consisting of discrete signs between any origin and any destination in the network in unprecedented speeds (Papanikolaou 2015; Chappe 1824). In his book ME++ in 2004, William Mitchell, director of the Smart Cities group at MIT, portrayed the urban condition of twenty-first century cities as an intelligent, networked landscape that uses electronic nervous systems to serve the needs of its users in more efficient and sustainable ways (Mitchell 2004). It is fair to say that nearly two centuries ago, optical telegraphy created a similar, mechanical nervous system, with similar rhetoric but more tangible forms of implementation. Optical telegraph networks synergistically merged human operators, mechanical interfaces, and telescopes with decision makers and financial institutions, thereby creating self-regulating cybernetic systems. Train stations could inform waiting passengers of scheduling delays in nearly real time. Brokers in Paris could arbitrage from rising trading prices in London in a matter of minutes. And corporate businessmen could send frequent optical mails, or "omails," to arrange time-sensitive deals.

The session seeks to trace the evolution of the concept of the smart city throughout the history of territorial networks of information and intelligence, focusing on the relationship between information technology, architecture, society and geography. The session invites contributions that examine technologies, systems and mechanisms for the collection, movement, storage, processing and management of information at large scales and distances across history, focusing on the architectural and spatial aspects of information networks, and on the ways these technologies influenced societies, architecture and politics. Authors are invited to submit papers in one of the following thematic areas. 1) Histories of analog or digital telecommunication systems and their relationship with architecture, technology and society. 2) Histories of analog or digital human-machine interfaces and decision support systems for urban operations. 3) Histories of systems, institutions and institutional mechanisms of collective action in relation to commerce, civil infrastructure or military operations. 4) Histories of urban simulation models, games or machines to predict scenarios of urban operations. 5) Design principles, protocols and human factors of early communication systems for urban operations.

Proxy Warfare and Environmental Computation

Kanwal Aftab, University of Toronto

Postmodern histories of Landscape Architecture have described the emergence of a new environmental consciousness and innovate spacial representational practice but have yet to critically explain a relationship between intellectual change, war and the technoscience research that characterized the post-war Academy. In the post-war period, new disciplinary models emerged through the interaction of scientists, the military the industry and the state. This paper sheds light on a critical period in the second half of the twentieth century when a scientific imperative, driven by geopolitical conditions of militarism and the exertion of American power, produced new modes of understanding, and representing the Environment. It discusses how the discipline of landscape architecture became entangled in the Military-Industrial-Complex and how, as ‘subjects’ of this technoscience milieu, landscape architects were critical in developing new forms of synthetic regional intelligence and its mapping. This paper tells a history of computational mapping that emerged from early collaboration from educators and students of Landscape Architecture, Researchers at Harvard Laboratory of Computer Graphics and Spatial Analysis, United States Military’s Office of Strategic Services, and the RAND Corporation. The paper suggests a foundational history for environmental modelling and representation in these computational experiments. It prompts a rethinking of the history of Landscape Architecture and Environmental Design in the second half of the twentieth century.

HOK-net: Corporate Architecture and the Emergence of the Global City

Mathew Allen, Washington University in St. Louis

In the early 1980s, with most of its iconic modernist projects already in the past, the midwestern- American firm of Hellmuth, Obata, and Kassabaum (HOK) underwent a transformation. To beter serve clients across the US and emerging markets in East Asia and the Middle East, the firm installed an impressive corporate intranet system – christened HOK-net – complete with satellite data links, mainframe computers, and custom-programmed drawing and administration software. Based on new archival research, this paper describes how HOK’s unique data and telecommunication infrastructure (which predates the World Wide Web and was developed separately from the Internet) helped them redefine their firm in a way that epitomized corporate practice and postmodernist design in the 1980s. Architectural corporations went global; design became parametric. At the same time, this network posited the small city of St. Louis – the location of HOK’s head office – as what Saskia Sassen has called a “global city,” and designers found a role within the increasingly international financial flow aided by highly-connected experts. This paper shows how architects were at the forefront of the technological and organizational transformations that made global cities work, laying part of the conceptual foundation for the “smart cities” seen today. By emphasizing the physicality of HOK-net, this paper counters the perception that data networks are disembodied. Rather, architects are shown to be at the forefront of designing the architecture of the global city system itself.

The formation of the Computer Research Group and the state-academic- industrial complex in Britain in the late 1960s

Eleni Axioti, Architectural Association School of Architecture / University of the Arts London

This paper aims to highlight the efforts of the British state to introduce and populate the use of computers in the construction industry during the second half of the 1960s and the beginning of the 1970s. The paper will exhibit through the presentation of archival documents from the Ministry of Public Buildings and Works (MPBW), the formation of the Computer Research Group, that was established in a series of British universities in the mid-1960s. These initiatives were dedicated to research the applications of computers in architecture and urbanism. The paper will outline the research that took place in these universities. More specifically, it will focus on the work produced at the Land Use and Building Form Studies Center at Cambridge University that was established in 1967 under the direction of Leslie Martin and Lionel March. The center was formed with initial funding from the Ministry (MPBW) in order to produce research on the optimization of land use and the specification of office building forms with the use of computers. Gradually, the center formulated a specific scientific approach towards architecture and urban design, that was based on data collection and computing practices as decision support systems. It received funding both from the state as well as from private industrial partners and expanded its research in many domains. The paper will present archival documents from the work that was produced at L.U.B.F.S. center as well as outline the applications of this research in the construction industry. This way, it aims to demonstrate the formation of a state-academic- industrial complex, centred around the use of computers in architecture and urbanism during the late 1960s. The paper argues that the effects of this complex are evident in the ways architectural production has developed through information networks and calculative practices in the present. The paper aims to trace this practice genealogy and present its socio-economic implications in architecture.

The Colonizing Ether: Wireless Telegraphy and Mondialité in the Belgian Congo

Michael Faciejew, School of Architecture, Dalhousie University

As King Leopold II's genocidal project of the Congo Free State unraveled in the first decade of the twentieth century, Belgium became a European leader in information technologies and the discourse of "société mondiale." Shortly after the Belgian state took over the Congo as an official colony in 1908, the engineers Robert Goldschmidt and Raymond Braillard were tasked with developing a massive wireless telegraphy network that would link the Congo River Basin to Brussels and the scientific outpost of Laeken. As the mechanics of internationalism and colonialism intersected, the ether became a valuable colonizing instrument. This paper re-evaluates Belgium's "age of internationalism" by examining the colonial imperatives of modern information discourse and infrastructure. The paper studies the multi-scalar built environments of Goldschmidt's and Braillard's influential experiment tents, prefabricated structures, laboratories, houses, workshops, stations, antennae, cables, etc. whose overarching hypothesis was that modernization was directly correlated to the speed of information exchange. As opposed to the imposing institutions that reshaped Brussels at the turn

of the century, including the Palais du Cinquanteaire and the Congo Museum, these utilitarian yet highly sophisticated structures had more enduring consequences for the conceptualization of global space, “smart cities,” and the colonial imaginary. The paper also attends to the racialized politics of information labor: many African workers were brought to Brussels to learn wireless technology and building techniques so that they could implement them in the Congo. The paper ultimately contends that the deep materialism of this ethereal network in buildings, infrastructure, and laboring bodies served not only an exploitative program of resource extraction but also new strategies for intellectual colonization in the project of modernity.

Programmed Territories: The Death of the Map and the Birth of the Network, Geography in the 1960s

Pablo Miranda Carranza, Lund University

Geography, a discipline shaped like architecture by the geometrical inventions of the Renaissance, was in crisis after WWII. Whereas geography had been a science of observation, recording, and classification, to be scientific meant from this point the use of mathematical abstractions and the production of knowledge that could become operational, characteristics linked to the development of computers as part of the “big science” of the postwar. As many other fields, geography was transformed by these new scientific standards. Numerical models and the analysis of data lead to a “quantitative revolution” in geography, one based on computational methods and algorithms originated in the new interdisciplinary fields of operations research and management science. These, in their focus on infrastructural and logistic problems, had made of the analysis of networks one of their main concerns. In 1969, two years after editing *Models in Geography*, a defining publication of this quantitative revolution, geographers Peter Haggett and Richard J. Chorley published *Network Analysis in Geography*, where they presented not just an overview of the analysis and modelling of networks, but a new science of geomorphology that had the mathematical representation of networks as graphs as its basis. Road and railway systems, river basins, or administrative boundaries could all be treated through the same mathematical structures. These computational representations could simulate their growth and change overtime, or predict the flows of material, people, and information through them. Form at an urban and geographical scale became algebraized, generalized in a way that it could also be compared to other forms from biology, sociology or linguistics which had also been abstracted as networks. This paper examines the new territorial intelligences that arose from this new science of regional and urban morphology by a close reading of some of the algorithms and techniques at its source. The analysis or these uses of networks, from the matrix representation of graphs to the rationale behind the calculations of maximum flows or minimum paths, discloses not just the technical and material conditions behind them, but also the ideological projects of which they are part and which they promote through their calculations.

Session chairs:

- **Ruth Baumeister**, Aarhus School of Architecture
- **Carolina Dayer**, Aarhus School of Architecture
- **Nuria Casais**, Aarhus School of Architecture
- **Urszula Kozminska**, Aarhus School of Architecture

Architecture emerges in its fundamental function to care and the architect as a carer of the environment and the human being. In the state of current climate emergency, the traditional paradigm of architecture as concerned with building-up begins to transition to practices of up-holding. Consequently, the responsibility of the architect to work with others towards a building's performance over time and its maintenance becomes crucial.

Air pollution, fast production, and strive for progress brought about by 19th-century industrialization, completely changed the aging of buildings, the appearance and structure of cities, and ways of thinking. Since then, the lack of acknowledgement of how buildings age has been coupled with a preoccupation for technical perfection and a fixation with the endless new, more commonly visible within consumerist societies of the 20th century. While the 21st century continues to endorse these habits, a major call for more attentive positions is needed.

Historical research of architecture has extensively dealt with modern architects' call to promote maintenance in form of hygiene as an agent in their fight against disease and chaos in urban design and housing, or, related to our conception of how impeccable a building or a city has to be. However, research on the role of maintenance from a transcultural and environmental viewpoint is lacking. In the recent past, technology and technical solutions have been considered to be the answer to up-hold buildings and cities. But neither have modern architects taken maintenance into serious account when designing buildings, nor has it been treated as a concern within disciplinary research. This gap has led to a lack of knowledge that is differentiated according to cultures and places.

In the complex, entangled environments in which all living and non-living bodies co-exist, what can the discipline offer to promote practices of up-holding? This session asks who, how, where, and what has historically and unromantically upkeep and repaired buildings? We hope to receive research on specific cases of buildings, architects and other agents, cultural practices, historical theories, building regulations, etc. The session aims to discuss histories and theories from a diversity of places and cultures that have exercised forms of maintenance. We seek to examine, reflect and discuss different ideas and practices of up-holding to avoid generalizations, to create new knowledge through exchange and to visualize otherwise invisible potentials and challenges for the current and future architecture.

Time is Money: The Maintenance of the Peabody Trust

Jesse Honsa, KU Leuven

Architecture must become more concerned with how buildings perform over time, but this also requires clients who are willing to pay for durability, flexibility and care. That is, it requires the capacity to calculate value on the long term. This paper considers methods of calculation and durability through an investigation into the Peabody Trust, a philanthropic housing provider that has existed in London since 1862. The paper uses the official records of the Trust to consider different temporal logics and methods of calculation across its long history, focusing on three accounting paradigms. First, in the Victorian era, the Trust used a generous donation to invest in durable construction with flexible floorplans, for the sake of collecting long-term profits from rents. With no investor to pay back nor any concept of a “recovery period,” buildings were envisaged to be *perpetual* rent collecting machines, maintained by “armies” of superintendents and tenants. But secondly, in the post-war period the Trust embarked into a programme of modernisation, and the concept of “obsolescence” crept into its design policy short term profits were sought over long term ones. And thirdly, at the turn of our present century, the Trust invested in a model project which boasted many experimental sustainable energy-saving technologies, yet this lacked the managerial structure and form of tenancy necessary to ensure long-term success. In these three vignettes, we see how different temporal regimes affected architecture and even the role of the architect: from a salaried figure focusing on continuous maintenance, to a temporary consultant focusing on a moment of construction, to an entrepreneur hired deliver an innovative technology. It is often assumed that within housing development, the concern for money is in opposition to concerns for durability and resilience, but this case reveals how economic formulas can potentially marry these concerns.

Practicing Complaint: Tangled Paths Through Cultures of Maintenance in Danish Social Housing

Heidi Svenningsen Kajita, University of Copenhagen

Cultures of maintenance in social housing areas constructed in Denmark during the 1960s and 1970s build on practices of many different actors. Over time, residents have organised to fix leaking roofs or repair building stock earmarked for demolition. Housing organisations and local authorities have developed management procedures to prevent mould, vandalism or rent increases. Architectural communities’ have implemented normative measures, such as care manuals and post occupancy evaluations, to guide use and snagging. These maintenance activities range from idiosyncratic to bureaucratic ways of doing things. While the Danish social housing sector has been envisioned – and narrated – to holistically sustain both social and physical environments, its organisation has also been engineered to prevent slippage of information and responsibilities among its many actors. However, maintenance is rarely as ordered as manuals and procedures prescribe. So, how can we trace the tangled paths of upkeep aligning both with the sector model and with what this model effectively blocks? Residents’ daily moans about broken lifts, dog fouling, and neighbourly disputes in communal spaces, and their political organisation against “renovictions” reveal blockages in the predetermined

paths. By addressing these blockages, this paper uncovers the transformative potential of complaint practices. Drawing from Sara Ahmed's study of institutional complaints, this research examines informal complaint processes as documented in popular media accounts from the 1960s to the present, as well as through personal interviews with a range of practitioners in the field, including residents, housing activists, architects, and a social worker. Using a creative practice approach to history-writing, a manuscript co-written for performance with playwright Rosa Sand reveals how architectural communities can engage with complaint practices, for example, by establishing continuity, talking, and involving residents in the use of architectural documents. These histories of complaint practices offer minor yet important insight into cultures of maintenance in social housing.

Knowledge to Retain: History, Buildings and Communities in Portugal and Spain

Ricardo Agarez, Iscte - University Institute of Lisbon

It is now acutely clear that architecture in the industrialised world can no longer focus on the new-built and must seriously consider the output of decades of building production, suspending art-historical value hierarchies and coldly reassessing everyday objects that really frame our lives. Communities everywhere need architect-thinkers to help them make sense of the formidable yield of the last hundred years (the most building-intensive century in Western history), its purpose, intent, form, and fortune, just as designers need users' insight to find pertinent ways to manage, maintain, repurpose, restructure and (occasionally) eliminate pieces of our building stock. Accurate, multisource knowledge, collectively constructed, is therefore essential to the endeavour of extending and improving building performance.

My paper tests this proposition in the ongoing initiative *Arquitectura Aqui*, which seeks to bridge the gap between academia-born historical knowledge and user communities, reinforcing the latter's resilience and sustainability while reviving the former's social and cultural pertinence. Through a new, co-created history of collective-use facilities and lowest-income housing built in Portugal and Spain between 1939 and 1985, we bring the imperative of upholding to the fore: objects largely marginal to the architecture canon, we posit, hold not only material and energy-related qualities but also experiential and memory-derived values, both positive and less so, having resulted from the collective will and input of often disadvantaged communities in times of duress. Architecture is here (*Aqui*), it is what we have, where we dwell, work and play: knowing its design and histories repairs our understanding of these structures, empowering us to retain and ameliorate it. With specific examples, I will examine the aims, methodology and challenges of this experiment in citizen history for built-environment management, and advance *Arquitectura Aqui* as a contribution towards a theory of information-for-maintenance, suggesting how raising awareness and detailing knowledge can promote practices of upholding our collective building stock.

A motivation for maintenance: Nation schools in rural areas of Samsun, Turkey

Ayşenaz Sönmez, İstanbul Technical University

With the Turkish Alphabet Revolution declared in 1928, spaces where the public could come together were needed to teach the whole country new letters quickly. Within the context of the literacy campaign, the project of nation schools was put into practice. No new buildings were built for the nation schools, instead, existing building stock was used. New construction activities contributing to the stock were done during the years when the project was active. This study aims to reveal the effect of the literacy campaign as a motivation for maintaining the buildings while serving as nation schools by examining the specific cases in the rural areas of Samsun, Turkey. It asks which of the maintenance practices were done, who worked for them, how the decisions were made, and if the population exchanged with Greece also included an exchange of maintenance culture. It uses a mixed method where the qualitative data of the 66 village schools' maintenance histories and quantitative data of the villages' literacy rates are interpreted. The data are primarily based on the school inspection reports of the 1930-31, 1934-35, and 1938-39 academic years. It is found that the construction, renovation, and transformation dates of the village schools are parallel with the change in the number of national schools opened in Samsun villages over the years. In the investigated cases, the significant factors in the process of uphold, repair, and cleaning practices were: the management by the village council; the workforce by villagers according to the 1924 Village Law; the incentive for these practices; and financial support. The investigation will show that despite the lack of resources and time constraints in the early years of the Republic, the literacy campaign prompted village residents to work collectively for the renewal of the old and maintenance of the new.

Golconde Dormitory (1935-1948) and its meticulous maintenance programme – the original plan versus today

Helena Čapková, Ritsumeikan University

Golconde Dormitory (1935-1948) and its meticulous maintenance programme – the original plan versus today Golconde dormitory in Puducherry, India is a result of transnational and interdisciplinary cooperation of Czech, American and Japanese designers, inspired by a variety of spiritual traditions, modernist ideas about life and living, and Japanese traditional aesthetics. The architectural solution of the dormitory can be interpreted as the result of modernist and theosophical ambitions of the leading designers' couple, architect Antonín Raymond and designer Noémi Pernessin Raymond. The Raymonds were active in the Japanese intellectual milieu of the 1920s. Connections of spiritually and artistically oriented intellectuals brought both spouses to the studio of the American architect Frank Lloyd Wright in Taliesin in 1919 at the first place. However, the intense relationship between Wright and Raymond was doomed to failure after the Czech native founded his own company in Tokyo in 1921. Golconde is not only a unique collective house, but also a project designed to serve the spiritual awakening of the ashram members/ sadhaks. Thus, another leading figure in the project and the leader of the ashram, French artist and occultist Mirra Alfassa (1878–1973), later known as the Mother, insisted on a strict maintenance programme

that she assigned to an English ashram member Mona Pinto. Mona developed a detailed dormitory maintenance plan in which she laid out tasks for every day and work carried out at weekly and monthly intervals or irregularly. Apart from the group of sadhaks, the servants who live outside the building are involved in the maintenance: 27 cleaners, three gardeners and three coordinators take care of the building every day. This paper will inquire into the correlation between the maintenance plan and the state of the building today, the spatial arrangement and the changes in interior as well as the material condition. It will also, based on the archival research and interviews conducted with the Golconde supervisor and her team, analyse the current challenges in the maintenance programme, its conduct and how it effects the state of the building.

Architects societies and associations in the 19th and 20th centuries: centralisation and networks

E

Session chairs:

- **Guy Lambert**, ENSA Paris-Belleville
- **Estelle Thibault**, ENSA Paris-Belleville

The creation of professional associations for architects in the 19th century can be considered a significant factor in the institutionalization and the definition of the profession. In the 19th century, the following were created in Europe and North America: Architekten Verein zu Berlin (AVB, Berlin, 1824) Institute of the British Architects, then Royal Institute of British Architects (RIBA, Londres, 1834), Schweizerischer Ingenieur- und Architektenverein/ Société suisse des ingénieurs et architectes (SIA, Zurich, 1837), Société centrale des architectes (SCA, Paris, 1843), American Institute of Architects (AIA, New-York, 1857), Société des architectes diplômés par le gouvernement (SADG, Paris, 1877), Bund Deutscher Architekten (BDA; Association of German Architects, Francfurt, 1903).

These associations and societies, which have long been part of the institutional landscape, were often preceded by the creation of more ephemeral associations, but with the same motivations. Their mission varied according to the contexts: to defend the rights, the interests and the status of the architect, to think about the structuring of the public commissions, to define the perimeter of the expertise of the architect in the wider ecosystem of the professions (engineers, town planners, decorators...). Through their operations and productions (publications, meetings, awards, conferences, etc.) they often played a centralizing role on a national scale, bringing together professionals from all over the country.

Networks quickly developed between these societies and the earliest ones could serve as a reference for the later ones. This was the case in Europe, but also in other continents, as borders and geopolitical influences were reconfigured. The Universal Exhibitions (1867, 1878, 1889, 1900...) were the occasion for international congresses of architects, allowing them to intensify intellectual contacts, to adjust their respective actions, to confront pedagogical systems, to debate the situation of the profession according to geographical areas, and sometimes to build common responses. The construction of these international networks, both scholarly and professional, strengthened the legitimacy of these societies within their own national frameworks, particularly in their demands on public authorities.

This session invites contributions that investigate not only the role of these professional associations in their own national context, but also their mutual interactions. Particular attention will be paid to the correspondents, to the exchanges and to the specific frameworks in which these interrelations develop. We are also interested in understanding the topics that these associations debate (stylistic, legislative, organizational issues...) and the effects of these networks on the redefinition of professional identities. We encourage proposals on non- European countries and on the evolution of international cartography over the period, in connection with the reconfiguration of borders.

An Empire of Fellows, Associates, and Licentiatees: Architectural Mobilities, Allied Societies and the RIBA

Soon-Tzu Speechley and Julie Willis, University of Melbourne

The Royal Institute of British Architects was established in the 1830s for the ‘advancement of Civil Architecture, and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith’. RIBA’s growth coincided with the territorial expansion of the British Empire, and would come to influence architectural practice globally. RIBA-affiliated architects practised across the British Empire, expanding its reach far beyond London. RIBA meticulously recorded its members in overseas locations, but also co-opted other institutes by enlisting them as “allied societies”: independent organisations with their own rules and regulations became aligned to the RIBA as a global British network of architects. RIBA’s institutional structures and vision of the architectural profession – particularly regarding education and accreditation – would be exported globally. In the early twentieth century, the practice of architecture in much of Asia, Africa, Oceania, and North America would be remade in the image of the RIBA.

This paper examines how RIBA and its allied societies reshaped the practice of architecture across the British Empire. Membership of these societies was meticulously chronicled in the RIBA’s annual *Kalendar*. These *Kalendar*s provide a snapshot of an increasingly globalised profession, providing insight into complex architectural networks and mobilities. RIBA nomination papers offer further insight into networks of professional patronage. The movements and relationships documented in these source complicate conventional understandings of how architectural ideas and professionals moved across empire. The *Kalendar*’s ever-shifting member lists speak to professional relationships forged and reconfigured along empire’s periphery. Allied societies played a critical role in shaping the professionalisation of architecture in many British colonies. These debates, sometimes framed in racial terms, would come to decide who could call themselves an architect. RIBA and its affiliates were thus critical in exporting British modes of professionalisation, sometimes at the expense of local building practices.

Swiss Architects Associations, their Journals and the German Model (1835-1914)

Gilles Prod’hom, University of Lausanne

Historical studies of 19th-century architecture identify associations and periodicals as two factors of professionalization. Architectural publications in Switzerland reveal the organic relation between these two entities: journals, far from constituting a mere record of their publishing societies’ proceedings, appear to have been the driving force of associative activity. Periodicals thus became significant actors within the architectural profession and contributed to its recognition both within the field of construction and beyond.

I propose to examine the development of Swiss professional structures and press from the perspective of exchanges between Switzerland and Germany. As a predominantly German-speaking country, Switzerland was largely oriented towards Germany when it came to architecture: Swiss architects studied, travelled and furthered their careers in German cities, making German architecture a constant reference.

Architectural journals reveal the extent and focus of contact between Swiss and German professionals, not only through their content, but also through the editorial line of the publications, which follow German models. Nevertheless, Swiss professional structures also demonstrate the autonomy of the Helvetic milieu and its specific features. For instance, Switzerland's polytechnic organization has brought together engineers and architects within a single professional association ever since 1837; and at the beginning of the 20th century, Swiss illustrated magazines innovatively combined the orientations of different German societies (Heimatschutz, Werkbund, Bund Deutscher Architekten) to promote the figure of a new architect-artist. Finally, the history of professional journals reveals the central role of the "architect-publicist", a new position within the field of architecture, acting as a mediator between professional associations, journals, and the public, as well as between national spaces such as Switzerland and Germany.

A puzzle to piece together: Sociedad Central de Arquitectos (Buenos Aires, 1886-1926)

Magalí Franchino, Universidad Nacional de La Plata / Universitat de Girona

At the end of 19th century, the development of Argentina as a national state and Buenos Aires federalization as the capital of the country prompted a set of initiatives to establish the disciplinary and professional field of architecture: the Architecture Degree (1878) and the School of Architecture (1901) at the University of Buenos Aires, hierarchization of the position of architecture in the nacional public work, as well as promotion of activities in the cultural field to encourage public debate on architecture (creation of public libraries, publication of magazines and dissemination of architecture topics in newspapers, competitions and awards...) The Sociedad Central de Arquitectos (1886, refounded in 1901) was founded with the purpose of positioning architecture as a specialized profession and field of knowledge differentiated of builders and artisans, construction entrepreneurs and engineers, as well as to participate in legislative debates to construct the buildings which should represent the greatness of the modern nation and to regulate the boom of private construction in Buenos Aires metropolis. This communication proposes to investigate the period 1886-1926, a moment when the most relevant members of the Society showed a cosmopolitan condition by according to the social and cultural mosaic of Argentina: architects linked to educational institutions, professional societies and state corps in France, Italy, Germany and Belgium, deployed a series of strategies to position the group as the main architectural association in the heterogeneous landscape of Argentine architectural culture.

We are interested in investigating the international networks of correspondences and exchanges that its members maintained with their culture of origin and education -as well as with some colleagues in South America-, to position itself as a authority voice through the debate of topics related with professional and building regulations together with the defense of a set of theories of architecture and urbanism for Buenos Aires.

Architectural Professionalization and Transnational Exchange in the Modern Arab World, 1900s-1960s

Nadi Abusaada, ETH Zurich

This paper delves into the professionalization of architecture in the 20th-century Arab world, with a focus on its institutionalization the establishment of professional bodies and associations. Engineering societies and associations, often led by architects, played a central role in this institutionalization. While the Egyptian Society of Architects was founded as early as 1918 in Cairo, similar bodies emerged in other Arab countries like Palestine, Syria, and Lebanon primarily during the 1930s and 1940s, coinciding with the transition from colonial rule to postcolonialnation-building.

By examining unstudied archival materials, including constitutional documents, reports, meeting minutes, and personal archives of founders, this paper reveals how Arab architects utilized modern bureaucratic language to define professional boundaries. It also explores the topics these associations deliberated on, reshaping professional identities and positioning architects as not just technical experts but also influential public intellectuals. The paper highlights the pivotal role of transnational connections in shaping these institutions. It explores regional dynamics through the Arab Engineers Congresses initiated in 1945, leading to the Arab Federation of Engineers in 1963. These congresses connected architectural and engineering bodies across the Arab world, fostering regional knowledge exchange. Additionally, the paper adopts a global perspective, examining links between Arab architectural and engineering bodies and their international counterparts. Notably, the Egyptian Society of Architects' founding membership in the International Union of Architects since 1946 and Arab architects' involvement in founding the Afro-Asian Housing Organization in 1963 demonstrate global connections. In sum, this paper offers a comprehensive view of the professionalization of architecture in the Arab world, emphasizing the role of local associations, transnational interactions, and the evolution of professional institutions within the context of changing global geopolitics.

The Empire Strikes Back. The Commonwealth Association of Architects conferences, 1963-1983

Janina Gosseye, TU Delft

In 1963 the Commonwealth Association of Architects (CAA) was founded as a liaison organization between various national architectural institutes throughout the English-speaking world. The CAA replaced the RIBA 'Allied Societies', which had emerged from the desire of British architects practising in colonial countries to adopt RIBA codes of conduct, ethics, and conditions of contract. At a conference held in London in July 1963, it was proposed that the 'Allied Societies' be replaced by a new association, the CAA, in which the RIBA would interact with other national architectural institutes 'on a basis of equality' rather than from a position of imperial paternalism.

In its first twenty years, the CAA was very active in organizing conferences. Following the inaugural CAA conference in Malta in June 1965, meetings were held in New Delhi (March 1967), Lagos (March 1969), Canberra (1971), Ottawa (November 1973), York (September 1976), Hong Kong (April 1979), Nairobi (October 1981), and Sydney (June 1983). Topics discussed at these conferences ranged from fee scales, registration,

liability, and codes of conduct to the role and status of the architect in society. However, CAA conference records reveal that the aspired-to interaction ‘on a basis of equality’ was difficult to achieve because of the vestiges of imperialism and profound professional and institutional differences between the various national architectural institutes involved in the CAA. Furthermore, the association also had to contend with a rift between different factions: there were the ‘gentleman’ architects loyal to Victorian codes of conduct; ‘messiah’ architects dedicated to producing ‘shelter for mankind’; and ‘hired guns’ entrepreneur-architects who pursued profit at any cost. This paper will examine the nine CAA conferences held between 1965 and 1983 to better understand how professional ethics and identities were (re)defined across the Commonwealth at a time when decolonization, globalisation, and neo-liberalisation were on the rise.

Architectural Historiography and its Moving Images: Cinema as an Agent of Historical Culture

A

Session chairs:

- **François Penz**, University of Cambridge
- **Stavros Alifragkis**, Hellenic Open University

In paraphrasing Francis Haskell's celebrated *History and Its Images: Art and the Interpretation of the Past* (1993), this session seeks to investigate how moving images (documentary, narrative and experimental cinema alike) have shaped popular imagination around modern architecture over the past century and, correspondingly, how cinematic representations of the modern city and its architecture in digital and celluloid media have influenced contemporary scholarship on the history and historiography of the modern movement; its primary sources, discovery tools and research methodologies. Several decades since Sigfried Giedion's statement 'only film can make the new architecture intelligible', architecture and cinema persist in following intertwining paths; the former by endowing with narrative meaning the spaces of storytelling and the latter by fuelling popular culture with an ever-replenished array of ways to reimagine the past, the present and the future of human habitation. Over this long span of time, cinematic representations of modern living -whether utopian or dystopian- have generated a considerable body of research that bears witness to the internal shifts and changes of 20th century architectural history and historiography. This session invites researchers of interwar and post-WWII global architecture to submit papers that investigate the role(s) of cinema as a medium and as an agent of methodological renewal in the field. In particular, we encourage proposals that shed fresh light on the various ways historical studies have incorporated the contextual interpretation of moving images with a view to re-construct our recent architectural past or offer special insights into the ways societies perceive, value and respond to architectural modernity through cinema. Building on the notion that cinema, among other things, catches precious glimpses of quotidian life, thus demonstrating how built or imaginary, public or private spaces are experienced, this session aims to explore the following, indicative research questions: what are the epistemological premises for treating cinema as a valid source of historical knowledge; what does cinema tell us about the -otherwise unattainable- recent history of architecture; how is cinema different from other (archival) sources (e.g., photography or architectural drawings); do aspects of *mise-en-scène*, *mise-en-cadre* or editing contribute to the construction of historical narratives about the modern built space; has cinema impacted the way architectural history is being taught; has cinema played a key role in popularising modern architecture? This session explores cinema's affective and evocative power in order to examine how moving images can both render modern architecture accessible to a wider audience of non-experts and become a potent tool for enabling new, multiple, socially relevant and culturally sensitive re-narrations of the past as a basis to envisioning new futures. In the process, this session aspires to challenge common perceptions about modernity's normativity and highlight the pluralism of its locally inflected cultural forms.

Amateur Films: An Agent for Diversifying the Narratives of the Modern Movement Historiography

Veronique Boone, Université Libre de Bruxelles

Amateur films are a particular category of films of which only recently their relevance is recognised in film studies and by film archives. What inspires studies on this material is precisely what, as pointed out by Laura Rascaroli, Gwenda Young and Barry Monahan in *Amateur Filmmaking. The Home Movie, The Archive, The Web*, previously relegated them from research and institutional care: their ephemeral, private, marginal and personal nature. Recent interest in alternative and diversified narratives in contrast to the so-called objective history offers place to alternative sources, such as oral histories, but also amateur films.

Several Modern architects, their network, clients and users embraced the amateur filming (e.g. Ernest Weissmann, Jaap Bakema, Léon Stynen, Alessandro Poli, Giancarlo de Carlo, Fernand Pouillon, or Goupe EGAU, but also Mme de Mandrot, Jullian Stein, and the users of housing projects). Retracing users and the films often depend although on previous archival choices made by institutions and family. Uses and topics of the filming present a whole panorama of activities, creative worlds, inspirations, and representations, recalling the different modes of home cinema, going from leisure cinema -almost moving photographs- to semi-professional representations -film as a sketch-book. They include daily life and family events in new architecture, city visits and nature walkings, visits of vernacular and modern architecture, technical features in process, professional network and leisure meetings, building site visits of the architect's projects, experiments with models, etc. This presentation will focus through some case-studies on a diverse pallet of uses of the amateur film, as these films shift from a restricted use to an archival document. It will highlight how considering this personal production as microhistories from below can shed fresh light on our understanding of modern architecture culture beyond the canonical narratives of architecture, and on practices on the design process in architecture.

'Past-forward': Architecture Filmmaking as a Creative Unarchiving Practice

Popi Iacovou, University of Cyprus

This paper discusses the role of the Moving Image and cinematic representation as a creative tool for uncovering spatial narratives absent from the modern archive. This study is part of a broader project that concerned two consequent architecture exhibitions entitled *Past-forward: Stavros Economou Unarchived* and *Past-forward: Cyprus Modernism Unarchived*, which were co-curated by the author in 2021 and 2023 at the State Gallery of Contemporary Art – SPEL, Nicosia, Cyprus and at Kolektiv Cité Radieuse, at Le Corbusier's Unité D' Habitation, in Marseille. Stavros Economou (1917-2004) is one of the most important representatives of modern architecture in Cyprus, yet his work is underdiscussed and underpublished. His architecture contributed to the shaping of the Cypriot urban landscape and to the spatial and social transformations during the first post-colonial decades.

Central to the curatorial project was the architect's archive and its multimedia reconstruction. Archives as collections are bound to decision processes of inclusion

and exclusion from those in authority, as well as to issues of accessibility. The architectural archive, unlike other collections, consists of *representations* (such as drawings, models, photographs, reports) of *artefacts* (buildings) that communicate design processes and final un/built proposals. How does the partial nature of architectural representation impact our understanding of a building and its history? What are the creative documentational tools that allow us to reconstruct their past lives in the present and speculate their futures?

The paper will focus on three short films, analyzing the different methodologies employed for reconstructing the life cycles of Economou's buildings and public spaces stressing their multiple temporalities and complex histories. These cinematic reconstructions of buildings aimed to uncover narratives missing from the archive, expanding its content with new visual knowledge through architecture filmmaking highlighting how a building's multidimensional representation is an open-ended activity that re-writes its history and speculates its futures.

The Plattenbau Represented: Cinema and the reception of East German Architecture (1946-1990)

Peter Sealy, University of Toronto

Cinema played an instrumental role in shaping perceptions of modern architecture from the German Democratic Republic, both inside and outside the former eastern bloc. Given the state-run DEFA film studio's official role in supporting socialism, its films offer a unique form of historical evidence. By propagandizing yet also critiquing East Germany's built environment, DEFA's films mediate between government policy, artistic agency, and popular sentiment.

Nowhere is this clearer than with the East Germany government's focus on prefabricated construction as exemplified by its *plattenbau* construction techniques and housing typologies. Jürgen Böttcher's *Born in 45* (1966) captures the ebullient optimism invested into such projects, while Heiner Carow's *The Legend of Paul and Paula* (1973) introduces a note of discord, through its spatial and narrative opposition of the *plattenbau* and the earlier *mietskaserne* typology. Later DEFA films offer trenchant critiques of satellite housing projects such as Marzahn; these can be seen in Hermann Zschoche's *Swan Island* (1982) and Peter Kahane's *The Architects* (1990). Postwall *ostalgie* with its various inflections (often imposed from outside the former-DDR) have romanticized the *plattenbau*, for example in Wolfgang Becker's *Good Bye, Lenin!* (2003).

Drawn upon a wide range of films, archival sources, and the work of many scholars of East German architecture, this presentation will unwrap the role cinema played (and continues to play) in shaping popular imagination of modern architecture. It will focus upon the role of the above- mentioned films as artefacts driving architectural scholarship (from Emily Pugh and others) and consider the challenges of such an approach. Ultimately, East German cinema offers a window into how the state (in its myriad forms) understood the unfolding of daily life within its architectural surround.

Film as Benefactor: The Case of Joseph Gantner and *Das Neue Frankfurt*

Lutz Robbers, Jade University

Film remains, as Marc Ferro put it, an “undesired document” for historians. This has less to do with historians not being capable of reading or analyzing moving image document and more with the fact that the media and methods historians employ to legitimize their own discipline fail to control and appropriate the ‘real’ that film captures and produces. There is a whole different “nature”, as Benjamin put, that speaks to the camera constituting the basis of another history, a “counter-analysis of society” (Ferro, 1994).

By contrast, architectural historians sympathetic to modernist movement in architecture during the 1920s welcomed the advent of film as art form and media of mass communication. Film’s sensuous mass appeal resonated with the quest for a fundamental epistemological renewal. During the interwar period, historians *engagés* like Adolf Behne, Elie Faure, or Sigfried Giedion identified film as the emblematic medium of a new historical culture capable of capturing the new spatial sensibilities and of transforming architectural historiography (Robbers, 2015). And while works like Behne’s “Eine Stunde Architektur” (1928) or Giedion’s “Befreites Wohnen” (1928) pay tribute in both form and content to new media condition, they remain interludes that increasingly highlight their contradiction with architectural history’s continued epistemic reliance on formal analysis and attribution.

In my contribution, I would like to explore this contradictory dynamic as it crystallized in work of Swiss art historian Joseph Gantner during his tenure as editor-in-chief of the journal *Das Neue Frankfurt* (1926-31). Like Behne and Lotte Eisner a student of Wölfflin, Gantner’s work during this period attempts to render architectural historical knowledge politically operative, namely by promoting and providing scholarly guidance for the largescale urban planning project spearheaded by Ernst May. And it is particularly Gantner’s awareness that all architecture is contingent on its media conditions that prompted him to integrate cinema – as art, as a form of political communication, as a new epistemic regime – in the multi-media strategy called DNF. Not only did he make film one of the central subjects in DNF, Gantner also organized film screenings, invited filmmakers and -theorists Dziga Vertov, Rudolf Arnheim, Joris Ivens and Rudolf Arnheim to Frankfurt, as was pivotal for the local production of architecture films like *Die Frankfurter Küche* (1927), *Die Häuserfabrik der Stadt Frankfurt am Main* (1928) or *Abbruch und Aufbau* (1932).

‘Forget where you are, and that your life is so much less eventful than that on the silver screen’: Filmic projections of the architectural future in Stockholm, 1930-1935

Tim Anstey, The Oslo School of Architecture and Design

This paper explores the role cinema played in popularising modern architecture, and how moving images enabled socially relevant re-narrations of the past, in the context of between-the- wars Stockholm in Sweden. Stockholm has a special place in film as well as in architectural history, and formed one of the cradles for the development of both cinema and modern architecture during the early decades of the twentieth

century. Following the extraordinarily coherent rhetoric of the Stockholm Exhibition (1930), and the equally cogent visual manifestos of architectural publications such as *Acceptera* (1931), Stockholm modernized at bewildering speed. In creating acceptance for this radical change, cinema played a role that depended on its capacity to project a seamless join between a local past and a destabilising future, using an equally seamless capacity to bridge between personal experience and the fictional “other.”

Developing habits of analysis developed by Les Roberts, Julia Hallam and Patrick Keiller in the UK, and by media theorists Pelle Snickars and Ylva Habel from Sweden, the paper provides an account of three filmic inaugurations made in Stockholm during this period. These all concern the opening of buildings that were crucial to the staging of modern architecture in the city – one of a cinema called *Flamman*, one of the Stockholm Exhibition itself, and one of *Slussen*, a piece of radically modern traffic infrastructure that changed the experience of the inner city. For each of these inaugurations a documentary film was made that was symbiotic with the built structure, that reached back into the site history and that pointed forwards into the future. In each case a link was forged, that could only be made by cinema, between mundane reality and breathless, seductive fantasy: for Stockholm’s citizens cinema linked, as no other medium could, modern architecture to dreams of maturation and escape.

Women Making Space in South America, c.1400-1900

Session chairs:

- **Anne Hultzsch**, ETH Zurich
- **Sol Pérez-Martínez**, ETH Zurich

The period between 1400 and 1900 in South America is characterised by a set of transitions and processes of transculturation as indigeneity emerged from the clash with colonisation. Empires competed, indigenous cultures grappled with European colonisation, and both later fed into American nation building. This session focuses on the period between the creation of the Tawantinsuyu, the Incan Realm of the Four Parts, in 1438, thus the definition of Andean territory as a continuous region, to the 1880s when the Mapuche people in Southern Chile and Argentina were the last indigenous group to lose control over their territories. The session aims to address gaps in the architectural historiography of the Andean region especially regarding moments of transition where ‘cultures meet, clash and grapple with each other’ creating ‘contact zones’ (Pratt, 1991). We seek to start these new histories through the perspective of women – from any class or ethnicity – as one of the groups often excluded from scholarship on the period. We ask how those identifying as women influenced, shaped, critiqued, and made spaces within and alongside the force field of the contact zone, with its asymmetrical power relations, its struggles, pains, and opportunities?

Challenging linear Euro-American architectural narratives of styles imported to the supposed new world, we invite contributions exploring the role of women in shaping public and private spaces in the Andean territories – from home and convent to street and plaza. Practices to be examined for female space-making opportunities could include, for example, building, homemaking, designing, writing, patronage, financing, teaching, lobbying, gardening, or farming, even mothering. Contributions should explore questions emerging from the triangle between gender, architectures, and South America as a contact zone. What are the spatial categories most useful when exploring women ‘making space’ in the period and region (Matrix, 1984)? Does the public-private dichotomy of separate spheres serve here? What sources provide evidence how women made space? Which writing techniques yield the best results, from archival tracing to historical fiction? How can we fill gaps when there are few traces (Hartman, 2021)?

Besides a methodological appeal for new approaches, the session also queries key terminologies of architectural history: Who is the space-maker during this period? What is the relationship between space-making and the architect? Did the professionalisation of architecture during the 19th century further the exclusion of women from space-making practices? Was there a period of increased access colonial or institutional transitions closed doors to women? Are there comparable developments in other regions?

This session hopes to facilitate a pivotal change to how we look at the formation of architectural cultures in the past through the eyes of women and their lived experiences, considering questions of race, class, or religion, besides those of gender. As scholarship in the field of Latin American architectural history has so far often been dominated by isolated time periods defined by the male coloniser – such as pre-colonial, colonial, post-colonial, modernism – the proposed period between c. 1400 and 1900 invites cross-readings based on dynamic approaches to historical moments, places, and protagonists.

Inca Architecture: A Woman's World

Stella Nair, University of California, Los Angeles

With its striking stonework, dramatically sited buildings, and impressive terraces cascading down steep mountainsides, Inca architecture has fascinated visitors to the Andes for centuries. The first eyewitness accounts of the Inca empire in the sixteenth century conveyed a profound sense of wonder upon seeing Inca buildings and cities. Later joined by 19th century explorers and modern archaeologists, these writers have credited the creations of these magnificent Imperial monuments to a series of brilliant men in the form of rulers, military leaders, priests, noblemen, architects, engineers, and labourers. In these writings, women are portrayed as playing little role in this Indigenous building tradition, other than occupying spaces to carry out narrowly proscribed activities such as cooking, weaving, and raising children.

Needless to say, this view of Inca architectural history is not an accurate one, yet it remains the dominant narrative due to five hundred years of knowledge production that has fixated on a few aspects of Inca monumental state architecture and the role of men. It is the confrontation of these paradigms that underpins my current book project *Inca Architecture: Chapters in the History of a (Gendered) Profession*. The paper I propose to give in this session will draw from this ongoing research and focus on the role of women in creating Inca architecture. I will highlight the diverse roles women played in commissioning, designing, building, using, and overseeing a diversity of Inca built environments. I will show how female architects, builders, patrons, and users materialised the Inca colonial project, such as designing public theatres, building Cuzco's impressive city walls, serving as patrons of impressive palaces, and leading military hospitals. Inca women played key roles in shaping and giving meaning to the Inca empire. Recognising the critical role that women played in Inca landscapes raises questions for how we have come to understand (and erase) the diverse and impressive roles of women in shaping and defining Andean architecture and landscape.

The Cacica, the Mestiza and the Renegade: a Female Genealogy of Early Colonial Santiago

Daniela Bustamante-Canales, Pontificia Universidad Católica de Chile

Although the pre-hispanic and colonial periods have been approached as discontinuous, the proposal of an Inka origin prior to the Spanish foundation of Santiago de Chile (Stehberg & Sotomayor, 2012) requires reconciling a fragmented historical temporality in order to understand the spatial genesis of the city (Bustamante, 2023).

Contributing to this task emerges an uncanny genealogy of women: Elvira de Talagante, a local Inka landowner; Águeda Flores, Elvira's daughter with one of the European founders of Santiago; and Catalina de los Ríos, Águeda's orphaned granddaughter, a rich, independent and powerful woman popularly known as 'la Quintrala'. Mostly overlooked by colonial chroniclers, these women became historical subjects either by their material possessions or alleged vices. Gaining significance in 19th-century historiography, Elvira was celebrated as an indigenous chieftain, Águeda recognised as a rich mestiza, and Catalina condemned as a murderous witch (Vicuña Mackenna, 1877). Contemporary voices, however, raise questions regarding

the cultural significance of reconciling the polysemic icons with the historical figures and times (Marsilli, 2019), as well as their role as female land owners (Gil-Marín et al., 2023). Thus, drawing from historical sources, this research traces these women's lives and situates them across space and time, gender and race, culture and class, mapping the evolution of their identities, relationships, and possessions.

Through the lens of genealogy (Foucault, 1971) and the social memory embodied in cultural performances (Taylor, 2003, 2020), this study confronts the issues of invisibility and subjectivity surrounding female and indigenous lives, experiences and materialities during the early colonial period. The evolution of the space-times owned, inhabited, and inherited by these women provides a unique lens to explore Santiago's formative period. Consequently, by unravelling the nuanced dynamics concerning power, gender, and ethnicity, this genealogy maps the intricate cultural and material conditions underpinning Santiago's transition from Inka settlement to Spanish colonial city.

Controlling la mujer popular: moralist female writings in 19th-century Bogotá

Paula Salazar-Rodriguez, École des Hautes Études en Sciences Sociales

In the early years of Colombia as an independent state, literate women from Bogotá's high society became guarantors of a new modern lifestyle - imported from Europe - and a new morality aimed at governing the society under construction. Through their writings in newspapers, women's magazines and opinion articles these *señoras* (ladies) defended a very "maternalist" and top down view on *la mujer popular* (a common woman of lower class status), who, for them, had to be put on the tracks of "progress".

However, literary and pictorial sources such as the *Censo de Viruelas* of 1801 or the *costumbrista* (local customs) paintings of Ramon Torres, and the work carried out in the second half of the 20th century by historians like Patricia Londoño and Susy Bermudez, depict a different story: they show the *mujeres populares* as emancipated and independent, in their role as heads of families and businesses. They not only sold, bought and managed property but also held businesses while carrying out the daily household tasks. A large majority of them ran the *tiendas* (grocery stores) and, in particular, the *chicherias* which were places centred on the sale of *chicha* - a popular indigenous alcoholic drink - and socialising, frequented by neighbours and new arrivals in town. The *chicherias* represented for migrant *campesinos* (rural labourers) the possibility of a warm welcome, information and initial accommodation. Set on the ground floor of family houses in which their female managers played an essential role, the *mujer popular* participated in the construction of neighbourhoods and a new urban community.

It's precisely this type of practices and spaces that the moralising and hygienist discourses of literate women close to Creole power sought to eradicate. The *mujer popular* therefore had to find her way between the opportunities of a city which represented her fragile future, and the injunctions of the *señoras* to strictly maintain the space of the home which they deemed proper to her gender, away from the vicissitudes of the street. This paper seeks to understand how the moralising discourses of elite women contributed throughout the 19th century to colonising imaginations, profoundly transforming everyday spaces of popular neighbourhoods, such as *chicherias* and *tiendas*, and locking the Bogotanese *mujer popular* into newliving conditions, just as much as modern theories of urban planning did at the same time.

Aniwee or the Warrior Queen: the Tehuelches and the Patagonian region in the work of Lady Florence Dixie (1879 - 1890)

María Eugenia Allende Correa, Universidad de los Andes, Chile

Patagonia was for centuries a remote and mysterious place, of uncertain sovereignty and undefined limits. In 1879 an expedition led by an atypical and extraordinary woman arrived; she was Lady Florence Dixie (1855 - 1905). Dixie undertook an unprecedented tour of this area, giving rise to the first female literary testimony on Patagonia (*Across Patagonia*, 1880). Her stay in this southern territory left a deep impression on her, which led her to continue writing on this subject. After this trip she published two children's novels: *The Young Castaways* (1890) and *Aniwee or the Warrior Queen* (1890), whose protagonists live adventures in Patagonian lands. In these works, Dixie reveals the South American space from a different perspective. This paper argues that, through these children's books, the author makes an original contribution to the history of Patagonian literature. Her testimony is an example of how foreign women who visited South America between the end of the 19th century and the beginning of the 20th century contributed, through literary activity, to the construction and image of Patagonia, a territory that was claimed by both Chile and Argentina. It also highlights a particular vision of the indigenous ethnic groups that lived in these area (such as the Tehuelches, also known as Patagonians), giving an unprecedented prominence to these cultures, with more autonomy than in her other writings about this region. Through her protagonist, "Aniwee", a character with autobiographical overtones, but at the same time based on other narratives about the Tehuelches, Dixie gives voice to these indigenous people. In works aimed at a children's audience, she provides a distinctive perspective about this tribe and their defense of the land they inhabited, the distant Patagonia.

Data Narratives of Architectural Modernity

Respondent:

- **Catalina Mejía Moreno**, Central Saint Martins, UK

Roundtable chairs:

- **Theodora Vardouli**, McGill University
- **Eliza Pertigkiozoglou**, McGill University

This session interrogates the relationship between architectural data and narratives as a way to critically engage with the architectural historiography of modernity. Data have historically enabled the bureaucracies of modern states and their architectural manifestations, fuelled new decision-making practices and legitimacy regimes, and shaped the epistemic plateaus on which they operate. These “morsels of information,” as media historian Lisa Gitelman suggests, are not to be taken as a matter of computers, but instead of disciplines and practices. Data reflect how epistemic and professional communities –architecture being a prime example– have historically organized their objects, methods, and standards. Data, in this sense, are not given, universal, or “raw”, but captured, contingent, and “cooked.” This session proposes to look at data as and through narratives – as curated fictions and, following historian Mary Morgan’s definition of narrative, as collective acts of sense-making that establish relationships between subjects, objects, events, and settings.

Recent scholarship has grappled with contested affinities between the misty terms “data” and “narrative,” declared at once inimical and complementary in knowledge production processes. In reflective accounts of history-writing practices, scholars have challenged the mutual constitution of data and narratives within the archive, and have proposed counter- histories by flipping their roles and treating narratives as a form of data, or by asserting data’s generativity for storytelling. In this session, we ask: how does architectural history as a narrative- making and -understanding discipline contend with architectural data as an historical category, as an archival condition, and as a methodological challenge?

We invite historical scholarship on narratives that have endorsed, or emerged from, practices of defining, extracting, and using data in architecture’s long modernity. Within this larger inquiry, we also welcome works that focus on digital electronic computers as data- processing machines. The interest is less in historical computational methods in architecture and more in how communities of knowledge and practice made sense of data extraction and processing methods in specific settings. Examining these narratives can expose data’s complicity in perpetuating gender, racial, and class injustices. It can also prompt whose narratives have been foregrounded in histories of architectural data and whose have been left out. Together with critical historical accounts of architectural data narratives, we seek scholarship that tactically mobilizes data as a vehicle toward justice and reparation. As data activist scholarship and practice has recently highlighted, data, under different regimes of ownership and use, need not suppress, but can also activate voices of historically marginalized and oppressed communities. Inspired by such perspectives, the session also welcomes historical work that enacts or historicizes deployments of data toward emancipatory goals, to dismantle master-narratives about buildings, architectural spaces, and technologies.

Coded Objects: The Forms of Proto-Algorithmic Thinking

*Anna-Maria Meister, Kunsthistorisches Institut in Florenz - Max Planck Institute
and Karlsruhe Institute of Technology*

Data and its processes cannot be merely analyzed as “computation” or the so-called “digital” rather, its paradigms were developed through the handling of stuff, the making of things, the production of objects. My contribution takes at its heart the inseparable entanglement of form and program from the 19th and 20th centuries, when the advent of standardized mass production exacerbated the material-aesthetic stakes of automated processes for objects: by dimensioning the window, norm-makers framed the inhabitant’s view of the world; by formatting paper, bureaucrats shaped the contact between citizen and state. Treating algorithmic thinking as inseparable from aesthetic narratives uncovers a profound epistemic convergence between seemingly opposed historical movements and actors. It was by forming objects and developing production methods that form-givers practiced programming. Aesthetic considerations were as important as the logical operations and rationalist rhetoric; in fact, objects constructed physical-sensorial feedback loops shaping proto-algorithmic processes. Reversely, seemingly bureaucratic processes produced decidedly aesthetic forms, as in the German Institute for Standardization’s (1917-, DIN), where processes produced aesthetic objects inseparable from their logistical construction, and imperative for the narrative of a modern German state after a lost World War. Where “big data” has become the vertebrae of ever newly promising narratives for presents and futures, one might need to investigate the design of rules and the shaping of programmed acts through objects. This contribution will carve out discourses of responsibilities, aspirations and techniques of forming values through aesthetic means by taking the underlying story of the so-called digital as a set of human and aesthetic negotiations, be it the deliberate shaping by experts or intelligent solutions for material processes developed by communities.

My research questions any ready dichotomy of the historical narratives of design and bureaucracy and any assumptions of “neutral” technology or automated processes. The matter of processes matters, so to speak, as it is the very substance of the narratives it shaped and continues to shape.

Administering Architectural Variation at the Office of Construction, 1852-1861

Ultan Byrne, Columbia University

In my contribution to this roundtable, I outline a computational approach to the analysis and narration of the archives of bureaucratic building practices. Taking as an example the US Treasury Department’s Office of Construction, I illustrate the extent to which its design and construction activity can be characterized as subtle variations within what at first glance appear to be straightforward acts of replication. In their work, parallel projects in different cities were managed by modifying drawings, specifications, and even correspondences in response to local contingencies and the conditions of site, cost, labor, and material availability. The affordances encoded within different forms of architectural paperwork thus shaped the divergence of these projects in ways that remain legible within the archive. I will suggest that uncovering these patterns of repetition and difference not only helps us to understand the office’s

administration of architectural variation, but also offers new approaches to the largely overlooked clerical labor of architectural production within bureaucratically organized offices; to the relationship between collections of built objects such as post offices and the institutional forms that they participate in; and to historicizing the very meaning of terms such as ‘copy’ and ‘similarity’ that we too often take for granted as stable over time.

Since the kinds of variations at stake in the office’s work remain equally illegible within typological approaches that extract generalizations and synecdochic approaches that proceed through the typical or the exemplary case, the evidentiary and narrative challenges of this study are to attend to a very large collection of archival materials without losing sight of the particularities of each building. To this end, I will describe a set of computational methods for identifying and tracking partial matches in textual and drawn materials, and my experiments with narrative techniques that support modulating between the shared and increasingly specific features within a repetitive collection. Just as a single post office on its own is not so meaningful since it finds its purpose within an interconnected system of communication so too I will argue that the meaning of the office’s archival material arises through its sheer accumulation and interconnections.

The Data-Fueled Narratives of California’s “Educational Frontier” at Irvine, 1959-1964

Sina Brueckner-Amin, Karlsruhe Institute of Technology / saai Archive

In 1959, Californian bureaucrats set about planning a vast, state-owned network of higher education institutions to meet a fast-growing population of college-age citizens on the basis of a complex statistical method to project where new campuses would be needed. The resulting Master Plan for Higher Education in California, 1960-1975 performed what I call architectural data processing: based on the quantification of projective student bodies as volumes in space, the administrators calculated “campuses” with standardized room-utilization factors as mathematical sets. As such, the Master Plan became an argument for massive spatial interventions in form of new campuses all around the state. In my roundtable contribution I offer a reading of the Master Plan’s rationalized methods and the later flamboyant design of one of its resulting campuses, UC Irvine, as equal manifestations of “organizational theater,” a term coined by social anthropologists Lee Bolman and Terrence Deal in 1984. Under the methodological umbrella of “organizational theater,” both the number-based methods of the planning document and the architectural design can be read as part of an “institutional saga” aiming at building legitimacy through – at the core – theatrical methods and media.

Within this framework, I will present the argument that this bureaucratic vision was primarily fueled by the promises of legitimacy in the extensive use of data during planning. As a consequence, the bold design was not an account of data prescribing form (as in algorithmic designs), but data feeding a narrative of institutional legitimacy and self-prescribed avant-garde status. With the use of data these bureaucrats prided themselves as a cutting-edge force in (educational) planning. Following, the seemingly rational plans were as much a “curated fiction” as the resulting campus at Irvine: Both fueled by the same irrational institutional desire, the futuristic, ornamental campus staged the claim to an avant-garde status as a Space Age design as much as the Master Plan’s architectural data processing did in terms of “modern” and “objective” planning methods of the post-war era.

Populism Without Democracy: Urban Modeling in Post-1970s Britain

Maroš Krivý, Estonian Academy of Arts / Canadian Centre for Architecture

Had the model existed in the 18th century, would you have used it to avert the French Revolution? In 2014, an audience member posed this question following a public presentation by Hannah Fry, a scientist affiliated with the Bartlett's Centre for Advanced Spatial Analysis (CASA). The presentation concerned CASA's research project on the 2011 London riots, triggered by the shooting of the African-Caribbean resident Mark Duggan by an undercover police officer. CASA developed a realistic simulation model to help the police suppress riots by anticipating their spatial dynamic. Fry brushed the question aside and insisted that the riots were not political. What epistemic work do urban models do in policing, neighborhood development and other contested arenas? This paper examines the post-1970s history of British urban modeling by focusing on the CASA's founding director Michael Batty. This is an interdisciplinary history that takes us from architecture and planning to geography, revealing the paradigmatic role of London as a site for extracting and processing data. In the 1970s–80s, a series of challenges to the postwar welfare state triggered a crisis of cybernetic representation, precipitating a methodological shift towards arguably less totalizing, agent-based simulation models grounded in the complex systems paradigm. Batty's main contribution lies in combining a series of stochastic models, such as cellular automata, Markov processes and fractals as tools for simulating urban structure and change. I suggest that by representing the city as a higher-level order created through spontaneous individual interactions, agent-based models contribute to marginalizing equity and justice by promoting populism without democracy. While the individual placed at their center is an ahistorical automaton, an invisible class- and race-based politics underlies the model's epistemic work of what Raymond Williams calls "seeing people as masses". The paper reveals the role of London as a "laboratory" through which Batty and CASA researchers trained themselves to see the city as a stream of morphing patterns, and to unsee how power and hierarchies shape urban change.

If we have data, do we need the math?

Philippe Morel, University College London

The relationships between mathematics and data are regularly singled out when it comes to discussing data sciences, statistics, or big data. Some, rarely professional mathematicians, tend to argue that the current availability of data makes mathematics less important, less necessary, or not necessary at all. If on certain levels and in certain specific areas which aim above all at rapid production (graphic design, architecture, political polls, weather predictions, etc.), this empirical approach works, there are areas (e.g., theoretical physics) for which the data, necessary in themselves, are almost useless without the mathematics that allow them to be analyzed in detail. In fact, as soon as new masses of data appeared because of new needs linked to the birth of Western capitalism and its associated new scientific vision of the world, mathematicians developed new tools to deal with large numbers and quantities, and with the infinitely large. If the 17th century is famous for the birth of infinitesimal calculus, it is also famous for the birth – at least partial – of the modern approach to the calculation of probabilities, probabilities which will remain at the heart of any analysis of what is too large to be quantified exactly.

The objective of my presentation will be to show, in connection with the history of mathematics and science, how the architecture of the 19th and 20th centuries imported probabilistic and statistical tools to the point of making massive use of them currently, either directly (for example through information theory, signal theory or machine learning, which are almost entirely and intrinsically probabilistic) or indirectly (through new narratives), although this use is scarcely translated – surprisingly – in contemporary architecture theories.

Digital Design Data in the Contemporary Architectural Archive

Emily Pugh, Getty Research Institute

The existence in archives of digital design data has the potential to challenge existing notions of architectural history, based on access to the artistic vision of the single architect through their “hand,” i.e., through sketches and drawings. Centering digital design data in research practice could for example engender a more expansive understanding of architectural practice, one that can account for collective authorship. Yet even as we consider the research potential of such data, it is critical that researchers remain aware of the relationship between it and the structures of economic privilege that shape both the creation of architectural archives *and* the processes by which archives are made available to researchers.

As my contribution to this roundtable, I will identify some of the key concerns related to digital design data and their access, especially in relation to the other kinds of physical and digital data that comprise the contemporary architectural archive. Based on my experiences working with the digital design data contained in the Frank Gehry Papers, acquired by the Getty Research Institute in 2011, my presentation will articulate some the practical challenges faced by researchers working with tens of thousands of decades-old software files, explaining how such challenges intersect with intellectual questions. Examples of such questions include: How can researchers make sense of huge amount of data? What, exactly, do these files, which may only differ from one another in small ways, show or communicate? How can this kind of data be used to produce narratives of a building’s history but also of an architectural firm’s working process? How might both archives and researchers account for the political and economic power structures that produce and distribute technologies like CATIA, the 3D design software developed for the aerospace industry that in the early 1990s revolutionized the practice of Gehry Partners?

Data Entry, Drawing, and the Self-Narration of Architectural History

Shota Vashakmadze, University of California, Los Angeles

Coding forms, worksheets, program decks, console logs, and listings the arcane paperwork of late 1960s computing don’t readily lend themselves to architecture-historical inquiry. Reflecting the field’s anxious commitment to an architectural discipline, our objects of study rarely extend beyond the graphical. But in tacitly recapitulating a notion of architecture rooted in the “origin” story of its renaissance-era self-definition, two ideological historiographic premises are affirmed and reproduced: of architecture as a fundamentally visual practice and of the architect

as an author and authority in an allographic mode of production. By troubling the received ontology of the architectural object and challenging its disciplinary implications, this paper will intervene in familiar narratives of architecture's "becoming digital," offering "data" as both a historical category and a methodological basis for architectural historiography.

Considering distinct forms of labor engendered by computing, I will examine practices of "data preparation" through a brief overview of OTOTROL, a perspective drawing program distributed by Harvard's Laboratory for Computer Graphics. A postwar shift in architecture's professional horizons, I will suggest, marginalized graphical expertise and relocated the locus of architectural work from drawing to the management of data. Through the objects and methods of data processing, architecture was able to engage in interdisciplinary exchange, establish new relations of authority, and posit new critical capacities of computational literacy in designers all indifferent to the field's historical-theoretic ties to drawing. Tracing these circuits of extradisciplinary, the research will follow accompanying forms of authorship to dispersed sites of agency: the political economy of a computing bureau, the technical substrate of a convenient algorithm, and the gendered labor of the keypunch machine. Such sites were central to late-century efforts to automate design processes, simulate environments, and integrate professional practice, furnishing stakes in alternate narratives propelled not by the conventions of drawing, but by the situated knowhow of computational work.

"Raw Data" is an Aesthetic Category

Yanni Loukissas, Georgia Institute of Technology

In the book *Raw Data is an Oxymoron* (MIT Press 2013) media theorist Lisa Gitelman argues that "data" and "raw" are incompatible categories. Data are "cooked," writes Gitelman, echoing science studies scholar Geoffrey Bowker. Whether they emerge from sensors, observers, catalogers or online content creators, data are highly processed. They are marked by human values, assumptions, and even social biases. This insight has shaped much of contemporary discourse on the ethics of data in the humanities and design. The importance of this scholarship notwithstanding, I argue that "raw data" can be understood in another way: as an aesthetic category.

According to cultural and literary theorist Sianne Ngai, aesthetic categories arise when we associate "formal elements or styles" and "subjective feeling-based judgments." The categories that Ngai writes about, such as "cute," "interesting," or "gimmicky" are used to characterize objects in late-capitalist commodity culture that have a specific combination of attributes and affects. For example, cute objects are small, pliable, and regarded with tenderness (or sometimes aggression). Aesthetic categories are normative: they help us to coordinate our sensory experiences and our feelings about them. I argue that the phrase "raw data" is similarly used to characterize things in aesthetic terms. As with other raw materials, such as "raw footage" and "raw meat," we might accept that data are processed, while also experiencing them in terms of their potential for creating something new: an algorithm, an interface, or the infrastructure for a "smart city." In this presentation, I will reflect how data are experienced in a variety of aesthetic forms: *raw*, *dirty*, *transparent*, or even *beautiful*.

Such categories are pieces of an overarching aesthetic and ethical framework, through which architecture might be judged. What are the implications of seeing buildings as the materials or the products of “raw data”?

Machines for Settling: The Provisional Architectures of Colonialism



Roundtable chairs:

- **Adrian Anagnost**, Tulane University
- **Jesse Lockard**, University of Oxford

In his 1944 essay “The Machine for Living in 18th-Century West Africa,” George Kubler foregrounded the architecture of colonialism as a crucial precursor for modern, rationalist design. Kubler’s essay discussed a climatically responsive, prefabricated house built in the 1790s for British settlers on the coast of Sierra Leone. Based on existing practices in West African architecture, the house was a raised structure, designed to move according to the seasons, with cooling and ventilation technology rooted in the natural world. Kubler positioned this example as a pre-history for Le Corbusier’s five points and Buckminster Fuller’s Dymaxion House, fitting it within established art historical evaluative criteria and progressive narratives. West African architecture is rendered invisible by absorption into the European canon — and architecture’s participation in the process of colonial settlement is occluded.

This panel frames architectures of colonialism not as machines for living but as machines for settling. Rather than analyzing monumentalized architecture that visually declares the permanence of colonial presence, we seek decolonizing examinations of the interstitial, often temporary, architecture that effected settlement. This form of architecture often disappears because individual buildings are dismantled, or because they become permanent — or because historiographical teleologies frame them as mere experiments in the labs of empire on the path to architectural modernism. Settling is often understood as a process of arriving at a naturalized permanence — and continually maintaining it. The creation of that permanence has historically been mediated through moveable, impermanent architecture and construction technologies (Herbert 1972, Huppatz 2010, Tavares 2020). Yet, architectural scholarship generally has only a limited sense of colonialism’s crucially provisional architectures and the concrete facticity of settlement’s design techniques.

Recent interventions in the field have centered mobility in the study of colonialism (Ballantyne 2014, Mann 2016, Shvartzberg Carrió 2019, Katz 2022). Building on this important work, our panel aims to enlarge the corpus of case studies that investigate impermanent and in-between structures in histories of settler colonialism, broadly conceived. The panel is intended to be geographically and chronologically expansive and we seek methodologically diverse scholarship that gives detailed accounts of how such structures were made, altered, and used; papers that center the importance of Indigenous knowledge; papers that relate settlement architecture to particularities of place and landscape. Case studies might address literal impermanence, as well as historiographical and pedagogical concerns, such as the non-recognition of certain architectural histories; evaluative criteria that center tectonic and stylistic stability; graphic norms of the discipline that deprecate other forms of evidence; accounts of rhetorical forms of erasure that naturalize colonial presence. Permanence is an architectural technique that has its own history. To denaturalize colonial settlement, architectural history must defamiliarize permanence.

Temporary but Permanent: Governance and the Prefabricated House in Colonial Australia

Philip Goad and Julie Willis, University of Melbourne

In the European colonization of Australia from 1788, the official residence of those in charge – the governor, superintendent or commandant – was, ideally, one of the first structures to be erected. It was a symbol of claiming the land – as if residence proved ownership – and it had to be done quickly. In most cases, and before any substantial building could be erected because of the immediate lack of conventional building materials like brick or stone, a tent or a prefabricated structure was employed as the surrogate image of imperial governance. This was the case in Sydney (1788), Redcliffe Point, Moreton Bay (near Brisbane) (1824-5), Perth (1832), and Melbourne (1837). Each was intended to be temporary and each was prefabricated, imported to its location as a deliberate part of the colonial establishment. All have been largely overlooked in documentary histories in favour of permanent ‘government houses’ that, built much later, were grand, architecturally sophisticated edifices. Yet the fact was that these first symbols of colonization were often lightweight portable buildings, made of timber, canvas and metal, utilising the simplest of architectural forms. Furthermore, their tenure as permanent symbols was not guaranteed: many were disassembled, moved and reconstructed elsewhere. These early prefabricated buildings provided a means of readymade occupations of frontier lands that would continue to be employed in Australia wherever occupation at speed was deemed necessary.

This paper examines four ‘government houses’ as contingent colonial ‘machines’ and their complex construction genealogy. Building upon previous research by Gilbert Herbert, Miles Lewis and more recently Cathy Keys, such an examination complicates previous accounts of prefabrication in Australia, focussing not just on direct importation but also on the development of a fledgling local portable building industry that made use of indigenous Australian timbers.

Settling Whitefield: Property and Permanence in a ‘Garden City’

Sonali Dhanpal, Princeton University

The possession of land for extraction was the ultimate objective of colonial power and architecture was how these arrangements were realised on the ground, but they both relied on rationales of property law and racial concepts of the human to legitimise these settler desires. This paper examines Whitefield, a settlement near Bangalore in low country South India to bring together discussions of the architecture, property, and race to think through mechanisms of settling in a geography that is not typically considered a settler constituency. Whitefield was not planned by the colonial government nor by the princely government of the Mysore state where it was located but an ‘agricultural colony’ conceived of by a Joint Stock Company of Anglo-Indian settlers in 1882. Anglo Indians or ‘mixed race’ often categorised themselves as “Europeans” to attain higher status within British hierarchies but found themselves increasingly side-lined by the late 19th century when native caste elites began to lobby for power against British colonialism.

The building layouts and agricultural landscapes employed for Whitefield are eerily similar to what eventually became the ‘garden city’ in the Howardian sense and used

explicitly settler logics of dispossession and repossession of lands from existing tenant peasants to plan it. This paper thinks of architecture that legitimised property through Brenna Bhandar's concept of the "identity property nexus" where the identity of the settler remains crucial to securing property ownership. This paper shows how Anglo-Indians allow us to think about racial hierarchies created through colonialism in ways that exceed methodological explanations that locate casualty primarily in settler will and white supremacist hatred. We examine how despite settler desire that land in property sanctioned by architecture made them 'permanent' owners, the increasingly 'impermanent' value of property in the colony and the identity of the Anglo-Indian settler, constantly worked against these ambitions.

A Light-Footed Rush of Settlement: The AirForm Colony in Dakar, 1948-1956

Lucia Allais, Columbia University

Wallace Neff was a regionalist California architect, known for building Spanish-style mansions for Hollywood stars, until he returned from service in World War II determined to combine two new pneumatic technologies (spray concrete and inflatable structures) into a patented architectural type: the "Airform house." So-called because it could be sprayed quickly, and left to set in a thin layer over inflatable formwork, the domed-shaped building became an architectural "settlement technology" par excellence over the next 3 decades. Neff secured contracts from a remarkably diverse array of state and private clients, from a tourist village in Southern Turkey, to a college dormitory in Houston, Texas, to a desert colony in Mexico, to a village of "native worker's housing" in Dakar, Senegal. What these projects had in common was the need for a transitional architecture of uncertain tectonic longevity. With judicious detailing, Neff ensured that the domes could appear as a primordial forms, futuristic refuges, or neo-vernacular suburban homes.

This paper examines one case where this technology facilitated a light-footed rush of late colonial settlement by the French government on the edges of Dakar, Senegal, between 1948 and 1955. The project was characteristic of the turn to economic imperialism in the waning days of the AOF (Afrique Occidentale Française): an investment explicitly calibrated to anticipate a transformation of political relations between France and its soon-to-be-former colonies in West Africa, from colonial rule to economic dependency. The paper addresses: the crucial role that the project played in legitimating the need for a new cement factory in Dakar that would anchor French construction companies in Africa; the fact that Neff benefitted from a rare French experiment with an "open market" for construction contracts; and the role that the dome form (and the performance of its "light" construction) played in making this late-colonial rush for settlement seem provisional both literally and historically.

Lightweight Building in a Time of Building Durability: A Scheme for the Sahel

Yetunde Olaiya, Pratt Institute

In 1952, the journal *Techniques et Architecture* published a four-page spread on public buildings proposed for the French territories of Niger and Upper Volta. The buildings had been designed for a 1949 competition posted by the colonial governments of those

territories. The architect was Paul Herbé who, as architect-planner for Niger and Mali at the time, had come to favor the lightweight architecture of early military installations prefabricated and shipped from the metropole as a way to circumvent construction delays in these landlocked, resource-poor territories. Herbé's collaborator was the designer Jean Prouvé, whose Tropical house had both been installed in Niger as publicity for the scheme and supplied the components the spine of portal frames, ventilated roof with ridge beam, wall panels with round glass windows from which new buildings ranging from *Palais de Justice* to mosque had been composed. When the scheme was predictably shelved in favor of more conventional proposals, therefore, Herbé had concluded it was because decision-makers were "afraid of novelty." In this paper, I argue that lack of interest in the scheme was instead due to a conflict in visions for the colonial future: While Herbé proposed lightweight prefabricated buildings for quick assembly (and disassembly), the official policy was to "construire en dur" (build durably); with France losing its grip on territories like Indochina after WWII, the main countermeasure was bolstering its presence across sub-Saharan Africa through large-scale building projects. Yet, in a few short years, French Empire gave way to French Community, decolonization was in full swing, and the lighter footprint once advocated by Herbé gained favor amongst the new commercial enterprises overseeing construction. This paper examines the 1949 competition entry not just as a means for interrogating the permanence of colonial settlements in these Sahelian territories, but a glimpse of the path not taken.

Morphological Settlement: Mechanisms for Inducing Israel's Colonial Landscape

Alona Nitzan-Shifan and Cheyn Lambert, Technion IIT

In the aftermath of the 1967 war that tripled Israel's territory, architects Avraham Wachman and Michael Burt brought their groundbreaking morphological studies at the Technion to bear upon the new frontier of Israeli settler colonialism. They each proposed a mechanism for settlement framed as ecologically and economically advantageous. Both proposals were grounded in their studies of mathematical, crystallographic and organic forms inspired by luminaries such as D'Arcy Thompson and György Kepes. The physicist L.L. Whyte, who raved these morphological methodologies as pioneering, foreshadowed their admiration as local legends, a position that overlooked their extended political implications.

Both proposals shy away from visible settlement projects such as new cities and mass housing, offering instead two strikingly different methods of inducing the territorial imagination. Avraham Wachman's 'Double Avenue' employed spatial notations to create a schematic layout optimizing maximum territorial control with minimal lines of settlements. His plan intends to spatially "pack" and economically normalize the Eastern occupied territories. In contrast, Michael Burt's 'Blue Avenue' uses prefabricated technology to construct tectonic polyhedral surfaces, which he systematically combines to enable settlement on artificial islands along the Mediterranean coast. This plan shifts the territorial imagination to alternative non-occupied new prefabricated 'land', seemingly distanced from the historical and ongoing Israeli-Palestinian dispute. Both proposals utilize the morphological methodology as a systematic spatial scaffolding that generates settlement and eventually disappears, integrating seamlessly into the built landscape it created.

Our research draws upon newly discovered archival materials from the Technion Archive, private collections of the architects, and additional interviews. Although both proposals ultimately remained unrealized, they were discussed by the highest echelons of Israeli regime and are still evaluated as feasible options of settlement. In this paper we shed new light on their structuralist, biomorphic and representational machines of settlement that submit the continuous logic of colonial settlement to scientific rationalization.

Reinventing the Conical Dwelling in the Soviet Union: Between the Form of Settlement and the Fetish of Form

Alla Vronskaya, University of Kassel / CASVA

Modernism's preoccupation with mobility added a new page to the old fascination of the Europeans with mobile conical structures. Yet, predicated on otherness, this fascination (exemplified, for instance, by "Turkish" pavilions in eighteenth-century gardens) was never free of anxiety: it was precisely the mobility of the conical dwelling that subverted the very definition of architecture as rooted, the definition best illustrated by Marc-Antoine Laugier's metaphor of the "primitive hut" at the origin of "civilized" architecture. My presentation will explore how this link between rootedness and civilization, or, to put it differently, between nomadism and "barbarism" was mobilized by a twentieth-century modernist project, the one that served the goals of Soviet Union's colonization politics in Eurasia. The presentation will compare two groups of Soviet architectural projects that employed the conical shape. The first of those were proposals that, in the spirit of Gottfried Semper's metamorphism theory, imagined building static conical dwellings with modern materials: aiming to "encourage" nomadic populations of Central Asia and Mongolia to transition to settled dwelling, such proposals were made repeatedly between the late 1920s and the 1970s. Second, in settler-colonial contexts between the 1960s and the 1970s, the shapes of indigenous conical dwellings were employed in projects for the architecture of Slavic settlers in a hope of grounding and naturalizing their presence in the new and often climatically extreme environments. Focusing on this ambiguous role of the conical shape as both a pedagogical instrument of settlement and the symbolic instrument of naturalization, my presentation will argue that this ambiguity reflected the specificity of the Soviet colonial project, which, while remaining premised on colonial territorialization, claimed to be radically different from capitalist colonialism by virtue of economically and socially "developing" the areas of extraction and their indigenous populations.

Urbanophobia

Roundtable chairs:

- **Christina Crawford**, Emory University, Atlanta
- **Richard Williams**, University of Edinburgh

For most of the past thirty years, cities have been ascendent. The United Nations famously declared in 2009 that for the first time in human history, more than half of the world's population was living in cities. In the wealthy northern hemisphere, urban population decline was dramatically reversed, and cities were again understood as the engines of economic growth and the centres of culture. All of that came under question in 2020 when the covid-19 pandemic put the city's very basis for existence in question. The news media was for a time full of images of empty streets and squares, devoid of the activity that had heralded their return. Central city offices emptied as workers were instructed to work from home; urban transport networks saw dramatic falls in ridership; stories about the flight from cities abounded. It seemed for a time that those who could leave cities would do so. There was some data to back it up. In the UK, Office for National Statistics figures suggested London might be shrinking. The city was arguably in question for the first time in a generation. What better time to revisit historical anti-urban theories, images, and material realities?

Architectural history and theory is full of examples of anti-urbanism: Ebenezer Howard's Garden City; Soviet disurbanists' diffuse linear settlements flanked by countryside that met Engels's call for urban dissolution under socialism; Frank Lloyd Wright's Broadacre City, which sought to dissolve the traditional city through new transport networks; US suburbs produced by a Cold War military doctrine to disperse civilian populations; purposefully decentralized industry and development in Maoist China; the varied experiences of the British New Towns, underwritten by the shared horror of nineteenth century industrial urbanism; Western experiments in communal living in the 1970s from Arcosanti on the edge of Phoenix, to the Centre for Alternative Technology in mid-Wales. Perhaps even the flurry of interest in Martian colonisation in the early 21st century is evidence of a new form of anti-urbanism.

This session invites proposals on intentional anti-urbanism from any cultural or historical context. We are interested in paper proposals that explore the forms and politics of anti-urbanism, whether from the left (e.g. the USSR or the UK) or the right (e.g. US military interest in the topic) or from green movements and other parts of the political spectrum. How has anti-urbanism been formulated, imagined, and designed? What does anti-urbanism look like? Are we – as seemed to be the case in 2020 – at the beginning of a new anti-urban phase? If so, how might historical anti-urbanisms inform contemporary thinking about the city and its alternatives? We welcome papers that explore these and other questions in a transcultural and transhistorical dialogue.

Romantic Anti-Urbanism: Artist Colonies in Germany between 1880 and 1910

Deborah Barnstone, University of Sydney

The little-known artist colonies founded in Germany between 1880 and 1910 are a study in the contradictory forces at play in anti-urbanism. Nature and idyllic places in remote rural locations have long attracted anti-urban idealists looking to retreat from the modern world and reject urban industrial society by forming a utopian community. In Germany, over 36 artist colonies like Worpswede (1889) on the North Sea, and Schreiberhau (1890) in Silesia, were founded between 1880 and 1910. These societies had a jumble of often contradictory motivations that reflected the bitter tensions in German culture at the time between tradition and modernity, rural and urban, mystical and rational, handcraft and machine, high and low art. Few artists embraced one extreme over another but instead negotiated the complex territory in between. Members of these colonies were trying to escape what they viewed as stultifying conservative social rules in a bid for greater freedoms and an alternative lifestyle. Yet they pursued their progressive aims in traditional rural locations and their art was often based on German *Heimatkunst* (folk art). They sought timeless essentials yet yearned for originality; desperately wanted freedom from academic constraints yet formed closed societies of like-minded artists. Painters worked en plein air, rather than in the traditional artist's studio, in order to have as close a connection to nature as possible while creating their art while adopting the latest artistic methods such as impressionism, expressionism and abstraction. Their politics were similarly complicated. Paradoxically, these societies that were enmeshed in mystical and romantic notions about nature, and impelled by strong anti-modern feelings, were only possible because of modern conveniences like the train. They therefore offer an excellent picture of the complex formulations behind turn-of-the-century anti-urbanism.

Low-Rise in the Tech-Slurbs: Silicon Valley's urbanophobia

Claude Dutton, Royal College of Art and University College London

Lacking a cohesive masterplan, Silicon Valley has emerged as one of the world's foremost economic regions while lacking much of the urban infrastructure of its neighbour, San Francisco. This paper will propose the contested nature of Silicon Valley as urban, sub-urban, extra-urban – and even anti-urban – through its architectural development from the mid-20th Century to the present.

Silicon Valley sprung from a sophisticated network of venture capital, manufacturing and machine shops, semi-conductor and camera equipment companies, military contractors, laboratories and research institutions, facilitated by local and federal government funding. While extensively built up and built-over, the architectural typologies of the region are suburban, industrial and military: detached single family house and garage, strip mall and office park, factory and research lab, landfill and missile silo, intercut by three major arterial roads I-280, Route 101 and El Camino Royal.

Lewis Mumford – who once heralded the architectural style of the Bay Region – dismissed the Valley by the booming 1960's as “slurban.” Places like Silicon Valley were “a formless mass of thinly spread semi-urban tissue [...] not in fact a new sort of city, but an anti-city.” The planning activist group California Tomorrow coined the

term ‘slurb’ to describe Silicon Valley as a “sloppy, sleazy, slovenly, slipshod semi-city,” writing in 1962 “although the dough looks good, the cake is not rising [...]: nobody wrote out a recipe.”

The ad-hoc low-rise architecture, tilt-up vernacular, and office park type, all perfectly calibrated to the boom-and-bust cycles of venture capital, stock fluctuations, and mergers and acquisitions typical of tech start-ups, has nonetheless incubated a distinct architectural type – refined in the campus designs of Apple, Google and Meta. Arguing that the Valley’s current architecture is embedded within an anti-urban sensibility with critical failures in housing equity, transportation and civic unity, the paper warns against seeing Silicon Valley as an exemplar.

Dismantling Beijing: Jing-Jin-Ji and the Chinese Post-Metropolis

Samuel Koh, Bauhaus University

Since 2011, China has been steadily deconstructing its capital city. Beijing now home to some 21 million people is buckling under its own weight. What the party state has labelled “big city diseases” air pollution, traffic congestion, housing shortages, water scarcity all now loom over China’s most significant megacity.

China’s plan is to partially disassemble Beijing, and redistribute it across a new administrative region called Jing-Jin-Ji. This plan redraws the region’s political, economic and urban structure, opening up coordinated, regional solutions to the complex social and environmental problems that threaten the capital. Jing-Jin-Ji has been described as an emerging “megalopolis” or “supercity”. The superlatives are not unwarranted the area being transformed is roughly the size of New England and is home to some 110 million people. But the urban label is misleading. Rather than reinforcing existing urban models, the restructuring around the capital region reflects a distinctly anti-urban sentiment in Chinese society.

Jing-Jin-Ji represents both a repudiation and evolution of the Chinese metropolis. The all-too-successful growth of cities like Beijing, Shanghai and Shenzhen has brought them to their limits of social and environmental viability. Although the Jing-Jin-Ji Development Plan hinges on establishing new urban centres, they look nothing like the Chinese cities we’ve come to know. Developments like Xiong’an for example the newly built sub-centre poised to take on Beijing’s legal, financial and educational functions is conceived as a spacious, car-free utopia, nestled between verdant parklands and Hebei’s famous Baiyang Lake. Even Xiong’an’s housing is designed to be extricable from urban life self-contained, COVID-proof domiciles, compatible with delivery drones in case of future lockdowns.

Though cities have been the engines of China’s modernisation, underpinning its status as a global power, the tide now appears to be turning against traditional urban centres. I argue that while Jing-Jin-Ji recapitulates certain elements of the utopian post-urbanism of thinkers like Howard and Geddes, we should not read it as a repeat of Western history. Jing-Jin-Ji holds fresh lessons for regions all over the world, including the West. As more cities follow China’s toward social and environmental breaking points, Jing-Jin-Ji provides a glimpse of one country’s vision of an emerging post-metropolitan future.

Ruralism as opposed to urbanism: Wright's Vision of an Organic Capitalism

Catherine Maumi, *Ecole nationale supérieure d'architecture Paris La Villette*

In 1940, Frank Lloyd Wright distributed the new publication *Taliesin* entitled “The New Frontier: Broadacre City”. The entire issue was dedicated to the “vision” of Broadacre City presented for the first time to the general public in April 1935 at the Industrial Arts Exposition organized by the National Alliance of Art and Industry (Rockefeller Centre, New York City). To what “frontier” does Wright refer with this title? We rapidly understand that this frontier is not a geographical one, but an economic, politic and social one. This aspect of Broadacre City is probably the most difficult to understand, since we expect an architect to work on spatial proposals and not on political or economic solutions.

With Broadacres, Wright inserted himself into the lively debates happening on the American political and economic scene in the 1920s and 1930s. A native of Wisconsin and deeply attached to the culture of the Midwest, Wright was influenced by the kind of progressive culture that developed in the late nineteenth century – first in the state of Wisconsin, then in Chicago. With Broadacre City, Wright was looking to offer a spatial and architectural transcription of the “organic capitalism” that he was promoting at the time: a capitalism that respects the Earth and the men who inhabit it, the only one that would be compatible with the type of democracy he called for. Broadacre City would fight against *metropolization*: the standardization of the word imposed by the monopoly of the metropolis by the way of its economy and power.

Metropolization, according to Wright but he wasn't alone in thinking that way at that time, means the destruction of natural resources, the ruin of landscapes, the disappearance of the traditional rural economy, killed off by intensive farming, the dying out of local cultures. He hoped that Broadacre City would prevent the processes of “deterritorialisation” of whole populations that was already experienced during the 1920s and 1930s. Each inhabitant of Broadacre City has the same rights, can have access to the same services regarding education, culture, health, etc. and also has equal opportunities regarding employment. Broadacre City is founded on a local economy, versus the global market: the community has set up a new economy based on the most direct route between the producer and the consumer. Food is produced locally as well as so many goods, in small farms, small industry, small workshops, everything being sold in the cooperative markets. Everything is done in order to eliminate the “middleman” who speculates on the work of the producer and enriches himself at the producer's and the consumer's expense. Broadacre City is based on “genuine capitalism”: “Capitalism made organic since it is broadly based upon the ground and the individual upon the ground. [...] Let us call it ‘Organic Capitalism’ [...]. And that is the promise of true democracy” (Wright, *Broadacre City: The New Frontier*, 14).

Ambivalent Anti-Urbanism – the ‘Eco Estates’ in 1980s West Germany

Florian Urban, Glasgow School of Art

In 1980s West Germany, groups of hippies and non-conformists but similarly of well-integrated, ecologically conscious middle-class families, initiated numerous “ecological estates” that were generously subsidised by welfare state institutions as models for ecological dwelling. These included the Ziegelei in Merzhausen near Freiburg (1978-80, Rolf Disch), Alte Windkunst in Herzogenrath near Aachen (1987, Birgit Siebenmorgen and others), the Schafbrühl Estate in Tübingen, (1984-85, Joachim Eble, Burkhard Sambeth and others), and the Eco-Estate in Cologne-Blumenberg (1989, Raimund Stewen).

This paper argues that the inherent back-to-the-land approach of these projects contained an ambiguous anti-urbanism. Like Letchworth and Hellerau half a century earlier, the eco-estates were supposed to be counterproposals to a polluted, potentially unsustainable and morally corrupted city. At the same time, along the lines of Jane Jacobs or Alexander Mitscherlich, they promoted an idealised view of the dense pre-modernist city as a hub of community, diversity and creativity. This ambiguity was reflected in the architecture of these dwellings, which took from rural vernacular precedents (including grass roofs and rammed earth construction) as well as from dense premodern urban typologies.

My paper further argues that the eco-estates embodied a similar approach to the Covid-induced anti-urbanism of 2020/21, in which white-collar workers began to leave the allegedly contaminated city for home offices in summer houses and rural second homes, while at the same time promoting urban qualities such as diversity, cosmopolitanism and intercultural networks.

Living in the desert in times of collapse

Stathis Yeros, University of Florida

Large parts of the American Southwest, including the Phoenix metropolitan region, home to almost five million people, may soon run out of water. As municipalities are forced to make uncomfortable choices about water “privileges,” mainstream media ask if the period of urbanization-at-any-cost has come to an end. Climate change, overpopulation, and the settler colonial legacy of water rights to the Colorado river and Rio Grande perpetuate social inequalities, with Native American communities being among the first to experience the life-threatening effects of water scarcity. Meanwhile, groups seeking to build alternative communities to capitalist urban development have historically settled in the Southwest region, which includes Arizona, Colorado, New Mexico, Nevada, most of Texas, and parts of California, since the 1960s. Their experimental architectures combine local and industrial materials such as adobe, rubber tires, and concrete, conserve energy and water, and prefigure communal ways of living. However, it is not clear how these communities envision their relationship to the growing cities around them, and how they address indigenous land rights, customs, and building practices. Understanding those relationships allows us to better evaluate how counter-cultural architectural experiments address spatial and environmental injustice. With evidence from site visits to Arcosanti, designed as an

off-the-grid “eco-city” near Phoenix, Arizona, and a cluster of Earthships earth shelters with passive solar design in Northern New Mexico, this presentation investigates how frontier mentalities in Southwestern anti-urbanism have historically been modified to fit eco-anarchist ideology. Without downplaying the important contributions of off-the-grid communities to the management of natural resources and passive building technologies this analysis complicates their countercultural legacies by situating them in the present moment of environmental collapse.

ERC WORKSHOP

Supporting your Research with the ERC – ERC information session

For the past 17 years, the European Research Council (ERC) has supported excellent, investigator-driven frontier research across all fields of scholarship through a competitive peer review process based on scientific excellence as the only selection criterion. ERC calls are open to researchers from around the world who plan to carry out their research project at a host institution in an EU Member State or in a country associated to the EU Framework Programme for Research and Innovation. The session will provide an overview of ERC funding opportunities, the evaluation procedure and criteria, and general advice on preparing a successful proposal. Participants will also gain insights into the application process, project implementation and the impact an ERC grant can have on one’s academic career from the perspective of ERC grantees.

Speakers:

Aneta Krzemień Barkley

Scientific Officer, European Research Council Executive Agency (ERCEA)

Kalliopi Amygdalou

Hellenic Foundation for European and Foreign Policy, Principal Investigator of HOMEACROSS: Space, memory and the legacy of the 1923 Population Exchange between Greece and Turkey

Anne Hultzsch

ETH Zurich, Principal Investigator of WOWA: Women Writing Architecture: Female Experiences of the Built, 1700-1900

Ricardo Costa Agarez

ISCTE-University Institute of Lisbon, Principal Investigator of ReARQ.IB: Built Environment Knowledge for Resilient, Sustainable Communities: Understanding Everyday Modern Architecture and Urban Design in the Iberian Peninsula, 1939-1985

KEYNOTE LECTURE

DESPINA STRATIGAKOS

Working Together (Again): The Collaborative Turn in Women's Architectural Histories

The last few years have witnessed a notable rise in collaborative initiatives to increase knowledge about the histories of women architects. These range from team-based writing projects to exhibitions, research networks, and more. Such efforts harken back to feminist practices of the 1970s and 1980s, which broke new ground in raising awareness of women in architecture. What are the reasons for this renewed focus on collaborative work and how does it differ from earlier developments?

Despina Stratigakos is a writer, historian, and professor at the School of Architecture and Planning, University at Buffalo. She also taught at Harvard University and the University of Michigan. Her research explores how power and ideology function in architecture, whether in the creation of domestic spaces or of world empires. She is the author of four books: Hitler's Northern Utopia: Building the New Order in Occupied Norway (2020), winner of the Society of Architectural Historians 2022 Spiro Kostof Book Prize, Where Are the Women Architects? (2016), Hitler at Home (2015), and A Women's Berlin: Building the Modern City (2008), which won the 2009 German Studies Association DAAD Book Prize. Stratigakos has served as UB Vice Provost for Inclusive Excellence and on the Board of Directors of Frank Lloyd Wright's Martin House, Society of Architectural Historians, International Archive of Women in Architecture, and Beverly Willis Architecture Foundation. She also participated on Buffalo's municipal task force for Diversity in Architecture and was a founding member of the Architecture and Design Academy.

ABSTRACTS

SATURDAY
JUNE 22

PROGRAMME

10:00-12:00 | **PAPER SESSIONS**

- Not so Pure: Modern Interior contaminations **A**
- Drawing the Ground **B**
- Histories of Architecture, Irony and Humour, 1750-present **C**
- Toward a Genealogy of Care: Housekeeping and Homemaking **D**
- Democratisation and Architecture in the European South:
A Comparative Approach **E**

12:00-13:00 | **LUNCH**

14:00-16:00 | **BOOK LAUNCHES**

16:00-16:30 | **SUMMATION**

16:00-16:30 | **AH AWARDS, NEXT CONFERENCE AND THE FUTURE**

18:30-21:00 | **FAREWELL DRINKS**

Session chairs:

- **Ana Tostões**, CiTUA-IST, University of Lisbon
- **Marta Peixoto**, Federal University of Rio Grande do Sul

The 19th century assisted to a gradual process of profusion of decorative elements in the houses' interiors, added to the diversity of styles, as well as an increase in the amount of furniture, which began to be organised in a less rigid way, turning much living rooms almost impassable. This accumulation also annoyed hygienists, for whom it meant uncleanness, artists, who believed that the excess of ornaments would destroy art, and moralists, for whom ostentation was inconvenient. Perhaps, more than the quantity, the quality of the elements that overcrowded those interiors was harshly criticized. It was a culture that produced a lot of forgery, from objects to environments. There were replicas of archaeological pieces, oriental carpets, and antique furniture; hothouses of tropical plants, kept at high temperatures in the middle of the European winter, ship cabins that looked like houses, or the opposite, housing interiors that reproduced the interior of ship cabins with view to the sea. It is no coincidence that the word kitsch, from the German verb *verkitschen*, which means fake or imitation, was introduced into the vocabulary in the middle of that century. The word eclecticism derives from the Greek *eklektikós*, from *eklego*, which means "to choose", also present in the origin of *legere*, to read, in Latin. To read, thus, to know and to interpret in order to choose. The term eclecticism is also applied to the variety of styles that became current around 1820 and shattered the hegemony of neo-classicism, although the tendency to revive styles from past periods should be more properly called historicism. Given all this, the suppression of excesses and the unity proposed by early 20th century modern architecture seemed to be a necessary balm, like a vital anti-eclecticism antidote. Taking a closer look, however, one can see that the modern house, fully designed by the architects of the time as a *gesamkunstwerk*, was never devoid of some mixture. In the 1920s, there are oriental carpets in Villa Tugendhat, as well as clay amphorae among the Thonet chairs and purist paintings in Le Corbusier's houses. By mid-century, Lina Bo Bardi's Glass House is prolific in mixtures, just as the Eames couple displays a collection of indigenous pieces prominently under the zinc roof of House #8. In the 1960s, the houses designed by Charles Moore for himself come close to exaggeration, flirting with the ex-famous kitsch. What was the subtle coexistence of differences was becoming a trend. But was there ever something as "pure" as the modern house?

In order to discuss the interior architecture and inhabitation we expect to address questions such as private spaces and daily life objects, the way architects and users contribute to their cultural, social and political meaning. We welcome papers that interpret and analyse the domesticity and interiority while considering the relationship between modernity, vernacular and hybridity as fields of historical and theoretical reflection on 20th Century Architectural discourse.

Luis Barragán and the Emotional Interior of His House

Louise Noelle Gras, National Autonomous University of Mexico

The well-known Mexican architect Luis Barragán designed and built his house and studio between 1948-1950, where he established a personal architectural expression, which has been defined as “emotional architecture”. The building is simple in appearance and with few openings to the street, respecting the modesty of the urban environment, with the large windows opening onto the garden. The interior spaces are of particular interest, as they represent a new approach to the way of designing and living. It is a place where the architect sought to recover memories, lessons learned and experiences from the past, without denying the functionality and purity of the Modern Movement in which all his work is inscribed. We find, on the one hand, references to the vernacular architecture of Mexico and its European counterpart in the ideas of Ferdinand Bac; on the other hand, the international avant-garde as Neoplasticism, the endless proposals of Frederick Kiesler and in particular the Le Corbusian precepts. In addition, there is the influence of abstract art that contrasts the perfection of Josef Albers with the baroque colouring of Jesús “Chucho” Reyes Ferreira, accompanying Clara Porset in the design of furniture that coexists with elements of popular art.

Much has been said about the work of this architect in his mature period, and a certain asceticism stemming from his spirituality has been stressed. This condition is emphasised in the interiors, with thick walls where light plays a preponderant role, as well as the surprising openings to nature. What has been less analysed is the content of these interiors, which show the daily life of a man with great artistic sensitivity, refined taste and a proclivity towards popular crafts, who enjoyed both books and music. These unsettling yet revealing presences will be the focus of the analysis.

Mix or Match, Brazilian style. Lucio Costa vs Gregori Warchavchik on modern residential architecture, 1930

Carlos Eduardo Comas and Marcos Almeida, Federal University of Rio Grande do Sul

São Paulo-based Gregori Warchavchik opened his Modernist House at Itapolis Street public visitation in March 1930. A few months later, Rio-based Lucio Costa proposed a modern version of his eclectic-academic design for the Fontes House. Intended for well-to-do tenants, Warchavchik’s townhouse matched architecture and furnishings, like a Bauhaus or Sezession ensemble. An assemblage, Costa’s lavish villa contrasted chairs by Le Corbusier and Charlotte Perriand with pieces of Luso-Brazilian Baroque furniture in the owner’s collection. Eclectic in the Adolf Loos manner, Costa’s interiors did not follow Le Corbusier’s Pavillon de L’Esprit Nouveau of 1925, which shunned stylistic eclecticism, but mixed mass-produced Thonet chairs, typical club armchairs, and handcrafted Berber rugs. Unrealized, Costa’s interiors paralleled Le Corbusier’s Beistegui apartment, commissioned in 1929 and inaugurated full of antiques in 1931. Modern architecture arrived early in Brazil. And both houses featured sunlight control devices, *brise-soleil* before the term was coined.

Indeed, time was of the essence in their design. Expressing the “genius loci” by shutters and landscaping was subordinated to expressing the “spirit of the machine age.” Their architects apparently believed that each age in history had a unique true style, as Hegel implied in 1807. But one house, valuing uniformity and temporal

integrity, suggested a radical break with the past. The other admitted multiformity and a temporal patchwork in its furnishings; contemporariness and pastness coexisted with timelessness, recalling Baudelaire, for whom in 1863 modern art answered simultaneously to the fleeting and the everlasting, along with Rubens Borba de Moraes, for whom in 1924 time was modern art's main factor. Together, these houses showed that the outlook of modern architecture on time was not monolithic. Alone, the Costa house heralded future developments. The neighboring of modern and stylistically diverse buildings will become a Brazilian concern, applying even to monuments despised for their historicism, but recognized for their urban presence.

Landscape, domesticity, and vernacular in modern interiors

Maria Cristina Cabral, Federal University of Rio de Janeiro

As the various historiographical reviews have shown, the idea of purity in modern architecture has become a myth, although not entirely unfounded. The American photographer Julius Shulman contributed immensely to the dissemination of the idea of purity in modern interiors by eliminating any organic trace. Cinema, the main media of the total work of art, mocked modern purity, especially in Jacques Tati's filmography, a critic of the ways of life during the Industrialization time. This presentation discusses hybrid modern propositions that problematize the vernacular through interior spaces, in their relations to the ideas of domesticity and landscape. The construction of this presentation is based on the idea of domesticity presented by Witold Rybczynski, in its components of privacy, well-being, comfort, and hygiene; and in the terms of Alain Roger, for whom the landscape only exists as a construction of the human mind through artistic invention, and not as a naturalist pretension.

The hypothesis of this presentation is to explore how dialectically was formulated the interior and exterior notions. The central objective is to demonstrate how the "machine à habiter" Corbusier's proposition was understood as the symbiosis between the rigorous geometric design of its exterior and the vernacular tradition of the Brazilian home. The idea is to demonstrate this hybridity in the construction of modern spatiality in examples of houses and apartments designed from the 1930s to the 1950s, focusing mainly on the works of Lucio Costa and Carlos Leão, as the first architects who were part of the historiographical construction known as Escola Carioca. The analysis is done from primary sources, the architects' drawings, which simultaneously contemplate interior and exterior spaces.

Beds, Tables, Chairs and Bach

Tim Benton, The Open University

Le Corbusier categorised the 'pure' approach to the modern interior as '*un seul corps de métier*'. The architect would provide everything the client needed, except beds, tables and chairs (*équipement*). But this slogan requires completion, because the 'pure' interior must also include the arts: painting, sculpture and music. Son and brother of musicians, Le Corbusier revered music not only as a measure of taste but as a practical necessity. Many of his plans, including standard houses for workers, include a grand piano. But the modern form of experiencing music was the radio or

gramophone. The architectural problem then becomes, where do you place the music machine? For Hannes Meyer, no problem. In his co-op room, the gramophone sits on a stool in the corner. Eileen Gray designed a trolley, made to measure, so that the gramophone could be moved out onto the terrace of E1027. Le Corbusier built in a place for his brother Albert's gramophone in the concrete shelving of the living room in the Square du Dr. Blanche. Charlotte Perriand recounts, in her Autobiography, that Le Corbusier overwhelmed her by having La Roche play a Bach cantata on his gramophone when she visited the house. But where was the gramophone? None of the photographs show it. When Charlotte redesigned La Roche's gallery in 1928 she provided racks for the records, but no specific place for the gramophone. We know Mondrian worked to the sound of music, but where was the gramophone in the minutely orchestrated space of his studio? Where was Mendelsohn's gramophone in his beautiful house on the Rupenhorn? In fact, modern architects seem remarkably shy of showing the gramophone or the radio in their interiors. I will try to explain this and look for solutions to the problem in the modern interior of the interwar years.

“The architect who designed this house should be killed!”
Navigating cultural paradoxes in Olivais modern homes

Zara Ferreira, University of Lisbon

This paper explores the cultural paradoxes within the modern homes of Olivais, Lisbon, shedding light on the interplay between architects' intentions and residents' desires. Olivais' neighborhoods (1960s) epitomise Portugal's response to Lisbon's acknowledged post-20th-century housing shortage: over 10,000 dwellings were constructed for families in four income categories, to foster social diversity. This venture provided an unprecedented opportunity for 32 teams of modern architects to grapple with the challenge of mass housing, resulting in innovative architectural solutions tailored to the diverse ways of life, needs, and aspirations across various social strata.

Set against the backdrop of a 1960s Portugal still under dictatorship, society was sharply divided between an affluent elite and an impoverished populace. Both wealthier echelons, living with ancestral furniture and maids, and the under privileged, often hailing from shantytowns or rural backgrounds, resisted assimilation into the architects' vision. To this day, homes can be found where bathtubs coexist with poultry and bedrooms are repurposed as dining halls, decorated with *napperon*, to store dishes solely used at Christmas and Easter, while others are swathed in wallpaper and carpets boast Louis XIV chairs and Chesterfield sofas.

Post-acquisition, residents reshaped their homes to align with personal tastes. Some adapted their homes to contemporary standards of comfort, while others remained anchored to different places and times. Conversely, those without agency vent frustration at architects, with some expressing their discontent through drastic words. This paper not only underscores the inherent irony in the chasm between architectural intent and resident expression but also celebrates the unexpected beauty arising from this discord. Through an examination of select case studies from Olivais' collective housing projects, we uncover the narratives of transformation that define these living spaces. As we navigate this intriguing juncture of architectural aspiration and individual agency, we gain fresh insights into the dynamic interplay of cultural influences within modern interiors.

Session chairs:

- **Tulay Atak**, Pratt Institute
- **David Salomon**, Ithaca College

Ground is a ground of multiple destructions, wrote Nietzsche. It is also a fundamental architectural concept. It encompasses the natural, social, and political histories of sites and buildings. This includes the history of rocks and soil themselves. This session is interested in papers that examine how architects and historians in different eras and regions have violently manipulated the earth, how they have captured, displaced, and damaged it in the name of tradition, progress, knowledge, and comfort. How has terrain been understood, represented, and forcefully transformed to become historical evidence, building materials, borders, monuments, etc.?

While the ground is often associated with agricultural, funerary, and spiritual structures, we are interested in how the soil operates differently in historically specific civic, civil, commercial, and domestic contexts. Indeed, soil's separation from agriculture and from the state was an important task in the disciplines of geology, geography, and history. Lucien Febvre, the founder of the Annales School of History, identified the task of geography with the soil and not the State. Geography, he wrote, "does not directly engage with human and political societies, but with the mark they leave on the surface of the earth, and by the imprint they leave there. [Geography] is their projection upon the soil." Architecture is one of the permanent and expensive ways by which societies project upon the soil and make imprints on it. We are interested in what soil does to architecture just as much as what architecture does to soil.

We are interested in work that address geological and mineralogical theories of architecture. From the rock cut architecture of Cappadocia and the limestone city of Caen to Viollet le Duc's drawings of Mont Blanc and Semper's references to crystals. From Loos' search for stones in quarries to clay extraction sites of Vienna which lent their color to "Red Vienna." From Roger Caillois to Lina Bo Bardi. How have geology and minerals shaped these and other examples of architectural thought? How, when, and where has the field thought and represented the relationship between biology, chemistry, and geology, between soil, atmosphere, and organisms?

Further, how has the ground has been represented in images and texts? How has architecture conceived, presented, and deployed it in ways that overlap with, or diverge from how landscape architecture and art have? How has the ground historically been shown in sectional drawings in different disciplines? For example, how have Georges Cuvier's sections of the ground of Paris and other French cities, showing layers of earth and its multi-species inhabitants, or Alexander Humboldt's sections of earth been related to architectural representations of the ground? What is in a hatch or a texture?

Finally, what artifacts, texts, and events reveal where, when, and why the "deep time" of geology and the slow speed of the soil are operative metaphors in architectural history? What happens when we think of subterranean as "exterranean," a term coined by Philip Usher, the literary theorist, to refer to extraction that is at the heart of human use of the subterranean? What is at stake in making the ground "speak?" or in "treading lightly on the ground"? When we consider Bruno Latour's question, "where do we land," or Michelle Murphy's "place-thought," what are alternative conceptions of the ground and how are they represented, narrated, accounted for in architectural history?

To Construct is to Control the Unstable Ground

Yeo-Jin Katerina Bong, The Metropolitan Museum of Art / University of Toronto

Long before modern-day structural engineers, premodern Italian architects (approx. 1450-1650) sought to control the inherently unstable, volcanic, and animated ground. Pirro Ligorio, a sixteenth century architect, for example, wrote a treatise after witnessing an earthquake in Ferrara (1570) that explained construction methods to offset shaky grounds by drawing plans and diagrams. Ligorio and other architects encourage readers to look beyond words to visually absorb the details of solid buildings by using labels, measurements, and proportion. They understand treatises as a visual object meant to disseminate knowledge for both disaster prevention while highlighting the hidden infrastructure under buildings. This paper then asks: how did premodern architects visually conceive the ground which enabled them to test and overcome foundational defects? My approach is threefold. First, I examine Ligorio's book "on the remedies against earthquakes for building safety." Second, I use Ligorio's seismic designs as a starting point for investigating how different premodern architects, including Teofilo Gallaccini, Giovanni Antonio Rusconi, and Carlo Fontana, visually anticipated the unstable ground by drawing maps, sectional plans, and diagrams. Third, this paper analyzes the ways that Italian architects deployed graphics as a tool to experiment with ground designs, materials, and technology to overcome unstable conditions of the earth. This paper ultimately proposes that architects graphically engaged with the physical grounds for stable structure, forming earliest instances of resilient building practices. While premodern Italian scholars have neglected the role of the ground, this paper taps into visual and material culture, new materialism, and environmental studies to reveal the unique position held by the ground as a locus of structural stability, scientific knowledge, and natural philosophy, anticipating the expansive geological writings in the following century.

Facing the Ground: Architect Carl Ludvig Engel's Encounters with Bedrock in Helsinki in Early 1800's

Markus Lähteenmäki, University College London / University of Helsinki;

Mikko Lindqvist, Museum of the City of Helsinki

Granite and gneiss bedrock, molded by the ice masses of the last Ice Age and exposed bare by the rising ground levels is the prevalent ground condition of the Northern coasts of the Baltic Sea. High cliffs and low surfaces, beaches of stones, large and small, smooth and malleable, embrace the sea on its shores. A usual condition for locals, it is a wonder for visitors, such as the Berlin born and educated architect Engel, who in 1816 arrived (via St. Petersburg and Tallinn) to Helsinki to design it as a new capital of the newly defined part of the Russian Empire: Grand Duchy of Finland. This paper analyzes the ways Engel dealt with the bedrock in his redesign of the city and in creating urban spaces and a series of monumental buildings. We focus on a cycle of watercolors that Engel drew upon his arrival, in which rock takes the pride of place instead of buildings. Moving from them to design drawings, we analyze the sources of Engel's drawings contextualizing them in the scientific discourse and the visual culture of architecture. Moving from drawing to building we chart different uses of stone from "found" to exposed walls of new streets cut into the bedrock. Connecting them to the

modes of representation, tracing the stones to their sites and techniques of extraction the paper opens up the various significances of such display of stone in relation to artistic, architectural and scientific discourses, the empire, and the locality. Finally, the paper comments on the formal ideas of neoclassicism and its relationship to nature, here finding two different manifestations in the form of graves of Engel (rough, but clearly cut rectangular slabs of granite, polished on top) juxtaposed with that of his local apprentice Pehr Granstedt (a smooth surface of natural granite polished by the sea over millennia and only engraved with a cursive name of the deceased).

Blank Spaces and the Measured City: Mapping the 19th-century Parisian Terrain

Min Kyung Lee, Bryn Mawr College

When did the ground disappear? With the adoption and standardization of orthographic modes of spatial representations during nineteenth-century France, particularities of the ground disappeared from urban plans. Hills, slopes, cliffs, riverbeds, marshes all manner of material and topographic distinction were no longer represented. Instead, street alignments and administrative lines were prioritized on a blank paper surface. Abstract orthographic plans presented a blank terrain on which the built environment rested.

These new orthographic maps were the result of new definitions of land and property and changing practices of surveying and drawing, intersecting with new institutions and their promulgation of the metric system. This measure presented fundamental changes to spatial conceptions, in architectural practice and society at large. It proposed a fixed reference of the Earth's meridian and as a result, new social and environmental relations. If previous measures had been based on the particularity of the body, a locale, and interpersonal relationships, the metric measure offered a radical system that assumed a neutral and frictionless space where goods, people, and the transactions between them could move freely.

The consequences of the meter's adoption and its use in orthographic representations created small but significant representational questions such as shadows, trees and other natural elements. However, the plan's blank ground also presented considerable construction problems especially when builders confronted uneven or graded terrain that had not been pictured. The unrendered terrain in orthographic plans instated for political and economic reasons thus led to other political and economic practices by architects, administrators, and builders who ultimately worked to make the actual and physical terrain conform to the plan's flat surface. This paper addresses these questions about the ground's representational absence through the case of late eighteenth and nineteenth-century Paris and its orthographic representation.

From the Ground Up: Alternative Approaches to Design and Building in the 1980s

Anna Renken, University of Toronto

As environmental concerns evolved through the twentieth century, some architects and engineers began to question established ways of manipulating the earth to build. Raymond Sterling and Ralph Knowles, for example, led research groups that engaged with the sciences including disciplines like geology as well as Indigenous techniques to devise alternative approaches to design and construction. In the 1980s, Sterling

focused on building below ground in his work with the Underground Space Center at the University of Minnesota, while Knowles sought to maintain access to sunlight in urban areas through his work with the Natural Forces Laboratory at the University of Southern California. This paper argues that Sterling and Knowles's work marks an important effort to resituate architecture within ecosystems, beginning by reimagining its relationship to the ground, at a critical stage in environmental history. Both led groups in the study of historical regional precedents such as caves and pueblos, emphasized aesthetics in relation to technical performance, proposed frameworks for designing differently, and sought to influence zoning and regulations to facilitate their implementation. Looking closely at Sterling and Knowles's use of language and images (such as sectional diagrams) in archival materials as well as publications, the paper draws parallels between their work and distinguishes it from more familiar environmental approaches to explore the significance of their engagement with the sciences. It considers them in their own contexts and from the present, drawing from thinking on ecology and environmental media. To date, this work does not seem to have been extensively studied or considered in comparison, and existing scholarship has not foregrounded its interdisciplinary structure. In doing so, this paper aims to contribute to stronger, more nuanced histories of environmental approaches to design and building, which are essential for current thought and action to address the climate crisis.

Beyond the Surface. Narratives on the Ground in the Work of Yves Brunier

Véronique Patteeuw and Mathieu Berteloot, ENSAP Lille

Bright colors, rough shapes, torn paper, sometimes enhanced with paint or felt-tip pen, cotton swabs, rubber or aluminum... The collages and models of French landscape architect Yves Brunier (1962-1991) stand out from traditional representations of the ground. Not strictly accurate neither faithful, they are precise in color, light and atmosphere. Refined and ugly at the same time, these assemblages of found and disparate elements question the surficial aspect of traditional drawings. While classical representations often represent the ground in a fixed dimension, Brunier captures the soil and its strata evoking both its history and its *longue durée*.

Brunier's short life combined a double interest. After two years at the Grenoble school of architecture, he graduated at the Versailles school of landscape design. It was there and through his encounter with Michel Corajoud that he discovered the work of Rem Koolhaas/OMA, for whom he worked from 1986 to 1988. Brunier died prematurely, leaving a body of work that is little known, but resonates with today's challenges.

How does Brunier's legacy contribute to our understanding of the ground, its topography and geology? How can it expand classic representations and inspire our design teaching? The hypothesis underlying this contribution is that Brunier's collage approach integrates time into the representation of the ground, revealing both its history and its future evolutions. His visual narratives touch upon living components, atmospheres, and topographic mutations that no longer fix what is there but bring things in motion.

Based on a detailed analysis of the original collages, kept on deposit at the Centre Pompidou in Paris, this contribution aims to reveal their evocative power and to explore how Brunier's understanding of the ground as an evolutive matter, offers a fresh take on its representation. As such, Brunier's work offers glimpses of what the ground can do to architecture.

Session chairs:

- **Michela Rosso**, Politecnico di Torino
- **Katerina Zacharopoulou**, The Bartlett School of Architecture

With the transformations of the public sphere and the rise of a mass public in the eighteenth century, architecture has become part of a media-driven culture. Among the genres addressing the built environment some emerged that were especially effective in re-appropriating and disseminating architectural culture, displaying its distortions or singling out its inadequacies. In a media-saturated culture humour stands out as a form of social communication and as a means to portray society, revealing the ambivalences of metropolitan life and exposing the shocks provoked by processes of modernization. Though less exposed to social criticism than the politician, the figure of the architect has not stayed safe from the pencils of cartoonists and satirical writers. From Hogarth's "Five Orders of Periwigs" to George Cruikshank's perceptive cartoons of the 1820s uncovering the reality of the London building world, Karl Arnold's caricatures lampooning the 1914 Werkbund Exhibition, and Saul Steinberg's celebrated cartoons of New York City and urban spaces, graphic humor appears as a promising, yet largely uncharted terrain of investigation for the architectural historian.

At the same time, humour, in its different manifestations of irony, joke, derision and wit, has served – and continues to serve, as a powerful tool for the modern architect, not least as an instrument of self-promotion in an increasingly competitive professional market. Thus, the historical investigation of architectural humour might encompass the entire itinerary of modernity, from Pugin's caricatures of notable nineteenth-century buildings to Le Corbusier's incorporation of popular cartoons in his *Urbanisme*, Venturi and Scott Brown's use of parody as a polemical tool, Stanley Tigerman's *Architoons*, and, more recently BIG's graphic novels, architectural comics by Lewardists, or Bow-Wow's explorations into irony's creative resources. Despite the abundance of materials and the potential fertility of this field of study, the nexus between architecture and the rhetorical strategies of the comic remains largely unexplored.

This panel posits architectural humour as a serious object of study: its aim is to discuss the modes in which the architectonic and the humorous intersect and how this encounter can reveal ideological fault-lines and expose critical subtexts that are not always obvious at first glance. It calls for papers which explore the diversity of historical trajectories of humour as applied to architecture, from 1750 to the present, in western and non-western cultures. We are interested in episodes of visual and verbal humour produced within and outside the architectural discipline: these may include cartoons and satirical texts targeting architects and their works and disseminated through non-disciplinary publications and popular media; architects' texts and projects – built or unbuilt, in which the use of humour is pivotal for the construction of design strategies and poetics.

The following questions are at stake: What are the issues addressed by episodes of humour? When does humour cross paths with architectural work and design processes, and how does it affect the perception of architects and their work? What are the forms of interaction, mutual exchange or cross-fertilisation that can be observed between architectural humour and the internal discourses of the field?

Mediating the Monument and the City: Caricatures of Spanish Buildings in 'Los Viajes de Blanco y Negro' (1894–1896)

Pilar Morán García, School of Architecture, Universidad Internacional de Cataluña

Blanco y Negro (1891–2000) was one of the first magazines in Spain to be illustrated entirely by photomechanical image reproduction techniques and was widely distributed among the public, reaching a circulation of twenty thousand copies in its first year of publication. In the years that followed, numerous architectural images filled the magazine's pages, most often photographs of monuments and new buildings, although caricature was also a frequent feature. Between 1894 and 1896, a series of articles entitled 'Los Viajes de Blanco y Negro' ('The Travels of Blanco y Negro') was published, which narrated the author's adventures on his travels around the country's monumental and summer destinations such as Seville, Toledo, and San Sebastián. In these articles, caricatures of ancient and contemporary Spanish monuments were included, along with highly detailed photographs of them. While the latter showed the buildings in realistic terms, the caricatures, through irony and visual metaphors, defined the buildings' character before the public and situated them as elements that played an important role in the configuration of the city's identity. Through the caricatures' analysis, this paper reveals the role that graphic humour played in a broader phenomenon that was taking place at the end of the century in Spain and, more extensively, in Europe. This was the emergence of tourism as a widespread, though rather bourgeois, practice, in which buildings acquired prominence as elements in the representation of the city to the visitor. Here, caricature proved to be a tool for the construction of a public image of the monuments and the city, either by making the buildings' values or role in the city visible, or by enhancing or exaggerating them. The paper also reflects on the absence of the architect in this case, with the draughtsmen, editors, and journalists being the main agents in the dissemination of the architectural image.

The Soviet Communal Apartment and its Absurdist Troubadour

Tijana Vujosevic, The University of British Columbia

Danil Ivanovich Harms (1905–42), named by a literary historian 'the chronicler and the troubadour of the trivial, the everyday, the normal, the non-event' (Gibian 1974), was one of the most hilarious writers documenting Soviet domesticity in the 1920s and the 1930s. Operating on the margins of the literary profession, Harms earned his living as a children's poet. But he was, at the same time, the most important figure of Soviet absurdism, as the founder of one of the last authentic avant-gardes that operated on the margins of centralised Soviet literature – the OBERIU movement.

Harms's short stories and especially those he termed 'incidences' in the title of one of his collective volumes, described the zany and surreal aspects of life in the communal apartment. This kind of apartment was the outcome of the widespread subdivision of the pre-Revolutionary bourgeois apartments with approximately a family per room and shared kitchen, hallway, and bathroom. Harms turns it into a stage of domestic events that present communist life as essentially surreal, exploring the potential for the absurd in the topography of the collective home. In *Mishin's Victory* a comrade

decides to lie in the hallway as an act of protest against the loss of his room, and household drama evolves around an ultimately unsuccessful attempt to move him. In *Petya Gvozdikov* a bored citizen explores the claustrophobic space of his room by destroying it and nailing a cat to a door. And so on and so forth.

This paper explores the role of the absurd in commenting on architecture and space and its capacity to both entertain and produce a patently weird depiction of the material environment with the power to expose its idiosyncrasies, often overlooked in the general earnestness of the modernist enterprise in both the East and the West.

‘Funny Brutalism’, or, Something Funny Happened on the Way to Postmodernity

Luis Miguel (Koldo), Zaragoza University; Wouter Van Acker, Université libre de Bruxelles

Unlike postmodernism, the different strands of late modernism grouped under the stylistic label ‘Brutalism’ are not commonly associated with ‘fun’. Coined in the 1950s by the Smithsons to describe their reformulation of the modernist project, ‘originally seen to reflect the democratic attitudes of a powerful civic expression – authenticity, honesty, directness, and strength’ (Pasnik, Kubo and Grimsley 2015), Brutalism, especially in its most popular acceptance as late-modern, concrete architecture, eventually came to bear, in the collective imagination, an aura of seriousness, which makes it a productive site for humour and irony.

As it evolved from an intellectual project into an architectural style, and overlapped chronologically with postmodernism, Brutalism did embrace in some cases the other side of the term ‘funny’, in the sense of ‘rare’, ‘odd’, or even ‘wacky’. The progressive baroquisation of form, enabled by the development of concrete construction technologies, gave birth, from the 1970s onwards, to exuberant extravaganzas such as by the likes of Aldo Loris Rossi and Leonardo Savioli in Italy, Janko Konstantinov in North Macedonia, or Jenaro Pindú in Paraguay, and Masaharu Takasaki in Japan, to name but a few. Humour, be it in the form of irony, or as sheer jest, was not completely out of the picture, as exemplified by Kazumasa Yamashita’s Face House (1973–4), or Hiromi Fujii’s Todoroki Residence (1976). Four decades after Venturi and Scott-Brown sketched megastructures as giant ducks and in no small part thanks to the internet and the emergence of social media, brutalist structures have had their comeback not only as an object of reverence by late modernist architecture lovers, but also as a source of playfulness, as in the collages of Filip Dujardin or Stephen Parnell, or as objects of visual puns such as the ‘Cats of Brutalism’ and Rob Carter’s Gothicification of La Tourette. In this context, ‘Funny Brutalism’ proposes an exploration of the wheres and whys of the intersections of Brutalist Architecture and humour, together with a vindication of its potentialities for satire and laughter in the digital era. In particular, the paper aims at unpacking the mechanics of the casting of Brutalism as a joke or visual pun, not in the least the relativism and architectural self-criticism that informs the recurring ironic relation to architectural history.

Designing modern parodies: Piero Portaluppi's ironic gaze

Fabio Marino, Politecnico di Milano

Interest in drawing, particularly humorous caricatures, accompanied the renowned Milanese architect Piero Portaluppi (1888-1967) throughout his career, starting from his youthful experiences as a cartoonist for satirical magazines.

Testifying to this particular aspect of his artistic creation are several albums, dating back to 1905, containing drawings and cartoons, both his own and others', clipped from various magazines. These albums provide a valuable key to understanding the work of the prolific architect, revealing the unicity of his graphic style. The exaggeratedly original inspirations, which merge with the structural conception of his architectural projects, have their roots in the languages and techniques of caricature. Indeed, the surprising and unexpected juxtaposition of elements leading to mental short-circuits, the intentional reversal of common hierarchies, and the bizarre and eclectic accentuation of certain details, are constants of Portaluppi's poetics and expressive style. After the First World War, the invention of satirical drawings and cartoons does not cease, continuing to chronicle current events in Milan as well as the tumultuous national political life under the fascist regime. Iconographic motifs related to the mechanization and acceleration of life frequently recur, such as sequences of ink drawings depicting the urban planning of a city undergoing modernization. Portaluppi himself inserts his self-portrait into these scenarios, participating in these modern parodies.

The pleasure of irony thus blends with satire, slyly concealing itself not only in drawing but also in wordplay and acrostics. This contribution also intends to uncover Portaluppi's own design strategies and the ways in which he succeeded in employing irony as a constructive and powerful design tool.

Respondent:

- **Elad Horn**, Technion IIT

Roundtable chairs:

- **Tara Bissett**, University of Waterloo
- **Amari Peliowski**, University of Chile

In the recent years, the concept of care has been evoked broadly in architectural history and theory. As a political and critical category, care ethics grew from feminist reconsiderations of ethics and justice theory, where care, reciprocity, and interdependence between human beings and between humans and the non-human realm were given value. From a material perspective, care ethics observes how human actions shape the world, focusing, broadly, on the activities that reproduce what already exists instead of producing the new (Joan Tronto, 1993: 104). Care, in this sense, is understood as the actions that allow for the reproduction of life and the sustainability of environments. Yet as a practice, care is also understood as an economy of transactions between domestic work and remuneration—or the lack of it—that plays out in architectural spaces.

Feminist epistemologies have offered perspectives on the ways that this economy of transactions has defined the domestic sphere. On one hand, they have identified the domestic habits, routines, and practices involved in maintaining life as well as the spaces within which these practices occur—practices that are conventionally understood as secondary to the type of individuated work associated with transcendental world making in the public sphere (Simone de Beauvoir, 1952; Betty Friedan, 1963; Matrix, 1984; Nicole Cox & Silvia Federici, 1975). On the other hand, these epistemologies have also documented female agency in the material world, challenging the historical role of women in the domestic realm and establishing narratives of resistance to normativity through design and affective appropriation of spaces (Virginia Woolf, 1929; Dolores Hayden, 1982; Iris Marion Young, 2005; bell hooks, 1990).

Although these feminist interpretations of domestic space carry a profound understanding of how space is gendered and racialized through the reproductive activities that it houses, they seldom draw upon the framework of care ethics. Furthermore, how care serves as a critical category for architectural history and design is still not firmly established. Contrary to the modernist paradigm that divided urban space as distinct places of dwelling, work and leisure, the care framework views the city as the intertwining of productive and reproductive activities that have each their own programmatic requirements with persisting care practices. Thus, the framework of care—or the practices of homemaking, maintenance, preservation, and housework—carries the potential for reimagining architecture. This session asks: which historical texts build a genealogy for an architecture of care?

Using care as a critical paradigm for reinterpreting the historical relationship between domestic space and labor, we invite researchers to analyze one or a set of critical texts published from circa 1800 until now that set the grounds for an ethics of what we today consider careful architecture. What are these texts, in what context were they written, and how do they relate to or anticipate an ethics of care? What architectural canon were they opposing or proposing? And how do they challenge our assumptions of architectural practice by foregrounding caretaking as an act of deep value?

A City of Rooms. Housing for Single Working Women in late 19th century Brussels

Beatriz Van Houtte Alonso, Ghent University

This paper investigates how female solo dwellers inhabited the city of Brussels in the late 19th century. Census data on Brussels suggest female solo dwelling was a common phenomenon in the second half of the 19th century, as a small majority of its inhabitants were female, of which a majority over 15 years old was single or widowed. (Quetelet; Gubin) There is however little literature on this subject within urban studies and architectural history, especially when it comes to micro-historical research using sources based on lived experience. Where and how did female solo dwellers sleep, wash, eat, work, entertain? Who cared for them in case of existential need? On the one hand, this paper analyzes everyday dwelling practices and material housing situations of urban subjects who could not rely on care provision as organized within the nuclear family. On the other hand, the paper situates these practices within a wider socio-political, juridical and cultural context and how they relate to urbanization processes.

A close reading of the novel *Keetje* (1919) by Neel Doff serves as a starting point for a thick description of everyday space production. Doffs autobiographical novel is mainly set in Brussels (1870s-1890s) and describes the social ascent of the protagonist, from growing up in a working-class family, to her experiences as a sex worker and art model and finally her relationships to several wealthy bachelors. Throughout the book Doff gives precious footage of the urban settings in which these social relations unfold: *impasses*, *maisons de rapport* and bourgeois townhouses, as well as the city's public spaces. This paper will focus particularly on Keetje's (and by extension Doff's) inhabitation of *maisons de rapport* in the *faubourg* of Saint- Josse in the 1880s. Using Nancy Fraser's conceptualization of care under different phases of Western capitalism (liberal, state-managed, financialized) and her analysis of the current 'crisis of care', this novel serves as a privileged lens to look at everyday 19th century dwelling and care practices of glossed-over urban subjects, questioning the pervasiveness of the nuclear family and gendered division of labour from a historical perspective.

Perkins, Addams and Key through Labarca Hubertson: spaces for social care in the late Chilean first wave

Pía Monteaelgre, University of Chile

At the age of 28, Amanda Labarca Hubertson delivered a series of five open lectures at the University of Chile, which were published in 1914 under the title *Actividades Femeninas en los Estados Unidos*. In these lectures, she conveyed the development of women's activism in the United States, providing a detailed charity work account. Labarca Hubertson presented institutions such as the Junior League, the YMCA, and the Hull House. Likewise, she dedicated an entire session to the thoughts of Charlotte Perkins Gilman, Jane Addams, and Ellen Key. Women's social work may be directly linked to the so-called "ethics of care" (Gilligan 2013; Tronto 1993), widening the subjects of affection and justice. In this, the domestic notion of home fostered in women's gender culture was a fundamental inspiration for the emerging institutional architecture of collective care. Labarca's lectures also represent a pivotal point between the first Chilean wave, which focused on the right to higher education, and the second wave, which focused on achieving full political involvement. The American

examples of women employing their freedom in associativity and deploying community service could inspire emancipatory action, moving women's concerns to social needs. In this presentation, the lectures will be the central piece in a constellation of other influential texts. They are connected to the past through the works of Perkins, Addams, and Key while also serving as the basis for two subsequent Chilean books by Luisa Zanelli (1917) and Sara Guerin de Elgueta (Ed., 1927). Here lies a genealogy of caregiving, where charity serves as the initial step toward social care and, from there, lays the groundwork for civil rights and modern welfare policies. The spaces in which these practices were developed are related to the history of architecture on the scales of bodies, buildings, and cities.

Mixed use, Complexity and Care. Another look at Jane Jacobs

Elissa Rosenberg, Bezalel Academy of Arts and Design

In her seminal 1961 work *The Death and Life of Great American Cities*, Jane Jacobs claimed that the vitality of the city depends on a “most intricate and close-grained diversity of uses that give each other constant mutual support, both economically and socially.” The concept of mixed use, according to Jacobs, is one of the keys to creating diverse and complex cities.

A significant consequence of 19th century industrial capitalism was the growing separation of the public and private spheres: production moved outside the home to become organized by principles of the market, the family became increasingly differentiated from the economic sphere. Women, as a result, were to become more closely identified with the domestic sphere of the family, while men dominated the public world of politics and production.

This paper argues that Jane Jacobs' concept of mixed-use arises from a radically new representation of the city: it is not only an attack on modernist functionalism and zoning but also a challenge to the split between domestic and public life. Mixed use implicitly subverts notions held deeply since the 19th century the home as “refuge” and its corollary, the street as “dangerous” with all of the gender associations that have historically been imbedded in this imagery. Jacobs' critique of modern planning and zoning implicitly addresses the issue of separate gendered spheres of public and private life, alluding to an alternative, inclusionary vision of public life, that recognizes the fundamental interconnectedness of the domestic and public realms, based on women's everyday experience of the city. I will discuss Jacobs' work in the light of the emergence of the concept of “care” as a critical paradigm for reinterpreting urban space.

Who should care? Fellowship + Architecture at the Service of the Homeless in 1980's Dublin

Ellen Rowley, University College Dublin

In a corner of Dublin is the almost mythical world of Stanhope Green, a miniature city of various housing types, which was built by the homeless agency, Focus Point and open from 1991. Adapted from a former convent building, Stanhope Green came out of the fellowship between a nun and an architect in 1980s Ireland. Where Sr Stanislaus Kennedy, the nun, was working with women in homelessness, Gerry Cahill,

the architect was working with the derelict city. Sr Stan's writings on social needs, caring and poverty, published as *Who Should Care?* (1981), *One Million Poor* (1981), *But Where Can I Go?* (1985) inspired Cahill, introducing him to an alternative caring discourse outside of the Irish family and so-called 'natural' caring units. For Cahill and this younger generation of architects, graduating from UCD Architecture into a bleak recession, the city and the home in contemporary Ireland were broken. The radical voluntarism and prophetic activism of Sr Stan, as captured in her texts and practice, challenged the modernist paradigm with its architectural canon, its social apparatus.

Through the lens of a reactionary care framework, sparked by Irish psychiatric de-institutionalization and its subsequent homeless crisis, this paper explores alternative housing architectures, barely measured or understood to date, from 1980s and 1990s Dublin. The study presents another architectural history of Irish postmodernism; one which emanates from marginal lives and accounts. Here, 'to care' was a call to arms. Sr Stan rejected 'homelessness' as a defining status but rather, reconceptualized it as an avoidable stage in any life. Her writings plainly critiqued contemporary Irish social and housing policy, making the case for expanded care. Her activism founded secular legacy national agencies; and sought sites on which to build different types of homes, countering that traditional Irish shelters and hostels were not homes. Soon, the young architect Cahill was adapting these scarcely-redundant religious buildings and carving new housing communities from brownfield sites.

By overlaying Catholic social teaching and Liberation Theory with Irish urban contextualism of the 1980s, the study overlays caring with dwelling; 'to care' as a means 'to dwell', in the context of a particular Neoliberal, late 20th-century urban history. While associated with the by-now renowned Group 91 consortium (Grafton Architects, O'Donnell + Tuomey et al.), as they engaged with the wreckage of urban Dublin, Gerry Cahill's practice followed an even less shorn path. Specifically embedded in a care framework, Cahill designed housing only, working for obscure or charitable housing bodies only. Returning to Stanhope Green, the paper asks if this care framework – which stemmed from Catholic social teaching and Liberation Theory – influenced actual architectural form, prioritizing threshold treatment and communal space over space standards, for instance?

The impact of ethics of care on Spanish architecture and urban designers. The cases of Isazkun Chinchilla and Blanca Gutiérrez Valdivia's writings

Irene González Fernández, University of Zaragoza

In the last two decades, Spanish architectural culture has embraced the issue of Care outstandingly. Most professionals dealing with it are women architects and urban planners not historians or theoreticians. In parallel with their professional work, some of them have written about their approach to the issue of Care. What is interesting about these writings is their imminently practical character: they are mainly based on their professional experience and do not pretend to embrace theoretical disquisitions.

This paper proposes to theoretically analyse two outstanding publications: Isazkun Chinchilla's book *La ciudad de los cuidados* (2020) and Blanca Gutiérrez Valdivia's doctoral dissertation *La ciudad cuidadora* (2021). Despite the apparent similarity in the titles of the two books, how both authors use the concept of Care is disparate. Gutiérrez Valdivia's epistemology comes from Spanish-speaking feminist thinkers

such as the sociologist Ma Ángeles Durán (1988, 1998, 2000), the philosopher Yayo Herrero (2013, 2017, 2019) and the urban planner Ana Falú (2007, 2009, 2018) and Zaida Muxí (2007, 2009, 2013), among others. Their critique of orthodox urban planning is intertwined with Amartya Sen's (1985) and Martha Nussbaum's theory of capability and related to Joan Tronto's understanding of Care as a political idea. Gutiérrez Valdivia's dissertation develops a methodology to evaluate the quality of life of people (Nussbaum & Sen, 1996) (in all their diversity) in public spaces and its relationship with housing and neighbourhood design. Conversely, Chinchilla's sexual different approach to Care exalts feminine values and provides particular attention to motherhood and childhood using Robin Moore's (1989), Amy Mullin's (2006), and Francesco Tonucci's (2015) approaches to infancy. She intertwines their ideas with prominent social philosophers, mainly Bruno Latour (1993, 2005) and urban planners, such as Kevin Lynch (2005) and Jahn Gehl (2011).

From an academic perspective, analysing these texts is noteworthy: they show how feminist practices and gender planning intertwine with moral philosophy, economy and sociology.

Democratisation and Architecture in the European South: A Comparative Approach

D

Session chairs:

- **Manuel López Segura**, Harvard University

Southern Europe remains an outlier in the history of the modern politics of architecture. With the notable exception of Italy, the historical trajectories of Portugal, Greece, and Spain after the Second World War are still understudied. They are somewhat aberrant to the mainstream processes of democratization and Keynesian capitalist expansion that extended over thirty years, and whose architectural articulation has been the subject of much recent scholarship. Indeed, it was only in the mid- to late-1970s that these countries definitively adopted constitutional regimes comparable to those of their Western European counterparts. Owing to this time lag, and to the interpretive dissonances that it entails, existing narratives on the architecture of democracy and the welfare state have elided these three latecomers. The fall of the Regime of the Colonels in Greece, and of Salazar's and Franco's dictatorships in the Iberian Peninsula, presented architects with unprecedented opportunities to explore untried realms of design: heritage preservation, urban spaces for a newly accessible public sphere, the seats of representative bodies, and the infrastructure of welfare. Paradoxically enough, that happened just as the role of architecture in social life was beginning to dwindle across the West, dragged down by the combined effects of economic crisis and neoliberal reaction.

This session aims to address that historical singularity, extending in space and time—toward the south and toward later decades—our grasp of European experiments in the construction of a more inclusive built environment. We invite contributions that will help us comprehend the commonalities and idiosyncrasies of the Greek, Portuguese, and Spanish experiences of transition to and unfolding of democracy during the 1970s and 1980s. Crucially, the session seeks to overcome nation-state frameworks toward a comparative approach. We accept case studies as long as they yield conceptual and methodological tools with the potential for generalization, and we welcome plainly historiographic papers that elaborate theoretical instruments or that critically revise and adapt those we already possess. Comparative analyses across the three countries, or between any of them and developments in northern latitudes, are particularly encouraged. Specific topics might include the changed relationship between public patronage and architectural practice, the representation of institutional openness, popular participation in decision-making procedures regarding urban and territorial planning, typological innovation in response to educational or healthcare programs, architects' civic commitment, and so on.

Designing Democracy: Spanish Architectural Exhibitions under Socialist Cultural Policies. 1982-1985

Esteban Salcedo Sánchez, Andrés Bello University

Spain's new Socialist leaders, democratically elected after Franco's regime, significantly relied on cultural policies in their search for consensus, cultural reconciliation, and integration. They promoted a strategy of state-sponsored artistic and intellectual events, with strong implications for the formation of a national image different from that of the Francoist governments. The creation of specialized agencies and facilities sustained an extensive policy of exhibitions. These endeavors showed the government's cultural commitment, which carried a definitive influence on the construction of the democratic state's identity, especially in view of its accession to the European Union in 1985. It was under this agenda that the Arquería de Nuevos Ministerios, the first public venue consecrated to architecture and design in Spain, was born.

The Arquería's team articulated a frenetic rhythm of exhibitions that can be described as a political instrument through which the Ministry of Public Works (Ministerio de Obras Públicas) introduced into the public debate the essential concerns of a "regenerationist" politics of architecture: heritage renovation, environmental preservation, and urban planning. A series of events such as the sequence of three exhibitions held in 1984 – "Follies, Arquitectura para el paisaje de finales del siglo XX" (Follies, architecture for late-twentieth-century landscape), "William Morris," and "Arquitectura Teatral en España" (Theatre architecture in Spain) – channeled the emergence of programmes, gestures, and situations that together traced a universe of signs in which the new postmodern order of ideas proliferated, generating a tension that allowed architecture to reinvent its relationship with its era while prefiguring the horizon of future epochs.

This paper will pursue a historiographical analysis of the attributes – practical, ideological, and spatial – by which architectural exhibitions powered a novel system of relations and spawned the distinctive elements that enabled Spanish architecture to underwrite the nation's new democracy. By addressing questions such as freedom and libertinism, the return to craftsmanship, social engagement as a cultural engine, and the awakening of spectacle, this paper will draw up a common grid through which to examine analogous phenomena in Greece and Portugal.

The Controversies behind the Democratization Process of Architectural Research in Portugal: From the Governmental Instituto de Alta Cultura to the Philanthropic Calouste Gulbenkian Foundation

Bruno Gil and Carolina Coelho, University of Coimbra

This paper draws from a comprehensive study on the pioneer architectural research "démarche" from the grantees of the Portuguese Instituto de Alta Cultura (IAC) – High Culture Institute – and the Calouste Gulbenkian Foundation (FCG).

Since 1936 and for the following four decades, architects applied for funding to the Estado Novo's IAC – the dictatorship's biased high culture institution under Salazar. Having first to declare the inexistence of any association with communist beliefs, candidates were assessed on signs of suspicious theoretical emancipation, outside the state's interest. In contrast, the Serviço de Belas Artes – Fine Arts Office of the FCG –

ushered in democratic research perspectives that underpinned diverse individual agendas. Fernando Távora, one of its first recipients, travelled around the world in 1960. But a constellation of other beneficiaries can also be considered to constitute as many attempts at expanding the horizons of Portuguese architectural research toward various geographies and institutions.

The establishment of the FCG in Lisbon in 1956 followed the testamentary will of the British-Armenian Calouste Sarkis Gulbenkian (1869-1955), known as “Mr. Five Per Cent” for retaining five percent of the shares from the oil companies he developed. Envisioning a transnational dialogue with democratic regimes, we will also focus on FCG’s branches, in London and in Paris, the first as a grant-giver for the UK and Ireland, and the latter as a cultural centre. In this context, in 1965-66 the FCG helped fund the Universities Study in Cambridge, crucial for the inception of the Centre for Land Use and Built Form Studies (LUBFS). Similarly, the Ford Foundation was the promoter of Constantinos Doxiadis’s Ekistics in Greece. Thus, a parallel can be traced, as the neoliberal turn introduced channels for capital flow from the oil industry to studies of mobility challenges, justifying the focus on urban planning research on both cases.

Finally, we argue that, opposite the IAC, the FCG was an economically powerful private foundation that claimed autonomy from governmental control. Contemporaneous with a less autocratic regime from 1968 – the so-called “Primavera Marcelista” that ultimately led to the 1974 revolution – FCG’s funding was the catalyst of architectural research through the internationalization of a new generation of Portuguese architects, enabling them to be active discussants of emergent problems within several networks.

This study, based on archival research in IAC and FCG and intertwined with oral testimonies from its beneficiaries, will disclose specific controversies on research funding, drawn from this constellation of *giving* and a supposedly implicit agenda of *taking*, which officially promoted and democratized architectural research in Portugal.

“Built with People’s Sweat and Blood”: The Greek Home Democratization Legacy

Konstantina Kalfa, Athens School of Fine Arts

As demonstrated in the significant comparative study *Housing and Welfare in Southern Europe* (2004), what binds Italy, Spain, Portugal and Greece, is a certain deficit in *stateness*, particularly evident in the lack of social housing provision. Northwestern architectural discourse had held since the early 20th century that social housing constitutes a primary field for the profession’s societal relevance. So, how did professionals in the South grapple with the near-total absence of this sector, left to self-building or private speculative practices? Examining the case of Greek architecture after the fall of the military dictatorship in 1974, this paper reveals that this dearth did not inherently jeopardize the profession’s status. Instead, it prompted novel considerations regarding users’ empowerment and participation in design a concept largely inspirational in the late 1970s in most parts of Northern Europe.

Delving into the active support provided by the Greek Association of Graduate Architects for squatter housing arrangements emerging in the country since the mid-1950s, this paper uncovers that the transition to democracy, for a country like Greece, was intertwined with a vibrant, innovative, and fruitful discourse and practice for the architectural profession. This transformation led to the democratization of

house building and homeownership, charting a course for architectural practice beyond state patronage. This paper will particularly underscore the influence of the British advocate of “housing by the people,” John F. C. Turner, situating his impact in a comparative context, especially regarding its expression in neighboring Italy. By doing so, it also aims to adopt a critical approach to self-sheltering as a means of aligning local processes of “democratization” to emerging global neoliberalism.

Built in Contradiction: A Parallel Reading of Housing Policies in Portugal and Spain, 1974-1985

Catarina Ruivo, Ana Mehnert Pascoal, and Ana Costa Rosado, Iscte - University Institute of Lisbon

Public housing policies pursued in Portugal and Spain between 1974/75 and 1985 were marked by divergent or even contradictory initiatives: if a 1976 decree confined the Spanish State to a merely regulatory role, with no part in developing or managing public housing, its 1981-1983 Triennial Plan continued in fact to rely mostly on public spending for housing development. In Portugal, a drastic increase in the 1975 budget of the government agency Fundo de Fomento da Habitação (FFH) contrasted with the first mortgage-subsidising policies in 1976 and the stringent effects of the IMF's 1977 intervention in the country.

Our paper explores these contradictions, in a parallel analysis of state intervention in housing development in those two countries between 1974 (Portuguese revolution) and 1985 (European integration) that asks: How did the belated construction of a welfare state, seeking to include housing as one of its pillars, coexist with international tendencies towards economic liberalisation? How were these contradictions integrated into legislation? How may the differences in the Portuguese and Spanish processes of democratisation have contributed to diverse housing policies and to define the role of the state in each case? How did new housing policies unfold in democratic transition – in contrast or continuity with previous approaches?

The paper proceeds to focus on this last question, looking at the construction of low-rent housing in disadvantaged areas, outside larger urban centres, and using specific schemes to discuss how existing processes, institutions, and legal frameworks were appropriated, adapted, transformed, or preserved during the first years of democracy. In Portugal, we examine the transformation of the FFH following the revolution and how it appropriated existing structures of corporative Estado Novo with housing development roles. In Spain, we look at the role of religious charities in housing provision, and how they persisted through the democratic transition period.

Democracy for Whom? Methodological and Theoretical Tools towards a Feminist Analysis of Architectural Professional Media

Lucía C. Pérez-Moreno, Zaragoza University / KU Leuven

Democracy aspires to equal rights and opportunities for all people, regardless of gender, sexuality, race, ethnicity, religion, ideology, and social position. In the case of Spain, Portugal and Greece, the advent of democracy profoundly affected women's lives (in all their diversity). The longevity of their patriarchal and sexist regimes placed women far behind others in central and northern Europe in the struggle for equality.

Nevertheless, the fall of the Regime of the Colonels in Greece and Salazar's and Franco's dictatorships in the Iberian Peninsula coincided with an increase in the number of women interested in practising architecture a traditionally elitist and masculine profession. How did architectural media broadcast the incorporation of women into the architectural practice?

Academic research widely acknowledges that architectural magazines played a central role in forming and disseminating modern architecture (Colomina & Ockman, 1988; Colomina, 1994; Parnell & Sawyer, 2021). In the case of Spain, Portugal, and Greece, these media developed under censorship and sexist regimes from the 1940s till the 1970s. The advent of democracy brought greater freedom of expression and opened up the publishing market with the appearance of professional media that reflected democratic changes in the architecture profession. Conversely, was incorporating women in architecture an agent of change towards democracy?

Focusing on the case of Spain and the transition from the late Franco Regime (1965-75) to democracy (1975-82) and its first decade (1982-92), this paper presents a methodology for analysing the representation of women architects in the architectural practice. It analyses 25 architectural professional magazines through concepts of feminist theory and social psychology (ambivalent sexism, paternalism, heterosexual matrix, gender leadership, masculine defaults). It is a result of the Grant "Women in Spanish (Post)Modern Architecture Culture, 1965-2000" (Project-PGC2018-095905-A-100 funded by MCIN, Ministry of Science and Innovation / AEI, Spanish Agency of Research / ERDF - European Regional Development Fund).

BOOK LAUNCHES

A101

Book launch and discussion:

*Maristella Casciato discussing with Panayotis Tournikiotis
Le Corbusier. Album Punjab, 1951 (Lars Müller, 2024)
Edited by Maristella Casciato*

A002

Book launch and Round table discussion:

*Narrating the Globe: The Emergence of World Histories
of Architecture (MIT Press, 2023).
Edited by Petra Brouwer, Martin Bressani and Christopher Drew Armstrong*

Participants:

*Ralph Ghoche (Barnard College, NY), Markus Lähteenmäki (UCL, London),
Alex Bremner (University of Edinburgh), Anne Hultzsch (ETH, Zurich),
Petra Brouwer (University of Amsterdam), Martin Bressani (McGill University)*

A008

**Richard Wittman in discussion with Tim Anstey
and Richard Anderson:**

*Things That Move: A Hinterland in Architectural History (MIT Press, 2024)
by Tim Anstey,
Wolkenbügel: El Lissitzky as Architect (MIT Press, 2024)
by Richard Anderson*

SUMMATION

- A** Constandis Kizis
- B** Léa-Catherine Szacka
- C** Stelios Giamarelos
- D** Nikos Magouliotis
- E** Carmen Popescu

SUNDAY
JUNE 23

POST CONFERENCE TOURS

- A) Aegina Island**
- B) Hosios Loukas – Delphi – Aspra Spitia**
- C) Mycenae – Epidaurus – Nafplion**
- D) Sounion – Lavrion – Athens Riviera**
- E) Acropolis – Ancient Agora – Philopappos Hill
– Asyrmatos Mass Housing**
- F) Classicisms and Archaeologies – Athens Historical Centre**

POST CONFERENCE TOURS

All tours cut through Greece's strongly multi-layered history, including as much as possible exemplary monuments of antiquity, the byzantine, ottoman and modern periods.

A) Aegina Island (by boat and bus)



This tour around the island of Aegina, includes important monuments of antiquity, vernacular and 19th century civic architecture. The 500 BC Doric Temple of Aphaia is the most important monument on the island, a favorite of European travellers of the late 18th and 19th centuries. Large part of its impressively sculpted pediments is exhibited today at the Munich Glyptothek.

Rodaki's House, an example of vernacular architecture elevated by its owner's personal genius and labour, acquired mythical importance for a series of 20th century architects, including Pikionis and Kandylis. The newly restored house exemplifies the symbolic weight and heroic, cathartic mission with which vernacular architecture was invested by the pioneers of modern architecture.

Aegina served as the newly founded Greek state's temporary capital, between 1827-1829. A series of neoclassical buildings constructed during the period that Ioannis Kapodistrias governed, testify to the making of a new state, one that claimed both antiquity and Western identity as core elements of its identity.

B) Hosios Loukas – Delphi – Aspra Spitia (by bus)



The tour includes one of the most important Byzantine monuments in Greece, the monastery of Hosios Loukas, a complex which comprises of two churches (a 10th century church dedicated to Virgin Mary and an 11th century church dedicated to Hosios Loukas). Since 1990 the monument is a UNESCO World Heritage site.

At Delphi, another UNESCO World Heritage site, lies the pan-hellenic sanctuary of Apollo, a space which at its peak had great religious and political influence over the whole ancient Greek world.

Moving to the post-war era, the tour will conclude at Aspra Spitia (literally, ‘White Houses’), a settlement designed by Greek urban planner Constantinos Doxiadis in the 1960s for the workers of ‘Aluminium of Greece S.A.’. Two later expansions were supervised by architects M. Fotiadis, Ch. Lembesis and P. Massouridis.

C) Mycenae – Epidaurus – Nafplion (by bus)



The most famous site of mycenaean civilization (1600-1100 BC) and a UNESCO World Heritage Site, Mycenae features the Lions Gate, the Treasury of Atreus and other important monuments that captured the imagination of the ancient and modern world. Strongly connected to the Homeric epics, this archaeological site was excavated at an early stage among others by the controversial Heinrich Schliemann, who was obsessed with Homer.

In Epidaurus (UNESCO World Heritage site) the tour will include the Sanctuary of Asclepius (6th-1st century BC) and the ancient theatre (4th century BC).

Nafplion served as the seat of the provisional government of Greece during the war of independence and later the first official capital from 1829-1834. It is a heavily layered town, with fortifications and monuments dating from the Byzantine, Frankish, Venetian and Ottoman periods. The tour will comment on selected 19th century neoclassical buildings, as well as include Nafplio’s famous modernist XENIA hotel, inside the Akronauplia castle, designed in 1958 by Ioannis Triantafyllidis.

D) Sounio – Lavrio – Athens Riviera (by bus)



The Temple of Poseidon, together with the Parthenon and the Temple of Aphaia (see Aegina tour), are the most exemplary monuments of classical Greek architecture in the region. On the way there, the tour will comment on the Athens Riviera and its post-war development. The tour will end in Lavrio, an area of mining in antiquity and the modern era. Its important industrial heritage is well demonstrated at the Lavrio Technological and Cultural Park, founded in 1992 at the facility of the old French Mining Company of Lavrio (Compagnie Française des Mines du Laurium).

E) Acropolis – Ancient Agora – Philopappos Hill – Asyrmatos Mass Housing (walking tour)



The tour will start from the Acropolis of Athens and then descend to the Ancient Agora. It will then proceed up Philopappos Hill, along the route designed by Dimitris Pikionis, and stop at the Philopappos monument (2nd century CE). It will end at Petralona, to discuss two post-war mass housing projects which addressed 1922 refugees and internal migrants still living in slums on the hill.

F) Classicisms and Archaeologies – Athens Historical Centre (walking tour)



Our current understanding of the ancient monuments of Athens is largely conditioned by their “discovery” by Western antiquarians in the 18th century, and by their institutionalization after 1830 in the context Greek state-led archaeology. These monuments, however, had been used in many different ways, and assigned different meanings by local populations over the years: fragments of classical temples were incorporated in byzantine churches or vernacular houses, either as simple building materials or as means of magical protection. Ancient ruins were places of worship and philosophical contemplation for local Christians and Muslims alike. This tour will visit a series of locations in the center of Athens that demonstrate different uses – symbolic and material appropriations – of the city’s classical past: from the “Neoclassical Trilogy” of Theophil Hansen and the spolia-filled Byzantine church of Gorgoepikoos, to the vernacular settlement of Anafiotika under the Acropolis.

Index

Abreek-Zubiedat Fatina	26, 93	Bouet Paul	19, 45
Abusaada Nadi	32, 132	Bremner Alex	26, 89, 186
Aftab Kanwal	30, 121	Bressani Martin	186
Agarez Ricardo Costa	31, 45, 126, 160	Brouwer Petra	29, 111, 186
Ajeti Qendresa	19, 43	Brueckner-Amin Sina	34, 145
Albernaz Delgado Joana	19, 43	Burcu Koken	29, 108
Alifragkis Stavros	32, 134	Burioni Matteo	7
Allais Lucia	35, 152	Burke Juan Luis	22, 64
Allen Mathew	31, 121	Bustamante-Canales Daniela	33, 140
Allende Correa María Eugenia	33, 142	Byrne Ultan	34, 144
Allweil Yael	22, 58	Cabral Maria Cristina	37, 166
Almeida Marcos	37, 165	Caldeira Marta	24, 75
Alon-Mozes Tal	30, 118	Čapková Helena	31, 127
Amygdalou Kalliopi	7, 160	Caramellino Gaia	45
Anagnost Adrian	34, 150	Carbonell Adrià	22, 61
Anderson Richard	186	Carrai Rebecca	19, 43
Angelovska Anabela	19, 43	Cartwright Alistair	24, 80
Anstey Tim	33, 137, 186	Casais Nuria	31, 124
Armanda Sandro	23, 65	Casciato Maristella	186
Armstrong Christopher Drew	186	Chalvatzoglou Thodoris	6
Astengo Gregorio	19, 43	Chang Jiat-Hwee	19, 24, 45, 80
Atak Tulay	37, 168	Chatzi Rodopoulou Theodora	7
Avermaete Tom	24, 74	Chatzimichail Margarita	6
Axioti Eleni	31, 122	Christodoulou Pavlos	6
Babić Maja	19, 43	Coelho Carolina	39, 182
Barber Daniel	19, 45	Colonas Vassilis	29, 107
Barenscoot Dorothy	19, 42	Comas Carlos Eduardo	37, 165
Barnstone Deborah	35, 156	Constantopoulos Elias	7
Baumeister Ruth	31, 124	Costa Cabral Cláudia	22, 62
Belavilas Nikos	7	Crawford Christina	35, 94, 155
Ben-Asher Gitler Inbal	22, 58	Crinson Mark	30, 115
Benetti Alessandro	29, 107	Csepely-Knorr Luca	19
Benton Tim	37, 166	Dadour Stéphanie	21, 53
Berteloot Mathieu	38, 171	Daskalaki Georgia	26, 89
Bissett Tara	38, 176	Davis Will	25, 84
Bloch Igor	23, 70	Dayer Carolina	31, 124
Bocquet Denis	7	De Dominicis Filippo	21, 51
Boeri Elisa	21, 51	De la Vega de León Macarena	29, 110
Bong Yeo-Jin (Katerina)	37, 169	De Pieri Filippo	45
Boone Veronique	32, 135	Delbeke Maarten	7

Demerdash Nancy	29, 108	Gort-Cabeza de Vaca Ivan	27, 100
Deriu Davide	19, 42	Gosseye Janina	32, 132
Detjen Alice	19, 43	Graham James	26, 94
Dhanpal Sonali	19, 35, 45, 151	Gras Louise Noelle	37, 165
Di Donato Benedetta	21, 51	Grossman Heather	19, 42
Dianat Alborz	19, 43	Guarneri Christiano	30, 117
diZerega Laura	26, 88	Gudelj Jasenka	65
Dutson Claude	35, 156	Gutiérrez-Monroy Tania	24, 77
Eardley Megan	19, 45	Guzmán Verri Valeria	25, 82
Ekici Didem	24, 79	Heindryckx Laurence	23, 70
Escher Cornelia	23, 67	Hewitt Danielle	25, 85
Esteban-Maluenda Ana	7	Holeček Josef	26, 91
Etherington Nathan	26, 90	Honsa Jesse	31, 125
Faciejew Michael	31, 122	Horn Elad	38, 176
Fanou Evita	7	Hultzsich Anne	33, 139, 160, 186
Fava Nadia	21, 50	Iacovou Popi	33, 135
Felekoura Vasiliki-Natalia	6	Janinović Jovana	19, 43
Ferreira Zara	37, 167	Jara-Calabuig Aaron	22, 57
Foote Jonathan	30, 116	Kalfa Konstantina	39, 45, 183
Förster Kim	25, 82	Kanellopoulou Dimitra	29, 106
Franchino Magalí	32, 131	Karadima Aikaterini	25, 86
Frey Katia	46	Karas Abigail	19, 43
Fromonot Françoise	103	Kayim Emine Seda	19, 44
Galeazzo Ludovica	27, 101	Kaymaz Elif	19, 42
Galis Chase	23, 66	Khorakiwala Ateya	27, 96
Galjer Jasna	19, 43	Kizis Constandis	7, 187
Garcia Belmonte Bàrbara	21, 52	Koh Samuel	35, 157
García Carbonero Marta	7	Korres Manolis	47
García Vergara Marisa	21, 50	Kourniati Marilena	29, 106
Garric Jean-Philippe	7	Kousidi Stamatina	24, 79
Gaya Kieran	22, 63	Kozminska Urszula	31, 124
Ghoche Ralph	30, 119, 186	Krivý Maroš	19, 34, 45, 146
Gialia Valia	6	Krzemień Barkley Aneta	160
Giamarelos Stelios	187	Lähteenmäki Markus	37, 169, 186
Giannakopoulou Karamouzi Iris	19, 43	Lamberg Essi	24, 76
Gidis Stelios	6	Lambert Cheyn	35, 153
Gil Bruno	39, 182	Lambert Guy	32, 129
Giudetti Francesca	21, 51	Lawrence Amanda R.	19, 42
Glendinning Miles	45	Lee Andy	19, 43
Goad Philip	34, 151	Lee Min Kyung	37, 170
Goljan Negar	19, 42	Lee Wolin Jeremy	21, 56
González Fernández Irene	39, 179	Lending Mari	7

León Ana María	25, 87	Paeslack Miriam	19, 42
Levin Ayala	22, 61	Palate Savia	27, 98
Li Shiqiao	29, 112	Palumbo Maria Luisa	24, 77
Lima Rodrigues Inês	23, 69	Pantouvaki Georgia	22, 57
Lindqvist Mikko	37, 169	Papanikolaou Dimitris	30, 120
Lo Ruth W.	26, 94	Pascoal Ana Mehnert	39, 184
Lockard Jesse	34, 150	Patrick Thomas	22, 62
Loosen Sebastiaan	23, 72	Patteeuw Véronique	19, 38, 45, 171
López Segura Manuel	39, 181	Peixoto Marta	37, 164
Loukissas Yanni	34, 148	Peliowski Amari	38, 176
Low Iain	23, 72	Penz François	32, 134
Mack Jennifer	19, 27, 44, 101	Pérez-Martínez Sol	33, 139
Magouliotis Nikos	7, 187	Pérez-Moreno Lucía C.	39, 184
Mariné Nicolás	19, 44	Perganti Maria	6
Marino Fabio	38, 175	Perotti Eliana	46
Martínez Nespral Fernando	29, 111	Pertigkiozoglou Eliza	34, 143
Mathioudakis Grigorios	6	Petkova Natalia	30, 118
Mattsson Helena	19, 44	Phokaides Petros	26, 93
Maulsby Lucy	19, 42	Planck Max	34, 144
Maumi Catherine	35, 158	Popescu Carmen	19, 43, 187
Mchunu Nokubekezela	24, 76	Prod'hom Gilles	32, 130
Medina Warmburg Joaquin	22, 60	Puddu Sabrina	21, 55
Meister Anna-Maria	34, 144	Pugh Emily	34, 136, 147
Mignardi Lorenzo	19, 42	Rajagopalan Mrinalini	23, 67
Miguel Luis (Koldo)	38, 174	Rami Kanafani	25, 81
Mihnea Diana	19, 43	Rau Waipapa Taumata	29, 113
Miljacki Ana	19, 44	Raynsford Anthony	21, 56
Miranda Carranza Pablo	31, 123	Renken Anna	38, 170
Montealegre Pía	39, 177	Ricci Alessandra	7
Moore Nikki	26, 95	Riesto Svava	19
Morán García Pilar	38, 173	Robbers Lutz	33, 137
Morel Philippe	34, 146	Rodríguez Carmen	21, 52
Moreno Catalina Mejía	33, 143	Rosado Ana Costa	39, 184
Musaed Alsayer Dalal	23, 71	Rosenberg Elissa	39, 178
Musasa Patience	19, 45	Rosso Michela	38, 172
Nair Stella	33, 140	Rowley Ellen	39, 179
Nakamoto Yosuke	19, 43	Ruivo Catarina	39, 184
Nitzan-Shiftan Alona	35, 153	Rusak Maryia	19, 27, 43, 95
Nuijsink Cathelijne	24, 74	Salavati Kamyar	19, 43
O'Kane Finola	7	Salazar-Rodríguez Paula	33, 141
O'Neill Jesse	19, 43	Salcedo Sánchez Esteban	39, 182
Olaiya Yetunde	35, 152	Salomon David	37, 168

Sánchez García Manuel	22, 64	Urban Florian	35, 159
Schmidt Freek	19, 42	Vais Dana	45
Schnoor Christoph	29, 113	Van Acker Wouter	38, 174
Sealy Peter	33, 136	Van Houtte Alonso Beatriz	38, 177
Seo Alex	25, 84	Vardouli Theodora	34, 143
Serrazina Beatriz	23, 70	Vashakmadze Shota	34, 147
Shaheen Muram Samir Mohamed Hassan	25, 86	Vita Francesca	23, 69
Shapira Yehotal	30, 118	Vogiatzaki Demetra	7
Shedde Shivani	24, 75	Vronskaya Alla	35, 154
Siddiqi Anooradha Iyer	25, 85	Vujosevic Tijana	38, 173
Silvia Sean	27, 99	Walker Paul	29, 110
Solano Meza Natalia	30, 114	Wang Zhengfeng	19, 43
Sönmez Ayşenaz	31, 127	Watanasap Witinan	19, 43
Speechley Soon-Tzu	32, 130	Waters Michael J.	30, 117
Stagni Linda	27, 98	Wheat Sarah	19, 43
Stieber Nancy	19, 42	Williams Richard	35, 155
Stratigakos Despina	161	Willis Julie	32, 34, 130, 151
Svenningsen Kajita Heidi	19, 31, 44, 125	Wittman Richard	26, 88, 186
Szacka Léa-Catherine	19, 45, 187	Xie Yinrui	30, 113
Talei Ilaiü	29, 113	Yan Chenchen	27, 99
Tarradas Laia	21, 52	Yeros Stathis	35, 159
Tavanaei Marvi Fatemeh	26, 91	Zacharopoulou Katerina	38, 172
Thibault Estelle	32, 129	Zimmerman Claire	19, 27, 45, 100
Tolic Ines	19, 42	Zuddas Francesco	21, 55
Torrent Horacio	22, 60		
Tostões Ana	37, 164		
Tournikiotis Panayotis	7, 186		
Tsiambaos Kostas	6, 7, 9		
Tulbure Irina	19, 43		

NOTES

E A T

H E N

S 2 4

ISBN 978-618-86150-5-2