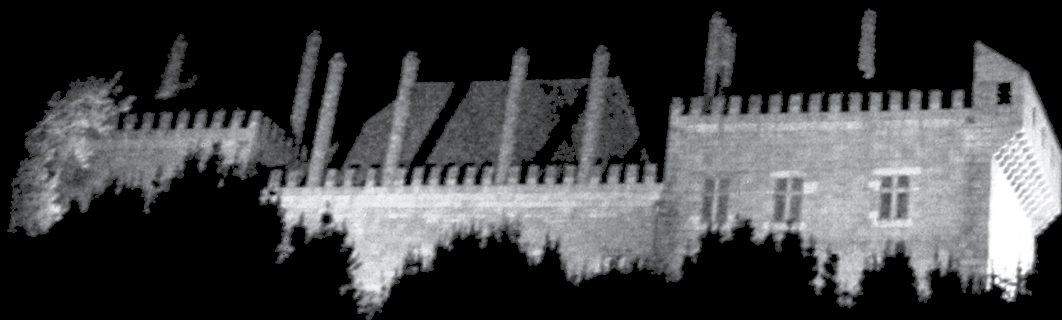


IST International Meeting EAHN

European Architectural History Network

Guimarães, Portugal
June 17-20, 2010



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Cover image

© Eduardo Brito

Design revision and printing

Canto Redondo, edição e produção

Publication

CHAM Centro de História de Além-Mar

EAUM Escola de Arquitectura da Universidade do Minho

EAHN European Architectural History Network

ISBN

.....

Depósito Legal

.....

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Introduction

Welcome to the First International Meeting of EAHN 2010 in Guimarães, Portugal!

The time has come for scholars who share research and teaching objectives in architectural history to gather at a single pan-European meeting. In accordance with the EAHN mission statement, this meeting proposes to increase the visibility of the discipline, to foster transnational, interdisciplinary and multicultural approaches to the study of the built environment, and to facilitate the exchange of research results in the field. Though the scope of the meeting is European, a larger scholarly community was invited to participate with themes related not only to Europe's geographical framework, but also to its transcontinental aspects. The main purpose of the meeting is to map the general state of research in disciplines related to the built environment, to promote discussion of current themes and concerns, and to foster new directions for research in the field.

Preparations for this first international conference of the EAHN started two years ago. Response to the Call for Session and Round Table Proposals far exceeded our expectations. Twenty sessions and five round-tables that include themes from antiquity to the present were programmed, covering different geographies and touching a variety of disciplines. These panels were organised according to four long thematic lines - City & Village, Profession & Patronage, Politics, Representation - and two shorter ones - Colonial Geohistoriography, Architectural Programmes - that will be closely followed by appointed scholars from the EAHN Committee. An interesting chronological and thematic balance was achieved, providing a general oversight of the research paths being followed at this time.

Because of both the massive response to the Call for Papers and Discussion Positions and the careful selection carried out by the session chairs, we feel confident about the high standards met by the scientific material to be presented and discussed. Furthermore, the outpouring of response confirms the current need for a conference to assemble and promulgate this scholarship.

The abstracts gathered in this book have been proofread in the working language that EAHN has chosen, English. Indeed, we believe that a common, widely diffused, and accessible means of communication and dialogue is required for a global network to function.

For its first international meeting, EAHN has relied upon the organisational efforts of the School of Architecture of the University of Minho (EAUM) which chose the Vila Flor Cultural Centre (CCVF) for the venue, in Guimarães, Portugal.

Guimarães is located in the northern region of Minho, around 50km north of Porto. The city's urban character ranges from its traditional and defined identity in the narrow urban fabric of the historical centre to the outer city displaying 19th century bourgeois growth that formed around that centre.

Essentially a mediaeval town, Guimarães has its origins in the distant 10th century. It was at this time that the Countess Mumadona Dias ordered the construction of a monastery which became the focal point for a settlement. For its defence she ordered a castle to be built on a hill a short distance away, thus creating a second nucleus of development. Later the monastery was to become a chapter house and acquired great importance due to the privileges and donations bestowed on it by kings and nobility. It became a famous centre for pilgrimage attracting the prayers and promises of the faithful drawn from all quarters.

While the town continued to grow inside the walls which were erected to defend it, the orders of poor friars arrived in Guimarães and made their contribution to shaping the town. The twin nuclei subsequently merged into one so that by the 15th century the layout of the city within the walls had been established. Although some churches, monasteries and palaces would still be built, its display would not be significantly altered. It was by the end of the 19th century, with the advent of new ideas on public health and town planning, that Guimarães would be raised to the status of city by Queen D. Maria II and undergo major changes. Also, the demolition of the city

walls was authorised and encouraged. New squares were opened, as well as new streets and avenues. However almost everything was done in harmony with the conservation of its historic town centre.

Among its architectural jewels, most of them still organically integrated in the city's life, can be found contributions by two of the most important Portuguese architects of the 20th century: Marques da Silva and Fernando Távora.

Guimarães was declared a World Heritage Site in 2001 by UNESCO and it was chosen by the Portuguese government to be the European Capital of Culture in 2012. Thus, it makes the perfect venue for an architectural history meeting, where reflection and debate may be inspired by the city's legacy.

Accordingly, a wide array of study tours is offered in conjunction with the meeting in order to introduce the richness and variety of Guimarães' architecture and its surroundings. Tours include short midday local tours, which will range from visits to Stone Age ruins or the well preserved historical centre of Guimarães to the discovery of an important Portuguese 19th/20th century architect, Marques da Silva. Longer regional tours are reserved for Sunday and will focus either on Braga's urban itinerary, from Roman times through the mediaeval and baroque periods and ending on Souto de Moura's recent stadium, or 20th century architectural masterpieces by Álvaro Siza along the Portuguese northern Atlantic shore.

In addition to the tours, EAHN invites you to the screening of "Asmara, Eritreia" and a series of three keynote moments timed to close each day and planned to form three different platforms for ideas. First, on Thursday, Paulo Varela Gomes will lecture on "Buildings without context: "primitive" and non-western in western architectural historiography" at the official opening ceremony and address. On Friday evening, Denise Scott Brown talks with Gulsum Baydar, an "in transit" conference followed by two book presentations. Finally, on Saturday evening, Antoine Picon will meet the challenge of summing up the whole meeting, helped by five scholars who will have tracked the thematic lines of the conference.

Even before those closing words are uttered, we are well aware that the EAHN faces future challenges to address intellectual gaps and scholarly lacunae. In particular the EAHN will continue to seek means to fulfill its mission of overcoming limitations imposed by national boundaries and expanding the traditional academic methods of storing and disseminating knowledge. That mission confirms the necessity of international meetings as essential to fostering emergent networks. Given this spirit of enhancing communication and fomenting the exchange of new ideas, EAHN 2010 is honoured to host the many researchers who have been willing to participate in this first international meeting.

EAHN 2010 is deeply grateful to the sponsors and institutions that have given their financial or institutional support. A special debt of gratitude is due to my colleagues of the Executive Committee, to the Secretariat and volunteer students from the School of Architecture of the University of Minho, and to the EAHN proofreading team. The very last and special thanks goes to the EAHN 2010 Advisory Committee to whom we all owe the scientific quality of this event.

Thank you for coming to EAHN 2010!

Jorge Correia

General Chair of EAHN 2010

Medieval Architectural Heritage: What is Real?

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2010 brings the eleven-hundredth anniversary of the Abbey of Cluny's foundation in 910. This ruined monument of a pan-European medieval institution stands as a model for the exigencies of heritage endeavors. Mostly demolished after the French Revolution, excavated Cluny later became the subject of heated debates about original form and dating. Today, as in the Middle Ages, it supports the economy of the small town in Burgundy through historical tourism. Extrapolating from Cluny's example stimulates us to reevaluate our current understanding of medieval monuments as cultural patrimony. We have seen two centuries of rising awareness to the historical importance, cultural meaning, and tourism potential of medieval structures in Western Europe. They have changed from outdated and neglected ruins past fashionable appreciation to picturesque relics claiming large investments toward their restoration. Many were altered throughout their history: to embody the stylistic messages of past or foreign influences, to reflect the aspirations of patrons or nationalist ideologies, or to adapt as the buildings housed changing functions. Yet some countries have too many historical monuments to maintain and the oldest represent the largest resource drain. How relevant are medieval building sites today and why should modern architects continue to devise ways to restore and maintain them? How do national administrations justify marketing them as "authentic" representatives of culture when so much of what we think we know about their past has been deconstructed as romantic formulae initiated in the nineteenth century? Of what use to understanding medieval structures are traditional categories such as stylistic divisions based on time period, regional location, or anonymous master-builders? Who determines popular views of the past in our society today? Why are we still commemorating anniversaries of medieval complexes when very little they stood for remains relevant?

In two sessions at the July 2009 International Medieval Congress, University of Leeds, an international panel of scholars will study specific medieval sites in order to begin to formulate approaches that inspire further critical study. This panel continues that dialogue and invites proposals toward participation in a discussion of medieval heritage sites, their reception and commemoration, in order to investigate how we continue to shape notions of their past and value for the future.

Terminal Patients: What Future for Ruined Medieval Churches in Present Day Portugal?

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With the advent of post-structuralism, a growing number of scholars such as David Lowenthal, Michael Herzfeld or Françoise Choay have successfully demonstrated the epistemological and affective illusions surrounding many of the major heritage sites in Europe. In some cases, the architectural “purity” of these sites has been demystified and their symbolic value as major historical and artistic “achievements” has been shown to be manipulated by opaque agendas and ideologies. Over the last decades, these critiques and reservations contributed to the renewal of the relationship between social institutions and their medieval monuments. This “deconstructive” debate did not debilitate the public care and preservation of the monuments; rather most of the buildings were integrated into local or national strategic plans related to the culture's economy. However, most of this debate was done around major historical monuments and sites, some of them classified as World Heritage. Minor and marginal monuments have largely been neglected, not only in these debates, but also in matters concerning the application of state financial resources to support their fragile existence. This position paper begins with an overview of a group of neglected late medieval Portuguese churches that have fallen into ruin over the last five decades and discusses the causes of this pattern of deterioration. A discussion of the advantages and disadvantages of investing public resources in these buildings will conclude with an analysis of the few attempts made to reverse this decay, such as the Rota do Fresco and the Rota do Românico do Vale do Sousa, suggesting procedures and actions to address the situation.

Preservation as Persuasion at the Alhambra (Granada)

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In Spain, the conservation and restoration of Islamic monuments did not really begin until the early twentieth century, after various international expositions and the celebrations of 1892 prompted the nation to acknowledge its Islamic past as a significant element of its cultural identity. This recognition of the Islamic thread of Spanish history went hand-in-hand with the campaign to bring the Alhambra complex (and other sites such as Madinat al-Zahra' near Cordoba) under the jurisdiction of the state. Archaeological study and conservation served to protect sites that had suffered as a result of neglect and casual pilfering as well as to justify the nation's stewardship of them. As a result of the government-sponsored preservation campaign, the Alhambra that we see today is very different from its condition at the end of the nineteenth century. For the building to convincingly express the splendor of the medieval Islamic past, its conservators heavily restored it: replacing missing tiles, completing fragmentary inscriptions, rebuilding roofs, and excavating pools. The Alhambra's restoration, documented through the architect's notebooks (now published), provides a clear example of how standards for preservation of architecture and gardens have changed in the past 100 years. It allows us to examine not only the changing way that one particular (and very important) monument was treated, but also our changing—and increasingly skeptical—perceptions of authenticity.

Medieval Cistercian Architectural Heritage: From the Ideal to the Reality

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The medieval Cistercian monastic order is an example of a pan-European medieval institution that embodies a historic “stylistic message.” St. Bernard of Clairvaux established a comprehensive blueprint for the construction of Cistercian monasteries that aimed to translate St. Benedict’s Rule into architecture. This blueprint laid out the various working areas of the monastery, while Bernard’s “Apologia” of 1125 brought aesthetic requirements to his plan, placing emphasis on the quality of light and proportion, restrained decoration, and spatial clarity. This Cistercian “style” has served to inspire the work of modern and contemporary architects such as John Pawson, who brought these concepts to life in his book *Minimum* and who also recently restored an ancient farm for his design of the new Cistercian monastery of Nový Dvůr in the Czech Republic.

This contribution will trace the positive influence of the Cistercian legacy from the foundation of Cîteaux in 1098 to Pawson’s Nový Dvůr of 2004 on the contemporary restoration of medieval sites. In particular, it will illustrate that there is a profound relationship between “ideal” Cistercian architecture of the past and contemporary “reality.” How does the monastic heritage interact with contemporary urban or rural space? How does the medieval ideal of monastic space, based upon a specific restoration plan, become a modern material reality? In other words, how does the modern designer move from the medieval to the contemporary, from the planned to the spontaneous, from the regularized to the irregular, from the ideal to the reality?

Appropriation of Medieval Architecture: Some Portuguese Examples from the Nineteenth and Twentieth Centuries

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This discussion position, with Portuguese case studies, addresses the pervasive and uncritical consumption of medieval architectural heritage, which is often distorted from its original material and cultural values. Over the last two centuries we have observed not only a rising awareness of the importance of architectural heritage as an historical and material document, but also a popularization of medieval structures, as the elected “portraits” of national, aesthetic, religious and political signifiers. In the twenty-first century, the era of globalization and information, heritage is being re-evaluated as a material document for our collective memory. “Artificial memories,” developed via electronic and digital means, contribute to a growing “cult of monuments” and superficial appropriation, which may misinterpret a site’s original significance. Complex, dynamic and multiple cultural heritage meanings are often reduced to a self-referential cult of generic, even narcissistic identity, playing the role of a big mirror where we can contemplate our ideal and desired image. In addition, the economic sustainability of restoration, tourism and marketing inevitably submit structures to an exhibition process that removes them from their original contexts. As a result, heritage is developing into one more “site” for general public consumption and entertainment, just like the Internet, shopping mall, stadium or theme park.

Medieval architectural heritage, with its rhetoric and symbolic appeal to a nostalgic and golden past, is undoubtedly a key representative of cult and consumption, revivalism and fetishistic pastiche. In such a scenario, is medieval architectural heritage itself becoming a theme park, a nostalgic escape into the security of the past when facing an uncertain future? Are we respecting the original significance of cultural heritage sites or are we just using them as narcissistic mirrors of our own identity?

Clonmacnoise, Co. Offaly: A World Heritage Site in the Making?

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The Republic of Ireland has at present only two World Heritage Sites: Brú na Bóinne prehistoric archaeological complex (inscribed 1993), and the medieval eremitical monastic site of Skellig Michael (inscribed 1996). Of the eight sites which were on the WHS Tentative List, a political decision was made in 2008 to proceed with a submission for Clonmacnoise, an important medieval monastic complex which reached the apogee of its power and wealth in the tenth to twelfth centuries. Patronised by high kings, Clonmacnoise's significance lies in its tenth-century cathedral church, its two Hiberno-Romanesque churches and round towers, as well as its accompanying carved stone high crosses and extensive collection of inscribed tombstones of the eighth to twelfth centuries. The sharp decline into which it sank after the Anglo-Norman invasion of 1169 has, fortuitously, preserved the site from later development, leaving the monumental early core intact.

Several features make this a site difficult to judge by western European architectural and artistic standards; the nature of Irish pre-Norman architectural practices (the building of a multiplicity of small, scattered churches), their ruinous condition (roofless, lacking furnishings), the fact that such examples as survive of altar vessels, manuscripts and relics are concentrated in Dublin museums, and the weathering which the crosses have suffered through a thousand years of outdoor exposure. This "position paper" will chart the difficulties that, as a medieval architectural historian, I encountered in reconciling this site with the requirements for a WHS nomination. It will locate the issues within the deeply problematic political and economic framework of the Irish state system, which, unlike other countries, sees a role only for archaeologists and architects, but not architectural historians, in its Department of Environment, Heritage and Local Government.

The Urban City. Cultural Urbanism in the Heyday of Functionalism

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The mid-twentieth century is usually interpreted as the heyday of functionalist and avantgardist urban design and city planning. After the publication of the Charter of Athens in 1943, the anti-urban approach of the CIAM became a widespread model: separation of functions, dissolution of urban spaces, floating green spaces and the introduction of highways into the urban fabric became widespread methods of planning.

But this anti-urban avantgardist approach was not the only model during that era. This session puts the emphasis on the more urban and traditionalist city planning concepts from the mid-twentieth century. The following research questions will be explored: Which concepts did architects and planners develop to create dense and urban cities? Why did planners and clients aim for dense and deliberately 'urban' cities? Have these been local phenomena or has there been an interconnected international movement for 'regionalist' design? How can these positions be interpreted: as uncritical survival, as critical reaction, as independent tradition, or as historicist revival?

Possible case studies include the reformist metropolitan approach of the Royal Academy's plans for the replanning of London in 1942, the modernised classicism of Auguste Perret's reconstruction of Le Havre, the moderate traditionalism of the reconstruction of Munich, the regionalist Social Realism of Herbert Schneider's and Johannes Rascher's Altmarkt in Dresden, the exact reconstruction of the historic town centre of Warsaw, or Etienne de Groër's traditional city extensions of Lisbon.

Possible theories include Thomas Sharp's townscape approach and Gordon Cullen's Townscape articles in the Architectural Review during the 1950s, the reconsideration of public places during CIAM VIII 'The Core of the City' in 1951, Kevin Lynch's study on perception The Image of the City in 1960, Jane Jacobs' reintroduction of mixed use in Death and Life of Great American Cities in 1961, Saverio Muratori's exploration of urban typology in his Storia Operante during the 1950s, and finally Aldo Rossi's re-introduction of architectural aspects into planning in his Architecture of the City in 1966, generally seen as the starting point of Postmodernism in urban design and also marking the end of our research period.

Making the Modern Townscape. The Reconstruction Plans of Thomas Sharp

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In the mid-twentieth century town planning was developing from its origins in civic design, garden cities and regulation of basic standards to become a more all encompassing project for refashioning town and country on rational, modern lines, integrating issues of design with the emerging social sciences. Whilst garden city principles were dominant in the emergent planning profession quite different ideas were being inspired by Le Corbusier's radical ideas about future urban form.

In amongst all this, Thomas Sharp, a prominent figure in the British planning profession in this period, swam counter to the currents of fashion. Virulently anti-garden city and suburb, more sympathetic to (but ultimately dismissive of) Corbusian-type abstract models, he promoted a practical urbanism which, whilst drawing strength from Enlightenment models, was fundamentally modern in character. Visual planning was central to Sharp's approach and one of Sharp's fundamental urban building blocks was the street, recovered from the debasements, as he saw it, of the nineteenth century.

Sharp was both a polemical writer and, for a short period, a prodigiously prolific producer of plans. This paper will focus on the so-called 'reconstruction plans' produced by Sharp between 1943 and 1950. Sharp was particularly known for his work for historic cities and this paper will concentrate in particular on the three best known plans; for Durham, Exeter and Oxford. The paper is based on analysis of the plans themselves and on Sharp's private papers held in a Special Collection at Newcastle University. The principal focus will be upon his developing ideas of kinetic townscape and composition. Central within this will be some of his planning ideas such as the role of the Street as the primary urban building block and his approach to accommodating urban traffic.

Urban Design and Functional Planning in the Royal Academy Projects for Central London, 1941-1945

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The paper will focus on the evolution of the proposals for London re-planning that the Royal Academy Planning Committee, chaired by E. L. Lutyens, presented in the aftermath of the London Blitz. Shown for the first time in 1942, the Committee's projects aimed to raise debate on the reconstruction of Central London. Connecting the study of architectural solutions with the improvement of traffic networks, these projects are not a simple resumption of the Haussmann urban model, but express a broader approach to the role of the civic design in the context of the Second World War.

This paper will outline the policies of the Committee, up to 1945. On one hand, the first Committee Report, published in 1942, emphasized the link between the functional reorganization of the core of the metropolis and its architectural design. This report contrasted with the concepts applied by the Mars Group to the London reconstruction case at the same time, and revealed a continuity with the principles of Wren's plan for the City's reconstruction after the fire of 1666. On the other hand, the decisive role of traffic regulation as a counterpart to the monumental effect of architectural shapes emerges in the second version of the Report in 1944. The rationalization of the railway system, reshaping of the road network, and river front improvements, represent a shift in the targets of the plan.

As a critical partner of the London County Council and the City of London Corporation, the Royal Academy Planning Committee reveals its important role in the debate on Central London reconstruction. Not only did the Committee's analysis of the County of London Plan (by J.H. Forshaw and P. Abercrombie, 1943) influence the redrafted Report in 1944, but – by its criticism on the City of London Plan (1944) – the Committee pointed out its specific interest in and contribution to the London City re-planning.

From Urban Village to Metropolitan Picturesque. Precincts, Townscape, and the "Cellular" Planning of World War II London

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In the 1940s, British architects and planners attempted to envision the specifically 'urban' character of a postwar London. Patrick Abercrombie and John Forshaw, in their influential County of London Plan of 1943, proposed dividing London into a series of "organic" communities and specialized "precincts," either built around existing medieval cores or new cores, similar in principle. Whereas the idea of the community in this context reiterated Clarence Perry's neighborhood unit theory, the idea of the precinct was a particularly British one, developed to account for the division of the metropolis into numerous differentiated zones of activity.

This paper considers the shifting ideological and aesthetic implications of this re-cloistering of London, particularly as the proponents of "Townscape" began to reinterpret the London County Plan. The Townscape theorists proposed to "restore" the medieval, "precinctural" characters of St. Paul's and Westminster as intimate enclosures. The design for the precinct of St. Paul's showed a complex sequence of open squares, level changes and narrow passages, with older buildings, particularly St. Paul's itself, being used as visual foils for modernist structures. Rather than merely being insulated from surrounding traffic, the St. Paul's precinct acquired the qualities of a palimpsest and labyrinth, in which several functions and urban layers co-existed. The urban, in this case, implied the urbane mingling, but also separation, of distinct classes, activities and social groups. Spatial intimacy no longer implied the social intimacy of neighborhood unit theory or Mumford's regionalist town. A different social imaginary was beginning to be activated, even if its outlines were still somewhat vague. The paper argues that this change was symptomatic of a wider shift in international urban design, from an organic paradigm to an individualizing, psychological paradigm.

Étienne de Groër: The Scales of Urban Intervention in the Lisbon Territory

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This paper focuses on the intervention of the urbanist Étienne de Groër in the territory of Lisbon, that took place in the mid-twentieth century. Moreover, this paper argues that the implicit urban and traditionalist city planning concepts, as explored by Groër in the mid-twentieth century, should be regarded as an interconnected international movement for a regionalist urban approach.

The urban intervention of Étienne de Groër in the Territory of Lisbon should be read in three scales of approach: 1) The Regional Plan for Costa do Sol (PUCS), that includes the nine Urban Plans for specific existing urban areas that are included in PUCS; 2) The Master plan for the City of Lisbon (PDUL); 3) The Plan for the Renovation of Lisbon consolidated downtown (Baixa).

The work developed by de Groër during his 1938-1948 stay in Portugal clearly demonstrates that his principles were based in traditionalist planning and that his way of thinking and planning the city made strong references to authors like Howard. In this context, the collaboration of de Groër at the Paris Urbanism Institute – where he demonstrated the principles of the garden city and its application in England – should not be forgotten. It is possible to identify from de Groër's interventions, one idea of a traditionalist city that also incorporates the ideas promoted in the Athens charter of 1943, without subjugating the city to the latter.

De Groër was invited by Alfred Agache to make a study for the urban development of Lisbon, which he presented under the title *Estudo Preliminar de Urbanização da Zona de Lisboa ao Estoril e a Cascais*. This study was followed by an enhanced work known as *Plano da Costa do Sol*. Later, de Groër was employed by the Lisbon town council as Urban Technical Councilor (1938-1940). He was also the author of the Urban Plan of Lisbon, a work commissioned by Duarte Pacheco. A report on the urban plan done in 1938 by António Emídio Abrantes, with hand written corrections and notes by de Groër, is evidence of his preoccupation with completed work and also demonstrates an analytical spirit capable of criticizing and correcting previous work.

Étienne de Groër was also hired to coordinate the elaboration of the master plan for Lisbon, in which a synthesis of his planning principles and theoretical reference models can be seen. From this work emerges a detailed study for an intervention in downtown Lisbon (Baixa). This work aimed to solve the traffic problems and the bad reputation of the area and is an original architectonic and urbanist solution. The main principles and theoretical models present in the three different intervention scales will be demonstrated by the reading of an unpublished handwritten text by de Groër. This text contextualizes his work and also the drawings and texts that accompanied his various plans.

At the Crossroads of Painting, Mathematics and Cultural Change: The Professional Architect in Early Modern Europe

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Architecture as a profession is thought to have emerged in Early Modern Europe, starting with the Italian Renaissance. This widely accepted assumption remains underinvestigated, partly due to the scant historical evidence. A number of studies have dealt with particular aspects of the profession, especially related to the changes in the socio-political context, such as patronage. Raphael's workshop, for instance, due to the increased number of commissions, has been seen as the new paradigm of artistic collaboration, including architectural projects. Other studies have focused on the organization of architectural workshops-cantieri of individual buildings, and the relationships established among the different members of the work force. Furthermore, the emergence of architectural theory, in the treatises of Alberti, Francesco di Giorgio and Filarete, has been considered as the gateway for transforming "building practice" to a liberal art as well as an independent profession. Interestingly, the exact relationship between theory and practice, including their possible interaction, has not received sufficient consideration.

The lack of knowledge and full understanding of medieval building practices further complicates the issue. The absence of architecture as an autonomous profession or a separate field of theoretical investigation during the Middle Ages points to its necessary correlation to other practices/fields as its means of development in the Early Modern Period. The obvious sister arts that architecture could draw from appear to be painting/drawing and mathematics. We believe that these relationships constitute the raw material upon which further analysis can be based. Moreover, the practical aspect of architecture, the building/design procedure, would require further attention so as to better inform the analysis of the broader cultural context.

In two sessions at the 2009 meeting of the Renaissance Society of America, an international panel of scholars examined these issues, in order to begin to formulate approaches that inspire further critical study. This panel continues that dialogue and invites proposals that investigate all aspects of the architectural profession in Early Modern Europe.

Following a Shadow: Materiality and Visualization in Philibert Delorme's 'Le premier Tome'

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Philibert Delorme, the first Frenchman to receive status as architect in our modern sense of the word, has been recognized for his attempt to create a theory of stereotomy and thus directly affect a separation between the profession of masons and architects. His treatise *Le premier tome de l'architecture*, first published 1567, was a type of instruction manual for masons and architects, revealing the much-guarded secrets of the guilds. Delorme emphasized throughout his treatise that an architect had to have knowledge of literature and other disciplines such as geometry in order to be granted status as architect. Indeed he thought that most of those claiming to be architects at the time should instead be called master masons 'since some just wanted to train in manual work'. However, Delorme stated that if an architect was too close to geometry he would only be 'following a shadow' of what architecture was. This dichotomy is hugely significant not only for our knowledge of Delorme's emergence as an architect, but also for the profession as a whole during this time. On the one hand he wanted the masons to follow complex instructions in order to construct the stereotomic drawings and templates to cut the stones, but apparently his upbringing as the son of a stonemason left him unable to separate himself from intimate engagement with material itself. This is evident not only in his criticism about the architect's closeness to geometry, but also his recurring indications of the 'great mental labour' involved in his stereotomic inventions, suggestive of an other method of visualizing the object than through geometric processes. This paper will thus address the contradiction between materiality and visualization in Delorme's treatise as a way of disclosing wider knowledge about the theory and practice of a modern architect.

Flaminio Boulangier, 'sculptor lignorum et architectus gallus': The Making of a Professional Architect in Early Modern Rome

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The French headmaster architect and carpenter Flaminio Boulangier (active 1551-81) was one of the finest and most successful wood sculptors working in mid-Cinquecento Rome. He designed and built the elaborated carved and decorated coffered ceilings for San Giovanni in Laterano, S. Maria in Aracoeli, as well as those in the Sala dei Trionfi, Sala Grande, and Sala dei Capitani of the Palazzo dei Conservatori on the Campidoglio. Sought out by Popes Pius IV and Julius III, Tommaso de' Cavalieri, and Cardinal Ippolito II of the d'Este family of Ferrara, Boulangier represents a category of headmaster architetti-falegnami who found work as architects and/or artisans. Since the training of architects would not be institutionalized till the 18th century, it was common to find a crossover of fields involving architects, sculptors, masons and carpenters, due to the intimate and collaborative nature of their professions. In fact, the connotations architetto, muratore, and falegname, found in Renaissance and early Baroque documents, were descriptive in nature rather than depicting an actual title, since the terms referred to a specific or individual commission. Professionally, architects practicing in Renaissance Rome were members of the Masons and Carpenters' Guild – the Università dei Muratori et dei Falegnami. This paper concerning Flaminio Boulangier is intended to probe the relationship between the theory and practice of architects working in Rome during the Cinquecento.

The Private Building Market in the Low Countries as a Milieu of the Emerging Architect in the Fifteenth-Century

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The history of the profession of the architect in the Low Countries often starts in the sixteenth-century with the introduction of Italian architectural theory that advocated the classical breach between design and construction. However, in daily practice this breach already emerged in the fifteenth century when the most successful architects stopped being full time employees in masons' lodges and started to direct many projects at the same time by remote control. This paper will argue that the crucial shift in the position of the architect was closely related to the fifteenth-century changes in building practice.

Unlike most parts of Europa, in the Low Countries architecture did not mainly develop in masons' lodges attached to large buildings projects. Instead, the construction of churches and public architecture could largely be entrusted to private firms from the fourteenth century onwards. Of particular interest were the workshops near the quarries around Brussels which could deliver prefabricated products ranging from small quantities of dressing stone to complete building kits.

The development of the private building market was important for the position of the architect because outsourcing reduced the need of his permanent presence on the construction site. Daily supervision could be left to a local site foreman. Furthermore, the involvement of commercial parties required a rationalized design procedure. To communicate the work and to lay it down in contract, architects needed to deliver well thought-out designs beforehand, making a package of drawings, building specifications, and stonecutter's templates. The increasing difficulty of planning by remote control made it necessary for architects to fully specialize in design and the coordination of construction, leaving them no time for manual labor.

The Prince as Architect in Portugal (1530-1550): The Impact of 'Specula Principis' and Architectural Treatises on Modern Practices of Dilettantism

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Some of the most interesting Renaissance buildings in Portugal have no architect's name assigned to their design. Paradoxically, during the same period that these buildings were under construction (1530-1550), knowledge about the theoretical figure of the architectus was being disseminated within intellectual circles at court.

Some heterogenic literary sources such as religious chronicles, legendary tales, and biographies may provide an answer to the riddle of those anonymous buildings since they point to the action of the prince as the possible architect. This fact may be tightly connected to the classical topos of architecture as a means for the public representation of the ruler. Actually, a number of ideas conveyed by medieval and early-modern *specula principis*, mainly Italian, suggest the Portuguese tendency to associate the role of the architectus with that of the sovereign.

Furthermore, Portuguese documents indicating the interaction between the king (or the prince) and the master-mason (or supervisor) of the building works also suggest that a comparative reading of the first architectural treatises, mainly the texts of Vitruvius and Alberti, was being done at court. It also seems that this comparative reading reflected upon the reception of the theoretical concept of architectus and effected artistic practices.

Starting with the specific example of the architectural practice of King John III (1521-1557), this paper aims at showing how this comparative reading could have encouraged the idea that the ruler could, and even should, act as a dilettante architect in Portugal, in the mid-sixteenth century. Our demonstration is supported by the increasing importance of painting and mathematics in Italian humanistic and pedagogic programs applied during that period, mainly by those that conveyed some of the ideas of Vitruvius and Alberti.

Learning Architecture: Early Modern Professional Apprenticeship in Portugal

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When King Phillip II of Portugal and Spain created three places for the study of architecture in 1594 under the Italian master Filippo Terzi (1520-1597), his intention was not to create an academy at Lisbon. Rather, he sought to control architectural practice through the appointment of three apprentices, who were paid for several years, until they were ready to assume the professional title of royal architect. This institutional training combined traditional apprenticeship with the study of architecture textbooks. The starting point was the workshop system, according to which the learning process was organized around the actual design of royal buildings. However, this no longer meant on-site training; rather, it meant learning by designing indoors.

In any case, the professional world was still largely undefined, as is indicated by other factors. There were many architects involved, even family dynasties, whose activity was not restricted to tasks related to royal civil architecture, but often dealt with engineering problems and military technical expertise. Another significant issue was that apprentices were obliged to attend geometry lectures given by the royal chief cosmographer.

There were also architecture lessons, conceived as a theoretical complement to the practical workshops, which made use of documents such as the taccuino left by Terzi (1578) and the Treatise Read by the Master Mateus do Couto the Elder in 1630, which is in fact an unfinished textbook. Terzi's notebook contains mainly drawings of the five architectural orders and other educational information, while the Portuguese treatise uses words rather than diagrams to explain Vitruvian and Albertian principles, thereby privileging the role of language and reasoning in the training of the professional architect.

The European Welfare State Project - Ideals, Politics, Cities and Buildings

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This session aims to start outlining the multifarious relations between architecture and the vast subject of the European welfare state, which by now is generally considered a historical phenomenon. Despite or even because its built legacy is still viewed rather critically -- and sometimes even rejected and ignored -- we believe that as one of the most important contributions to twentieth century European cities, it is necessary to take a fresh look at this period of expansion and large-scale experimentation.

The welfare state project was a reaction to the processes of modernization in the early-twentieth century and the destruction of two world wars. Caught between American corporate capitalism and Soviet communism, the welfare state project was also an attempt to devise a specific European answer to Cold War politics and emerging post-colonial realities. In most European countries this resulted -- amongst other phenomenon -- in the construction of planning institutions and a new bureaucracy, thereby facilitating the redistribution of wealth, knowledge and political power, and implementing new building programmes such as (social) mass housing, cultural centres, schools and universities, with new energy infrastructures as well as industries and businesses.

In retrospect, one can identify New Brutalism and Structuralism among the foremost new formations within architectural discourse and practice in the period. At the same time these two labels were never clearly, unambiguously defined. Part of the conceptual confusion came from the critical engagement or unwilling involvement of architects with the project of the welfare state. Groups like Team X fiercely criticized (aspects of) the welfare state system, whilst also building under its very conditions. Another complication in assessing the exact qualities of the built legacy of those years arises from the very different national and local contexts in which welfare state policies were developed, as well as from the variety of intellectual and disciplinary contexts that engendered architectural structuralism.

We are looking for contributions which are situated at the intersections of architecture discourse, building practice, and national and local cultural contexts, and which seek to clarify the contradictions and incompatibilities at play within the welfare state/architecture nexus.

Architecture and the Logic of Productivity. Four Public Housing Projects by Groupe Structures in Brussels (1950-1965)

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Despite our taste for architectural geniuses, landmark structures and avant-garde manifestoes, the built environment of the post-Second World War period is shaped principally by unidentified architectural offices that produced buildings rather than discourse. Notwithstanding their instrumental role in the outlook of the contemporary environment, most of these architectural offices rarely receive critical attention. Founded in Brussels in 1949, Groupe Structures is a perfect example of such a firm. In response to the needs of the Belgian welfare state, it realized an impressive array of schools, hospitals, office blocks and public housing estates. Employing over 100 people, it became one of the largest architectural firms in the country at the end of the 1960s.

As a representative sample of its work, this paper will look at a couple of social housing estates realized by Groupe Structures during the 1950s and 1960s: the experimental 'Ban Eik' garden city in Wezenbeek-Oppem and the high-rise Cité Modèle in Brussels (with Renaat Braem). These schemes received national acclaim for their research into prefabrication and consolidated the firm's reputation as a reliable partner in large, complex assignments. However, the idealistic and humanist undertones in Groupe Structure's early projects quickly made way to a pragmatic and functionalist approach. This was reflected in the shift from a neo-traditionalist architectural idiom towards a stripped-down version of CIAM-style modernism, which reached its apogee in the 'Rempart des Moines' housing estate in the heart of Brussels (1965). An architectural and urbanistic failure, this project illustrated the paradox of public housing in Belgium during the post-war period, as the ever-growing need for low-cost dwellings seemed to be inversely correlated with the quality of their design and construction. Thus, Groupe Structures' work embodies the tension between the welfare state ideal of equal distribution of wealth and the – seemingly unavoidable – matter-of-factness of its material implementation.

A State of Unfreedom? Vällingby and the Discourse on Individuality and Community in Swedish Architecture and Politics, 1931-1954

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The durability of the social contract within the context of the welfare state depends on the extent to which the individual can identify their interests with those of society as a whole. The architectural manifesto, *acceptera* (1931), written on the eve of social democratic hegemony in Sweden by a group that included Gunnar Asplund, Uno Åhren and Sven Markelius, engaged with these terms on its very first page when it posed the central problem as "The personal or the universal?" The answer to this could only be "Quality and quantity, the individual and the mass."

The ensuing ebb-and flow-of discourse on housing during the 1930s and early-1940s arrived at neighbourhood planning as a compromise between the laissez-faire system of capitalism and the monotonous and alienating results of early attempts at mass social housing. The horizon for this notion of "community" would be projects such as Vällingby, the much-lauded new town masterplanned by Markelius in 1952 and realized by architects such as Backström and Reinius and Peter Celsing. Planned according to the "ABC" principle, in which work, housing and all other commercial, civic and cultural needs were catered for in one location, Vällingby envisaged a life for its inhabitants that was completely self-contained.

Vällingby remains an enduring symbol of the Swedish welfare state at its zenith, representative of a universal system of social security constructed on what some scholars have viewed as a specifically Swedish form of individualism. Yet Manfredo Tafuri and Francesco dal Co's cutting assessment of Vällingby as a place where "urban space mimes itself and becomes a sort of permanent theatre, open to all sorts of pleasant urban distractions" is as much a critique of New Empiricism as it is of what Herbert Marcuse would call "the totally administered society", one in which the patent "un-freedom" of the welfare state is masked by concepts such as efficiency, economy, convenience and community.

From the Reception of Team 10 in Portuguese Architecture to the SAAL Programme

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This paper aims to establish a relation between the Portuguese context of appropriation of Team X's architectural ideas in the 1960s and the housing policies launched by the state for housing and urban planning in the post-revolutionary period, especially through the SAAL (Ambulatory Support to Local Residents) programme from 1974-76. Through an intellectual speculation based on analytical research, this paper seeks to demonstrate how the critical and interpretative reception of Team X's ideas by Portuguese architectural culture played an important role in the SAAL process – a process intended to offer better housing conditions to underprivileged urban dwellers through an ambitious building programme of new houses and infrastructures.

Therefore, this paper will probe further into this relation through a close study of the role played by Nuno Portas (born 1934), a key figure in the 1960s Portuguese critical reception of the international debate about the transformation of urban habitats. Portas, who was appointed Secretary of State for Housing and Urban Planning after the 1974 'revolution' in Portugal, was also one of those most responsible for implementing the SAAL programme. As such, he played a decisive role in the difficult mediation between politicians, architects, sociologists, social workers and resident associations through the paradigms of evolutionary and participative habitats. As the fervent anxiety of the Portuguese political revolution demanded quick results from the new state, the 1960s architectural debate naturally emerged as the basis for the SAAL strategy.

All of these questions will be looked at in this paper in order to analyse the effects of Team X's ideas on Portuguese architecture and to understand the richness of Team X's legacy -- an open legacy that permitted a variety of intellectual appropriations in different countries.

La Défense, Zone B: Light and Shadows of the French Welfare State

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The business district of La Défense with its luxurious office buildings is a typical example of the French version of the welfare state: i.e. a combination of centralism, modernism and an alliance between public and private elites. The initial part of this district was planned in 1958 by the Etablissement Public d'Aménagement de La Défense (EPAD, and the first of its kind) and as such was controlled by the state. But this initial district, called "Zone A", in fact constituted only a small part of the operational sector of the EPAD; the other part, "Zone B", coincides with the northern part of the adjacent city of Nanterre.

Characterized for a long time by agriculture and market gardening, this area embarked upon a strong process of industrialisation at the turn of the twentieth century, welcoming a great number of workers and/or immigrants (a population which still today constitutes the demographic core of Nanterre). As a result, Nanterre became a site of huge contrasts. It has been a communist enclave for the past seventy years, yet is in a department (Les Hauts-de-Seine) that is mainly dominated by the right wing; it is a separate municipal territory but falls under the sovereignty of the state and is largely planned by the EPAD; it is a territory of poverty adjacent to central Paris, the richest part of France; it seems an urban chaos, but is also geometrically the prolongation of the historical 'Grand Axis' of Paris (which begins at the Palais du Louvre and connects the Place de la Concorde, Arc de Triomphe and Grande Arche de la Défense). Lying in the shadows of the crystalline skyscrapers of La Défense, "Zone B" was not only a kind of back-office for EPAD's shiny business district, but also an urban laboratory for public housing which was "paved with good intentions". From the slab-block projects of Le Corbusier and his followers, to the proliferation of textured designs by Jacques Kalisz, and the humanised "grandes ensembles" of Emile Aillaud, the many EPAD projects conceived for "Zone B" -- whether built or not -- constitute a complete collection that documents the evolution of urban architecture in France from the mid-1960s to the turn of the 1990s.

Re-forming the Welfare State – the Case of Camden 1965-1973

Mark Swenarton

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The housing projects built by the London Borough of Camden in the years 1965-1973 constitute not just the last great output of social housing in the UK but also arguably the most substantial investigation into the architecture of social housing undertaken in the past half-century.

Under borough architect Sydney Cook, Camden – one of the richest of the boroughs established by the total reorganisation of London government in 1965 -- undertook a housing programme not just on an unprecedented scale but also of unprecedented ambition. The aim was not merely to meet pragmatic requirements but to establish a new kind of architecture based not on the Corbusian tabula rasa but on a radical reinterpretation of traditional English urbanism.

The outcome was a series of schemes – Alexandra Road, Fleet Road, Highgate New Town, Mansfield Road, Maiden Lane, Branch Hill et cetera – designed by architects such as Neave Brown, Peter Tabori, and Gordon Benson and Alan Forsyth, who all joined Cook's team, and also by distinguished private practitioners such as James Stirling, Colquhoun & Miller, Edward Cullinan and Farrell & Grimshaw.

While it began at a time of political consensus, the Cook years (1965-1973) saw that consensus ruptured, as what Eric Hobsbawm called the 'golden age' of post-war capitalism came to an end. The economic crisis of the early-1970s triggered a rapid polarisation of politics, with the Housing Finance Act 1972 introduced by the Conservative government marking the start of a sustained attack on what was now depicted as the 'extravagance' of (Labour-controlled) local authorities – with Camden being at the forefront.

Based on extensive and hitherto unpublished original archival research and interviews with the leading figures of the day, the paper will explore the ways in which the Cook-era housing projects both mediated and articulated the emergence of these fissures within the British welfare state.

'Authors' of Architectural History from the Ottoman Empire to Nation-States

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Belgin Turan Özkaya

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This conference session is part of our larger research project into the relationship of 'authors' of cultural histories from the Ottoman Empire to the different nation states which followed it. The histories of these states that emerged at the wake of the dissolution of the Ottoman Empire, and which span a wide geography from the Middle East to North Africa and the Balkans, are fragmentary and often discontinuous with their Ottoman past. Our aim is to probe the larger picture of the diverse cultural discourses that preceded and followed the dissolution of the Ottoman Empire, since this may show unforeseen parallels and divergences.

In this session, we aim to look at the late-nineteenth and early-twentieth centuries by focusing on individuals who shaped contemporary discourses of architectural history in former Ottoman territories on the margins of Europe. These discourses were often informed by larger historiographical projects, whereby certain periods, events and individuals were appropriated while others were disregarded; this was carried out in connection with how collective pasts were shaped in these rapidly changing and ambivalent contexts. We will scrutinize the different kinds of pasts that were envisaged, as well as the aesthetics propagated by these 'pioneer' and 'powerful' individuals, i.e. art/architectural historians, archaeologists, and museum founders, among others. We will ask how their historical and aesthetic preferences affected the cultural contexts of their time, and also question the possible role of contemporary contexts on their production. Our aim is to disrupt the seemingly monolithic narratives of culture and history, and reveal the multiple voices behind these discourses that were formed by different subjective positions and viewpoints. By anatomizing cases imbued by various kinds of modernization, as well as nationalism, imperialism, and orientalism, we will attempt to go beyond the hitherto tired usage of these concepts by defying conventional oppositions -- particularly geographical oppositions such as the 'West' versus the 'non-West'-- and thereby show that seemingly familiar categories can work in unexpected ways.

Re-Defining the Ottoman Architectural Past to Suit the Modern Architectural Present

Dijana Alić

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This paper focuses on two architects whose writings and designs are considered to embody the collective Bosnian identity of the socialist period: Dušan Grabrijan (1899–1952) and Juraj Neidhardt (1901–79). Together and individually, Grabrijan and Neidhardt have been considered amongst the most important practitioners and theorists of Yugoslavia in the post-Second World War era. Their concept of Bosnian Oriental expression – based on the integration of the spiritual values embedded in the historic Ottoman and Islamic built fabric, and the contemporary and modern aspirations of the socialist state – became recognised as a specific amalgam of local and international trends in architecture. However, while their contribution to this integration has been acknowledged, no discussion has addressed the nature of the relationship expressed in their vision of modern architecture in a Bosnian Oriental manner. This is particularly important, given that Bosnia's Islamic origins and its historical development were considered highly problematic during the period under review. Longstanding Serb and Croat nationalist views, as well as Yugoslav secularist opinion, contested their relevance. This paper focuses on the pair's collaborative book, *Architecture of Bosnia and the Way towards Modernity*, published in 1957 at the peak of Yugoslav socialism. The book gained broad recognition in Titoist Yugoslavia (1945–92), and its socialist policies made it one of the seminal texts on modern Bosnian architecture. The discussion presented in this book identified the Ottoman architectural heritage as a catalyst in creating a modern city and argued that the Islamic architecture of Sarajevo represented a uniquely Bosnian Oriental architectural and cultural expression. The paper demonstrates that through a gradual but strategic alignment between their views of culture and architecture and the political themes that dominated the Bosnian scene in the 1950s, Grabrijan and Neidhardt managed to activate the latent and contested Ottoman past into an active ingredient in the nation-making policies of socialist Yugoslavia.

Italian Architects and Scholars in the Levant: The Case of Rhodes and the Dodecanese Islands under the Italian Fascist Rule

Luca Orlandi

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The aim of this paper is to investigate the architectural environment and the changes made by Italian architects in Ottoman territory, as well as the studies that were conducted by Italian scholars in relation to the history of Ottoman architecture. As a case study from Greece, the island of Rhodes and the other Dodecanese islands have been chosen. During the period of Italian colonization from 1912 to 1948, these islands were all taken under control by Italian military forces as a consequence of the Italian-Turkish war. The scope of the research is not only to analyze generally the modern architecture left by the Italian architects after the invasion and the colonization of this territory, but also to focus on some examples. One of the names relevant to the topic is that of Hermes Balducci (1904-1938), an architect and archaeologist who spent several years studying Ottoman architecture there. He carried out surveys in Rhodes to document the traces of previous cultures, through a series of measurements, sketches and pictures that were published later as books. Today these books offer a useful source to understand the cultural and architectural environment of that time, after the decline of the Ottoman Empire, and with the acquisition of the Dodecanese islands first by the Italians and then by the Greeks. By studying this colonial architecture, the influences of Italian architects on the 'Italianization' and modernization in the Dodecanese islands, coupled with the analysis of specific books written during the era about Ottoman architecture, it can open new fields of research related to the radical push towards modernity made by the Italians and also their contributions to architectural history.

'The Victory of the Straight Line': Stephen Ronart and the Making of Modern Ankara

Davide Deriu

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'Why Ankara? Was it a passing whim? Was it mere chance? ...' These questions open the description of the Turkish capital in Stephan Ronart's book, *Die Türkei Von Heute* (1936). This influential work, which was promptly translated into French, Turkish and English, signalled an early attempt to characterise the transformation of the ancient town of Angora into the capital of 'New Turkey' as a historical accomplishment. Better known today for his later work (*The Concise Encyclopedia of Arabic Civilization*), Ronart was an orientalist scholar who produced a general overview of post-Ottoman Turkey ranging from its land and people to religion, economy and politics. His account contributed to the rich body of writings by western authors who were fascinated by the construction of the new capital in the 1920s and 1930s. Unlike other non-specialist writers, however, Ronart dwelled at length on Ankara's modern architecture and urbanism. While praising the 'impulse towards the straight line' that animated the design of its rationalist buildings, he dismissed the eclectic architecture of the early-Republican years as a period of 'errors and compromises with tradition'. This paper aims to situate this work within a wider historical context by referring to the cultural discourse that informed the perception of Ankara in inter-war Europe, as well as the self-representation conveyed by Kemalist propaganda at the time. A critical reassessment of Ronart's influential yet often unremarked work will prompt a series of broader reflections on the role of European authors in writing the early draft of architectural history for post-Ottoman Turkey.

Scholarship and Colonialism: Jean Sauvaget and the Formation of the Architectural History of Syria in the Post-Ottoman Period

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The demise of the Ottoman Empire was followed by the establishment of the French mandate in Syria and Lebanon. Faced with the challenge of building a legitimate discourse in order not to be perceived as a foreign invader by the local people, the French consistently emphasized the backwardness of the country under the previous rule of the Ottomans. This was juxtaposed with the French efforts to remake Syrian/Lebanese cities in line with the requirements of modern architecture and urbanism. Not only did this discourse become internalized in the official documents of the period, but it was also perpetuated in scholarly institutes supported by the mandate authorities and which were devoted to the study and preservation of the architectural and urban heritage of Syria and Lebanon, thereby suggesting "French respect for local culture." Some of the scholars who worked in L'Institut Français de Damas (formerly L'Institut Français d'Archéologie et d'Art Musulman) were instrumental in the formation of the orientalist historiography of Islamic art and architecture, not least of the Ottoman period. Perhaps the most renowned figure of the institute was Jean Sauvaget, who worked not only as a researcher, archaeologist, and historian but also as an advisor for restoration work and contemporary architectural and urban projects. Despite his pioneering studies on Syrian cities, which laid the foundation of the architectural and urban history of the country, Sauvaget has recently been criticized from a historiographical viewpoint for his reductionist conception of the Islamic city in general and the Ottoman period in particular. This paper aims to reinforce these criticisms by historicizing them -- in other words, by situating Sauvaget's contribution to orientalist scholarship within the wider framework of French colonialism in the Middle East during the inter-war period.

Inventing a Post-Ottoman 'Tunisian' Style

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The architect, Victor Valensi, and the musicologist, Baron Rodolphe d'Erlanger, were the "authors" of a post-Ottoman Tunisian architecture that synthesized European domestic plans and modern amenities with picturesque "Moorish" details. In a series of suburban houses outside Tunis, Valensi -- the scion of a prominent Jewish Tunisian family and trained at the Ecole des Beaux-Art in Paris -- combined modern plan typologies with decorative "Arab" elements. Baron D'Erlanger, a French-born painter who became a prominent musicologist of traditional Arab and Tunisian music, built Nejma Ezzohara (The House of the Star of Venus) in Sidi Bou Said, on a stunning site above the ocean. Nejma Ezzohara served as the model for subsequent picturesque villas equipped with modern conveniences yet with a characteristic Tunisian exterior. The plates of Valensi's book, *L'Habitation tunisienne*, juxtapose images of Nejma Ezzohara with older examples from the Tunis Medina, thereby conflating Ottoman-era architecture with the synthetic North African mode employed by d'Erlanger and Valensi. As "authors," they propagated a deracinated "Arab" style -- the "Arabisation" of French colonialism -- that avoided reference to Tunisia's long association with the Ottoman Empire. Notable for its absence in Valensi's account of Tunisian Houses, the Ottoman past remained implicit, glossed over in favour of a narrative of the "hispano-mauresque." Initiating a "salvage" project for Tunisian-Arab music and architecture, they sought to preserve a culture they believed was declining, and as such they advocated archaeological and ethnographic research to capture its authentic traces. This paper looks at *L'Habitation tunisienne* and the cosmopolitan "Arabisation" of Valensi's and D'Erlanger's work in the context of post-Ottoman Tunisia, and traces their construction of a "hispano-mauresque" past that effaced Tunisia's Ottoman legacy in favour of a generic "Arab" style.

Still on the margin: Reflections on the persistence of the canon in architectural history

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For a number of years now, many scholars have been presenting challenges to past paradigms in architectural history. These critiques have come from multiple angles. For one, calls have been made for the study of the process of producing and consuming the built environment to factor more fully and evenly for the multitude of actors involved in these processes, so as to account for the full range of local stakeholders (including those who are supposed to be weak or powerless), and for all power relations between these actors. Moreover, researchers of the city-building process have been challenged to include the myriad forms of linkages and vectors of influence and transformation, which are nested into such processes, in their understanding of how cities and their buildings come to be.

While alternate histories of the process of designing the built environment, and of a broader range of actors (clients, craftsmen, artists, 'city fathers', etc.), structures and vectors in it, are becoming more common, a shift in the historiographical paradigm related to the built environment has not quite happened. The "canon" in architectural history has barely budged. Attention has been given to a large range of (professional) figures involved in the planning realm in the 20th Century, and yet, the same "big names" and "grand designs" are generally taken into account in textbooks, syllabi and encyclopaedia. So while the tenets of architectural history have been long challenged and a substantial body of literature has been produced, there has been minimal impact on academic curricula, mainstream knowledge, publishing agendas, preservation policies and the like.

The purpose of this roundtable is thus to share ideas and experiences on the still marginal place of non-canonic architectural histories (including that of colonial architecture, non-Western traditions, "other modernisms") in the spheres of teaching, researching, publishing, preserving, etc. This will be tackled by adopting a series of lenses based on the individual experiences of several scholars. What this session seeks to tackle is the strength and persistence of the canon as a general phenomenon, and its ability to exclude and keep excluded large parts of the architectural activity from the common knowledge, for a number of reasons that require further enquiry and that the contributions to the roundtable aim to start mapping.

Ambiguities in Terminology and Taxonomy as Factors in the Marginalization of Architectural Styles: The Case of Orientalism

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Although the architectural canon seems to be a conservative monolithic corpus, its alleged hostility to novel approaches and readings cannot be regarded as the only factor culpable for the difficulties concerning its extension. Due to inherent complexities, myriad interpretations and a lack of uniformity in the different research areas, certain architectural styles are in part responsible themselves for their exclusion. Working on orientalism as an architectural practice, one can only consider the multiplicity of delineations and uses of terminology relating to the matter - certainly compared to the coherency of studies on the same subject in fine arts. Until quite recently, the naming of that kind of exotic architecture was idiomatic or even author related. "Oriental," "orientalist," "Moorish," and "neo-Moorish" as well as "neo-Arabic" had the status of being legitimized terms to cover one and the same building style. Even if during recent years the appellation "orientalist" succeeded in establishing a certain uniformity in the nomenclature, there is still much confusion about the theme amongst architectural historians—not to mention the general public.

Of course, adopting multiple approaches to excavate a complex phenomenon has to be promoted. Nevertheless, it does not facilitate a global comprehension of a style. Nor does it encourage its introduction into architectural historiography. Since the canon is mainly determined by novelties (style, materials, techniques, etc.) and mutual opposition, the insertion of orientalism, which has been interwoven with European history for ages and which does not have clear starting and ending dates, encounters difficulties. The fact that many scholars still have the impression that orientalist examples are follies, rather than the representatives of a prolific style, certainly does not help.

The Persisting Success of Biography: Architecture as a Narrative of the Individual

Paolo Scrivano

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As a genre of architectural history, biographies of designers bear the signs of time. During the last two decades, in fact, monographic approaches to the discipline have been put under scrutiny by a growing number of works that tackled the subject matter from the angle of the client, the builder(s) or the user. Despite these challenges, however, a significant portion of the architectural history discourse—whether the production of scholarly works or the pedagogy in the faculties of architecture or art history departments—still remains centered on the figure of the individual architect or planner. This attitude does not only fail to reflect the complexity of architectural phenomena but also denies the role played by other social actors.

No doubt, monographs on architects are rooted in the history of the discipline: by looking at the designer as a single “inventor,” historians made reference to their own disciplinary tradition while architects built part of their professional legitimacy. What surprises, however, is the persistence today of a narrative that still insists on individual contributions but hardly describes the contemporary reality of architecture as both a building process and a media phenomenon.

The aim of this communication is to advance some hypotheses about the unending success of biographical approaches in architectural history. Among the factors that will be taken into consideration are the dynamics of the publishing industry—with the insistence on well-established “products” such as monographs or biographical dictionaries—as well as the logic governing the fields of education and academia. The ultimate goal is to discuss whether biographies still stand the test of time, are completely inappropriate to the way we look at architectural history today, or might still have reasons to be used even now.

Institutional Reasons Behind the Persistence of the Canon: Structure and Organization of Secondary and Higher Architectural Education in Turkey

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In Turkey, the most popular schools of architecture are those established in state-owned technical universities in Istanbul, Ankara, and Izmir. The technical umbrella would seem to encourage a focus on structural systems, construction technologies, building materials and physics in their curricula, occasionally with support from the neighbouring engineering departments. This trend is strengthened by a formalism mastered in the new computer-aided architectural communication and modelling courses, respectively. The effects of this preference for the formalist and engineering aspects of architecture over its social and ideological aspects may be observed in the handling of design problems by many students.

In this picture, architectural history and theory courses would appear as the only possibility to draw students into the complexities of the process of producing and consuming the built environment, following recent research trends in international academia. However, a brief investigation would reveal that the general phenomenon in many schools, instead, is adherence to the traditional “canon” in architectural history.

This contribution will propose the following among possible underlying reasons for the persistence of the “canon” in Turkey, with occasional references to the most popular schools of architecture:

- The technocratic vision and mission statement of the universities which also binds those of their schools of architecture in the hierarchical organization of higher education in Turkey
- The difficulty of negotiating a common framework with students, due to their lack of any basic notion of sociology, psychology, philosophy, logic, history of art and architecture, etc., which were compulsory courses of secondary education in the period before the military intervention of 1980
- The educational background and specialization of the instructors assigned to architectural history courses, who are themselves mostly architects who graduated from technical universities
- The scarcity of publications in the local language that challenge the “canon”.

Challenges to the Expansion of the Content of Architectural History Survey Texts

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As our cultures are increasingly interconnected through travel, the Internet and migration, architecture, and theory/history survey courses in particular, need to reflect this global dimension. Despite this, many students are still learning from a syllabus that provides little information beyond the traditional Western canon of influential buildings. This is one of the hurdles we face when adapting the architecture curriculum to our globalized society. While architecture programs and accreditation boards are mandating the need to embrace architectural traditions outside the Western canon in their courses, textbooks for English language programs have yet to fill the need for such initiatives. This may be a similar issue for texts in other languages as well.

Comparing some of the standard English-language textbooks makes it obvious that a limited number of particular buildings and cities have been used exhaustively. As a result, young architects complete a course of study with an insufficient understanding of many of the world's architectural traditions. As new textbooks are written or revised to address this problem the results include books that have breadth of scope without sufficient depth and texts that delve into particular architectural issues or periods robustly at the cost of a limited global scope. This shows that when deviating from the canon, one of the challenges is the enormity of the expanded subject. A second issue is the challenge of maintaining a clear narrative while tracing architectural developments across both time and space. In addition, a third issue is demonstrating the relevance of history and theory to the concerns of the contemporary design student. This investigation looks at these three particular problems together, discussing recent strategies that have been tried in new survey books with varying measures of success, as well as attempts to move forward in envisioning appropriate texts for our interconnected world.

Revisionist Histories and their Limits: Seeking Alternative Representations of Architectural History

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A superficial overview of the recent literature of architectural history reveals a typological dichotomy: many architectural biographies, based on firsthand archival investigation, as opposed to few examples of textbooks and publications for the general public. The rather conventional approach of the latter, the persistence of traditional periodizations, the recurrence of well-established names and theoretical frames of reference, confronted with the sophistication and self-referentiality of more specialist works, could be interpreted as the result of a lack of communication between two different knowledges and two different cultural markets—high and low, élitist and mainstream—of architecture.

My contribution will focus on those scholarly experiences that have encouraged alternative readings to the well-established representations of architectural history of the twentieth century. From this perspective, I identify at least three different paths of research.

(1) A challenge to the Eurocentric prejudice that has dominated the history of architecture since its inception resulting in works that extended their geographical boundaries well beyond the western world, including unexplored countries and regions, from China to India, from Brazil to South Saharan African nations.

(2) New demands on history coming from those communities whose role has been traditionally excluded from the canonical discourse: women, ethnic minorities, economically disadvantaged groups, all claiming a specific place in the history of architecture and urbanism.

(3) A new interest in the so-called “other modernisms,” aimed at challenging the pervasive myth of the avantgarde by stimulating the critical reassessment of figures previously neglected by the canonical textbooks. In particular this has resulted in the revisionist rewriting of a significant part of the architectural histories especially of those countries governed by totalitarian regimes, including personalities such as those of the Italians Portaluppi, Piacentini and Muzio, and the Germans Fischer, Schumacher and Schmitthenner.

Bringing Invisible Architects into the Picture – Lessons from Post-World War I Reconstruction in Belgium

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The present proposal starts from the findings of a research project on the architecture of the reconstruction after the First World War in the Belgian front zone. Such a thematic approach, focused on the construction activity in a specific period and context, proved to be very fruitful to question and broaden the canon of Belgian architecture. Destruction was massive in the area called the “Westhoek” (Ypres, Diksmuide, etc.) and its reconstruction was a matter of national importance. Much research has so far been devoted to the role of the national institutions and to the debates between “modernists,” proposing a radical change, and “regionalists,” proposing a more or less identical reconstruction of the pre-war situation. Only recently, a more detailed understanding of the local development in the Westhoek emerged, taking not only the architects with national renommé into account, but also local builders, contractors, gas and electricity companies, local, provincial and national intermediary organizations, patrons such as school boards, religious organizations etc.

Furthermore, the profile of the “reconstruction architect” active in the Westhoek could be refined. On the basis of the archives of the central service for the reconstruction, a ranking of the most productive architects by number of designs can be quantified. The top ten turned out to include the names of several architects for whom literature and archival material was entirely lacking and of whom not even life dates, places of birth and death, or of their professional training were known. To trace more information on these very productive though historiographically invisible architects, registers of architecture schools were checked, as well as membership files of architectural associations, sources so far often underused. The research thus shows how a thematic approach is methodologically an excellent starting point. It brings “mainstream” architectural activity in the picture, unconcerned with canons and “top architects.”

'Possessing Architecture with Words and Letters': The Experiment on 'Other Modernisms' Led by Docomomo International

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Docomomo International / INHA, France

Docomomo's international, whose chapters are presently established in fifty-four countries, offers a wide international platform to discuss issues related to national expression in modern architecture, and in particular, to redefine canonical concepts. Recent venues, including international conferences (Ankara, 2006) and publications (DJ, March 2007), showed that many national expressions throughout the world have not yet gained their place in international historiographies, mostly due to the narrowness of the canonic definition of modernity. This position also led to question the validity of the concept of a coherent and discursive modern movement of architecture rooted in Europe and America and progressively invading other countries. Within this frame, the concept of "otherness," not envisioned as merely aesthetical or technical variations on classical themes or as mainstream expressions imbedded with regional features but in line with the very definition of modernity in architecture, was subject to an international call for submissions among Docomomo chapters. It simultaneously required reconsidering the wide range of adaptations and variations that are still considered as being "other" and, by extension, belonging to minor trends.

Thirty-five countries answered Docomomo's call for submissions by writing statements expressing what the concept of otherness meant for their national modern heritage and by selecting representative buildings. The kaleidoscopic result of this international call shows the diversity of point of views, opinions and works of a community working together to reach a common ground to select, document and conserve the heritage of the modern movement. I will share the results of this survey during the roundtable in Guimarães in June 2010.

For a History of Buildings: The Contribution of Typological History to the General History of Twentieth-Century Architecture

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The general history of architecture of the twentieth century, inspired by traditional art history, takes into account only the masterpieces. Architecture differs however from art: one can choose to read only great novels, look merely at great paintings, but no one can live exclusively in exceptional buildings. Our cities are collections of myriad ordinary buildings that we pass by or use daily. Unlike in literature or in painting, we cannot put away the "worthless" specimen. If we want to understand our built environment, and this seems of utmost importance particularly in schools of architecture, we must go beyond qualitative judgment.

Typological history of buildings can help us in this endeavor. It considers large numbers of buildings by defining their common and variable features. It thus helps to better understand each individual building. It also draws, a posteriori, the "field of possibilities" of a period: the general tendencies and the range of variations. The study of a type sets the action of architects within the context of a variety of other actors and all sorts of constraints. Some building types offer a wider range of configurations than others: this explains why many of the "canonic" buildings of the twentieth century are private houses. In the history of each type, some architects are more important than others: one of their buildings, or part of it, becomes a "model." Often they are not famous architects, but their "model" imposes itself even on the design of the happy few. The great architects can also contribute significantly to the development of a particular type. Thus typological history helps link ordinary and extraordinary buildings.

In the roundtable, I propose to explain the way I use typological history in my first-year course: "The history of architecture of the twentieth century."

Alternatives to Museographical Canonization of Architecture: Presenting Counterculture

Caroline Maniaque

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To develop the study of alternative architecture and the counterculture in North America and elsewhere—and to exhibit this kind of architecture—requires a different approach to traditional research into the great names and its presentation to the public. Traditional art history depends on the monographic book and exhibition and the counterculture does not fit easily in this mode. The archives that spring up around canonical architects are notably absent in the case of the counterculture. Many of the most useful publications at the time were ephemeral and are hard to find today. An advantage of recent history is that it is possible to interview key figures, both producers and consumers of the alternative built environment of the 1960s and 1970s. I have relied on visiting important sites and interviewing participants in my own work.

It must also be said that architecture presents technical difficulties for its museographical canonization compared to painting or sculpture: few museums present a credible architectural canon in their permanent collection. If this is true for canonic architecture, it is even more true for “alternative” architecture that tries to express itself through different processes—self-built processes for example—rather than by a formal composition based on a set of drawings.

Nevertheless, we can note a number of exhibitions in the past three or four years that have attempted to present another profile of architecture through magazines, ephemeral documents, documentaries, films and photos. At the root of the problem is the emphasis made in the counterculture on lived experience as opposed to the production of works of art. Films and photographs, and a tack-board tactic can in part mitigate this challenge. But it is notable that a process of aesthetization of the counterculture has begun.

Fictionalising the City

Britt-Inger Johansson

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This session focuses on issues connected to fictional forms of urban representation. From the perspective of architectural history, how does this special kind of mediation affect our perception of – and response to – the real city and its built environment, identity, preservation problems and development?

Real cities are frequently represented in fictional media, such as novels and films. Irrespective of whether the city is represented in fiction as a passive backdrop or as a dynamic actor, it may influence how inhabitants and visitors perceive the actual city and its environment. In this way, the fictional representation and the real city become conflated, and people may see the city not as it is but filtered through this lens.

How does this influence the perception and re-presentation of a specific city in reality and in non-fictional media? How may it condition our responses to a certain city – our fears, our delight, our way of understanding it, maybe even our way of developing it? Has this influenced the canonization of certain milieus as more worthy of a visit than others? Is fiction of implicit importance to urban historiography?

Consumers of mediated fictional representations of cities are beginning to wield an indirect economic power over the actual city. A tangible example of this is guided tours through cities following routes determined by popular novels and films. Architourism not only takes note of the city as such and traditional sights, today it also often involves re-presenting the city according to how novelists, film producers and painters have depicted it. Today, visitors may tour the Oxford of Inspector Morse, rather than the Oxford of research and learning.

Cultural Heritage has so far been created through an active selection of memories, traditions and associations from history considered to be of contemporary relevance. The growing interest in fictional representations of the city has added another possible selection criteria which may change the landscape of Cultural Heritage of a city and, in turn, the identity of its citizenry. To go one step further: are there even instances where fiction has determined the preservation of a milieu?

Nourished by History: The (Re-)Invention of Gastronomic Sites in Post-Unification Berlin

Marc Schalenberg

Helsinki Collegium for Advanced Studies, Finland

With hindsight, it is not surprising that a city as tormented by a century of frenetic urban expansion, destruction and internal division as Berlin put questions of building and rebuilding so much to the fore in the 1990s. In the Architektenstreit or the Stadtforum, both professionals and the wider public expressed their often contrasting views on that matter. Coverage in the press was extensive, and with the Planwerk Innenstadt the city administration devised a new mode of comprehensive urban planning and (re-)construction.

But also on a smaller and more everyday scale, Berlin saw a redefinition of identities and assumed genius loci within its built urban space. Taking the example of the restaurant Lutter & Wegner, now expanding into various sites, and the coffee house chain Einstein and Josty – all of which had precursors of the same name (if not necessarily in the same place!) – the question of how and why alleged traditions were evoked will be investigated. The prominence of these gastronomic sites in various media (such as the novels of E.T.A. Hoffmann and others, black-and-white photographs from the turn of the century, and films) doubtlessly played an essential role in this.

With regard to the neo- and pseudo-historical architecture chosen, particular attention shall be paid to the interior and exterior decoration of the buildings involved, and also to the rhetoric and images employed to sell these places and make them plausibly historical. Thus, this paper also aims to contribute to ongoing debates on Disneyfication, and the construction of urban memories and identities.

The Repercussions of Popular TV on the Cultural Heritage of Real Cities: A Case Study from Turkey

Işıl Ruhi

Middle East Technical University, Turkey / Politecnico di Milano, Italy

Although a new understanding of tourism is emerging in Turkey – that is, visiting the house or the town in which a popular TV series is located – there is little research in architecture and tourism studies related to the impact of this kind of film-driven tourism on these towns.

This paper takes up the TV series *Asmalı Konak* (Vine Clad Mansion, 2002-2004), which was filmed in Mustafapaşa-Cappadocia, as a case study to evaluate the impact of film-driven tourism on the transformation of towns. The location of the series is significant as a multi-cultural settlement since Neolithic times, and for having witnessed the population exchange resulting from the 1923 Treaty of Lausanne. Now – almost five years since the last episode was broadcast – observing the impact of *Asmalı Konak* is possible.

This study employs interviews with the citizens of Mustafapaşa and key personalities in the Mustafapaşa conservation plan prepared in 2004, the accounts of sociologists regarding the popularity of *Asmalı Konak*, and various documents pertaining to the topic.

Building on the understanding that preservation necessitates a cultural consciousness of citizens and domestic tourists, the study assesses the role of visiting the mansion in the appreciation of the architectural and cultural aspects of the town. It finds that the tourist gaze concentrated only on the images of the TV series, and a broader appreciation of cultural heritage was not instigated. It is also observed that the town was ill-prepared for the sudden booming interest, which possibly limited positive effects of the TV series in developing sustainable cultural awareness. The paper concludes with the role of the state in fostering and enhancing sensitivities of both the townspeople and the film-induced tourists.

Imagining a City of Violence and Decay: London Represented Through Popular Music 1977-1986

Henrik Widmark

Gotland University, Sweden

In Derek Jarmans film *Jubilee* from 1978, violence and anarchy rules the streets of London. The Queen is dead and Buckingham Palace has been turned into a recording studio for punk musicians – ultimate proof that Britain has ceased to exist. Despite being set in the near future, the film can be understood as a nihilistic comment on contemporary London and Britain of the 1970s. The film used the antics of contemporary alternative popular music to represent decay and violence and, in doing so, it was part of a narrative in popular culture which depicted British society on the verge of breakdown. In particular, London and the metropolitan areas of Manchester, Birmingham and Liverpool became centres of a popular (often sub-cultural) music scene that explored the urban experience of decay.

This paper explores how popular music, film and the music video became important instruments to contest and comment on contemporary London from the late 1970s to the mid 1980s. Music was an active part of the transformation of London during this period, as an expression of critique and imagination. My theoretical point of departure is that the material milieu, cultural and sub-cultural expressions and the politics of society, formed a network that created a narrative of the city. I will explore how London at that time was imagined and represented in music and visual media connected to the music scene. I will describe how the narrative could be understood both as part of – and a representation of – inner city riots, the regeneration of east London and the political conflict between the left wing Greater London Council and the Thatcher government.

Slumdog and the City: Bombay, the Global Cosmopolis

Vandana Baweja

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Debates about the representation of poverty as a spectacle have dominated the reviews of the film *Slumdog Millionaire* and generated heated arguments about the representation of Mumbai as a slum-city.

I propose that *Slumdog Millionaire* represents the contradictions that have recently defined city of Mumbai/Bombay: the collision of the Mumbai with Bombay; the multiple economies of black money, global capital, and white money; and the relationship between the urban poor and the rich.

I define "Bombay" as the cosmopolitan city that has captured the imagination of Bollywood and what Arjun Appadurai calls the "cosmopolis of commerce." The city of Bombay was renamed Mumbai in 1995 in an effort to renationalize and reterritorialize the city of Bombay into a Marathi-Hindu space, cleansed of muslims and outsiders. Scholars such as Appadurai and Hansen argue that the appropriation of Bombay by right wing forces and its nationalization as Mumbai has compromised the cosmopolitanism of Bombay. I plan to draw upon architectural, cultural, and urban histories of Bombay to show how *Slumdog Millionaire* constructs the cities of "Bombay" and "Mumbai."

I argue that *Slumdog Millionaire* fictionalizes and reclaims Bombay as global cosmopolis through a seamless integration of the sites of contemporary globalization such as the call center and the TV station that produces an Indian version of *Who Wants to be a Millionaire*, with sites of nineteenth-century colonialism such as the gothic train station Victorian Terminus.

Stepping into a Mirror: Temporary Visits to the Fictional City of Venice

Christophe Van Gerrewey

Ghent University, Belgium

Venice is a unique city: it is visited by millions of tourists from all over the world, but it is frequented by architectural 'connoisseurs' as well. It is considered to be 'a must-see' by the mass tourist industry, and yet it has been a favourite destination of architects, artists and curators (as the ever-successful Art and Architecture Biennales prove). Both groups of visitors have one thing in common: they agree on the necessity of the short-term stay. In this regard, every tourist destination is temporary – but in Venice, there is more at stake. One cannot stay; no tourist or artist would ever consider moving there. The city has no international scene, and tourist facilities for longer stays are rare; in Venice, one simply has to get away in time.

This paradoxical but widespread view can also be traced through modern fiction. In representations of Venice, the fictional imagination soon becomes redundant; the fiction of the literature is kept at a distance by the fiction of the city. There seems to be too much reality in Venice itself to let an 'ordinary' reality of fiction exist. Every story in Venice follows the same plot, and the recurrent end theme in 'Venetian fiction' is one of madness.

Ever since Ruskin, James, Proust, Mann, De Maurier and – more recently – McEwan and Ishiguro, Venice has been recognized and preserved by literature as a city that has a specific fictional construction. But how and why has literature been so attracted to both the particular sense of happiness and misery that Venice offers? How has the status of Venice as the exemplary city for visitors evolved historically since the Renaissance? And finally, how can one compare the aesthetic activity of visiting Venice to reading a novel: seemingly innocent, at the same time morally and historically engaging, but necessarily temporary?

"Village Architecture" at the Exhibition of Italian Ethnography in Rome, 1911

Michelangelo Sabatino

University of Houston, USA

Architecture exhibitions offered professionals, critics and historians throughout the twentieth century a forum in which to advance cultural and political agendas. For the most part, the architectural exhibition educates with artifacts, drawings, and models. Somewhere between a theater for "operative criticism" and history, the architecture exhibition in Italy has functioned over the last century as a catalyst for professionals and laypeople in shaping and disseminating Italian modernism. One series of seminal – yet little-known – exhibitions helped shape twentieth-century architectural culture in Italy by promoting the rediscovery of folk art and architecture. Italy's first village, a "living museum" at the exhibition of Italian ethnography in Rome (1911), is the focus of this paper.

Since folk arts and architecture were closely associated with regional or local identity, it is not surprising that organizers of the Esposizione Internazionale held in 1911 in Rome to celebrate the first fifty years of Italian unification would feature an "ethnographic exhibition" as part of a large-scale, multi-tiered event. Rather than ignore regional identity and further alienate the subaltern class of the peasantry, which formed a substantial percentage of the public, the organizers sought to achieve consensus. Under the supervision of ethnographer Lamberto Loria (1855 – 1913), typical examples of vernacular architecture were rebuilt in situ. The domestic life and environment of the peasantry received the lion's share of the organizers' attention. Located outdoors, the "living museum" showcased architecture, objects of everyday life excluded from display in traditional museums, and "exemplars" of living peasants from various regions of Italy. Despite its limited attendance (and life-span), the ethnographic exhibition of 1911 set a precedent for the rediscovery of folk art and architecture by Italian architects, artists, and literati for decades, especially from the 1920s on.

Olhão, Modern Vernacular and Vernacular Modernism

Ricardo Agarez

[University College London], UK

In the early 1900s, Olhão was a coastal village in Algarve, a former Muslim kingdom in south Portugal. Largely dependent on fishing and canning industries, it was substantially enlarged in the first half of the century with housing for a growing workforce, public buildings and social facilities. From the 1920s on, local and central (Lisbon) architects and non-architects publish and build in response to the growing demand, providing their interpretation of local and regional features which are particularly characterized in Olhão. A typically modernist look, developed with contributions from non-architectural fields and enhanced by foreign travelogues, helped cast a built identity for Algarve as a whole, largely effective to this day. The Mediterranean features of Olhão's townscape, especially its intricate grid and peculiar skyline, caught authors' interest by both the exoticism of reputedly North African forms in European soil, and the proximity of same forms, dubbed cubist, to the modernist lexicon.

The paper will discuss some important steps of this process, which eventually generated a formal inertia that determined building practice and resulted, in the 1950s, in what I would call vernacular modernism – the adoption of the modernist-filtered, centre-driven construct of vernacular by local builders and designers. Tracing the origins of such construct leads me to the analysis of the pre-modernist architecture of Olhão, which modernist discourse tagged as the vernacular source for its own interpretation. Supported by recent archival research, I suggest the modernist episode, more resonant and influential to our contemporary eyes, was in fact preceded by a local erudite extension of the vernacular myth; strictly speaking, the source of inspiration for modern elaboration could not be considered vernacular architecture, since it was designed and got building permission, nor was it older than the 1910s and 1920s, but itself elaborated on the vernacular traits until becoming inextricably mingled with them.

The 'Fenomeno' of Renaissance Mural City Map Cycles. Considerations around an Italian Catalogue

Beatrice Bettazzi

Università di Bologna, Italy

While, during the Renaissance, princely palaces are restored, a second parallel event also helps to increase the prince's prestige and self-celebration: mural city map cycles, particularly those which illustrate his property. This kind of decoration, which refers back to the older custom of painted porticos in classical piazzas, is reintroduced during the Renaissance in the same way as architectural styles and techniques.

It is possible to draught a map of Italian princely courts (but not only Italian) to which this practice progressively spreads. Eventually, also as a consequence of the Tridentine Council, these mural city map cycles begin to involve palaces of the princes of the church, the bishops, and the phenomenon became widespread.

This particular decorative system is obviously linked with powerful administrations - as it portrays the properties controlled by the prince - but also because symbolic devices come into play concerning self-representation and the search for legitimization.

My PHD research has probed this aspect of the question on the basis of approximately fifty case studies in Italy.

Garden Casini as Sites of Leisure in Early Modern Rome

Lisa Neal Tice

Lebanon Valley College, USA

Beginning in the second half of the sixteenth century, garden casini played a significant role in the landscape of Roman villa gardens. Prominent patrons commissioned these small structures as retreats of leisure: Cardinal Alessandro Farnese commissioned the Casino del Piacere for the gardens of the Villa Farnese at Caprarola, Pope Pius IV oversaw the completion of a casino in the Vatican Gardens, and Cardinal Ferdinando de' Medici ordered the construction of a garden casino on the city wall at the rear of the gardens of the Villa Medici in Rome. Garden casini such as these were physically distinct from and offered a more private and intimate environment than the larger main residence on the property. Typically they served as studies, venues for collections of art and other objects, or settings for banquets and entertainment.

This paper examines the garden casino as a significant building type that functioned as a site of leisure and contributed to a life of otium for patrons of villa properties. It discusses the possible ancient and early Renaissance sources for this building type, specifically the villa rustica and its multiple architectural structures. The paper considers how the casino's location in the midst of gardens as well as the pastoral imagery that typically adorned its walls offered healthful benefits to the patron, both physically and mentally, and directly connected the building to its rustic surroundings. It also discusses the casino as a venue for collections and its role as part of the program of display that occurred throughout Renaissance gardens. For patrons, the casino provided a private and secluded retreat in which to reap the benefits of a virtuous and healthy villa life.

Guarini's 'Modo di Misurare le Fabriche' Between Theory and Practice

Susan Klaiber

Independent scholar, Winterthur, Switzerland

Among the primary sources of early modern architecture, Guarino Guarini's *Modo di misurare le fabbriche* (Turin, 1674) stands apart as a practical surveying handbook for workers in the building trades written by a major practicing architect and resting on the theoretical foundations of the author's own extensive mathematics textbook, *Euclides Adauctus* (Turin, 1671). The book, its use and its contemporary reception reflect the shifts in position of the architectural profession which had occurred over the previous two centuries, resulting in an intellectual architect equally at home in the cantiere or a scientific academy.

The paper begins by tracing the practice of *misura e stima* (surveying for cost calculation) and its literature in Italy from the late Cinquecento through the Seicento, considering treatises by authors such as Bartoli, Belli, Oddi, or Capra.

The paper then turns to Guarini's inexpensive octavo volume addressed at workers surveying new construction in the second baroque expansion of Turin, begun by ducal decree in 1673. The book's innovations include an arithmetic primer to ensure basic numeracy among workers; a systematic presentation of surfaces and volumes encountered in surveying, some previously considered unmeasurable; and a new surveying instrument, a handheld odometer to measure curved surfaces such as vaults. Archival sources confirm application of some of the book's methods in Turinese cantiere. Yet the *Modo di misurare* also generated interest among other architects and scientists, thus the paper examines its reception among this audience in Turin and beyond, such as London where it was presented at the Royal Society.

In the *Modo di misurare le fabbriche*, the architect-author emerges as a mediator between design, mathematical theory and on-site workshop practice, guiding the calculation of costs within an architectural industry serving the sovereign.

Port Architecture of Ancient Roman and Medieval Europe

Shelley E. Roff

University of Texas at San Antonio, USA

The cathedral, touted by historians as the proverbial signifier of the medieval city, was not the only work of architecture around which a city might construct its unique identity. The construction of a monumental port in a maritime city signalled its arrival amongst the most competitive and powerful trading centres in Europe. These ports were composed of a physical infrastructure accommodating the safe harbour of ships, and also the commercial and defensive structures that were integral to its function. Historically, medieval ports shared common features with ancient Roman models, including covered shipyards (arsenals) built for the production of naval and mercantile fleets, covered warehouses and market buildings, fondacos to house foreign merchants and their merchandise, permanent wharves, and lighthouses. The classical prototype, as described by Vitruvius and his followers, served as a basis for medieval port design, both in terms of an archaeological foundation and the desire to revive symbols of imperial grandeur. However, much had of course changed in terms of construction technology and the complexity of maritime trade and warfare in the intervening centuries since the fall of the Roman Empire.

Henri Pirenne notes the launching of the Holy Crusades in the late-11th century as the decisive event which re-opened the Mediterranean to western navigation after an era of Muslim domination, initiating a revival of commerce in continental Europe – as well as the revival of ports and shipbuilding technology. Robert Lopez describes the resulting medieval economy as a commercial revolution, one instigated by a network of commercial exchange between Europe and the Muslim and Asian kingdoms. How did this commercial revolution shape the design of ports? The new genre of port buildings that emerged in the 14th century, such as the merchant guild halls, maritime governor's palaces, and customs houses, offer testaments to this revival. To what extent did the architectural vocabulary of the port aid in developing the city's historical identity or reinforce an image of power for a king or ruler? How was the port designed and used as a public urban space? This session invites new research on ancient and medieval port architecture, with the intent to answer some of these questions.

Roman Hydraulic Concrete and the construction of Sebastos, the Herodian Harbour of Caesarea Maritima

Christopher J. Brandon

Independent scholar, London, UK

Off the Mediterranean coast of Israel lie the ruins of Sebastos, the world's first large-scale open water artificial harbour. On a coastline that was devoid of any dominant natural features, King Herod of Judea constructed Sebastos, the port for the city of Caesarea Maritima, between 23-15 BC. Herod's engineers and master builders relied on hydraulic concrete that set underwater within elaborate and innovative formwork to support the massive enclosing harbours moles, creating a sheltered area of approximately 200,000 m² off this very exposed shore. Recent research into Roman hydraulic concrete has provided us with more of an understanding on how this extraordinary harbour was actually built.

This paper explores the precedents behind the design of the harbour at Caesarea Maritima and offers a synthesis of the current thinking about the concrete technologies that were employed in its construction.

The Maritime Infrastructure of the Roman Empire: Understanding the Role of Roman Hydraulic Concrete

Robert L. Hohlfelder

University of Colorado at Boulder, USA

John Peter Oleson

University of Victoria, Canada

The advent of the Roman Empire heralded an explosion of construction projects throughout the Mediterranean world: on land, at the interface of land and sea, and even in the sea itself. The Roman Maritime Concrete Project (ROMACONS) was formed in 2002 to study all aspects of the role played by Roman hydraulic concrete (RHC) in the construction of the maritime infrastructure that began in the Augustan era (31 BCE – 14 CE) and continued to develop for centuries. In addition, the project is attempting to understand and document the physical, chemical and mechanical properties of this building material as well as the sources of the raw materials used in its manufacture. To achieve these goals, we are establishing a database of analyses of concrete samples collected from throughout the Mediterranean and from installations that date from the 1st century BCE to the 5th century CE.

Since 2002, ROMACONS has been taking large cores from Roman concrete structures located in a maritime environment, using drilling equipment and protocols developed specifically for this project, and subjecting our samples to comprehensive testing in the research laboratories of the CTG Italcementi Group in Bergamo, Italy. So far, our team has taken cores (up to 6 m in length) from harbour structures and fish tanks in Italy at Portus, Anzio, Cosa, and Santa Liberata, as well as from Portus Baianus, Portus Julius and Secca Fumosa in the Bay of Naples. We have also moved beyond Italian shores to collect samples at Caesarea Palestinae in Israel, Alexandria in Egypt, Chersonisos in Crete and Soli/Pompeiiopolis (Turkey).

As part of these research efforts, our team has been engaged in experimental archaeology. We have replicated a large (8 m³) pier (pila) underwater in the harbour of Brindisi in Italy, using the materials and formulae specified by Vitruvius in *De Architectura* to understand better how Roman builders actually worked with hydraulic concrete in a marine setting.

This presentation will provide a summary, analysis and interpretation of the rich technical data that we have assembled up to this point, as well as a discussion of our experimental archaeological efforts at Brindisi.

Honorary Arches in Roman Harbours: The Use of Space for Public Representation

Stefan Feuser

German Archaeological Institute, Germany

In the last decades the research on Roman harbours has mainly concentrated on technical installations such as breakwaters, hydraulic mortar and ship sheds, and to a far lesser extent on the question how these harbours were designed and used as public urban spaces. This paper therefore deals instead with the monumental enhancement of Roman harbours by honorary arches built in the 2nd and early-3rd centuries AD, looking also at their significance for the representation of these cities and their municipal elites.

Two different types of arches can be found in Roman harbours around the Mediterranean. The first type was built over the main streets that connected the city with its harbour. These arches were often related to columned roads. On the one hand, these buildings monumentalized the link between the city and its harbour, and on the other they were used as an entrance gate to the city. They were erected by the municipality to honour the emperor or the proconsul of a Roman province.

The second type of arch was built on moles and breakwaters with no connection to the street system and with no obvious function. Besides the preserved arch on the mole in the harbour of Ancona, which was built by the municipality for Emperor Trajan, this type can be found mainly on reliefs depicting harbour scenes.

These two different types of arches acted more or less as symbolic gates to the harbour area – either from the city or from the sea. They showed the need to divide the harbour from the city itself. They were also used by the municipality to honour the particular emperor or proconsul and to present the wealth of their city to visitors. The arches thereby clearly show that the harbour of a city played an important role in the representations created by their inhabitants.

The Harbour Tower of the Golden Horn: Kastellion of Galata

Namik Erkal

Middle East Technical University, Turkey

Constantinople was famously established as the New (or Second) Rome. In fact, this New Rome was also concurrently what the First Rome kept at a distance: as such, Constantinople acted as a New Ostia Portus as well. In the century following its foundation by the Roman emperor, Constantine, this new version of Ostia was structured as a series of enclosed harbours along the fortified waterfront, as additions to the twin harbours of antique Byzantium on the inlet of the Bosphorus that was known as the Golden Horn (Keras). Recent excavations of the Theodosius harbour by the Marmara Sea (Propontis) have revealed invaluable archaeological data on the origins of late-Antique ports and the successive stages of their decline during the Middle Ages. As the condition of these enclosed harbours declined, their function increasingly shifted to the embankments along the Golden Horn fortifications. The transformation of the Golden Horn inlet from the Bosphorus into an enclosable port, with the creation of a large floating chain laid across it in the early-8th century, represented a major step in this medieval shift. The Castle of Galata (Kastellion), originally a 6th-century military structure built on the maritime suburb facing the city, was the point to which the chain stretched on the northern side. This tower, which was by definition the "harbour tower" of the enclosed Golden Horn, is the focus of this presentation. The architectural history of the Kastellion -- successively used as a medieval arsenal, a fortification tower within the fortifications of the Genoese colony of Galata, an Ottoman state warehouse, a customs house, and the so-called Underground Mosque -- will be discussed as a multi-layered document of the port architecture of Constantinople/Istanbul from late-Antiquity up to the present day.

Local Dynamics in Global Empires

Nuno Senos

CHAM - Universidade Nova Lisboa, Portugal

Traditionally, the architecture produced in imperial contexts has been interpreted as being more or less derivative in relation to its European counterparts and, consequently, almost unfailingly retardataire. More recently, however, reception theory, a critical revision of transfer models, and closer attention paid to extra-European local dynamics has shown that aesthetic choices were often made not simply as reactions to changes in European fashion, but as responses to local circumstances engendered by the colonial order. The set of open chapels in colonial New Spain or the Jesuit church in Portuguese-ruled Macao, for instance, while still owing to European architectural tradition, are better understood in the context of local circumstances than within the framework of the global transfer of European architectural forms.

Papers in this panel may address (but are not limited to) issues such as: responses to political and economic structures pre-existing, or created by, the arrival of the Europeans; adjustments to local religious practices and beliefs; adaptations to specific cultural or social phenomena that stem from the colonial framework. This panel invites papers that analyze architectural phenomena on any European imperial context in any period.

Vice/Regal Architecture in the Spanish Habsburg World

Jesús Escobar

Northwestern University, USA

Michael Schreffler

Virginia Commonwealth University / CASVA, USA

This paper examines the convergence of imperial ideals and local contingencies in the architecture of the Spanish Habsburg world. It does so through a study of royal palaces, the seats and symbols of dynastic power and the loci of governmental functions in Spanish territories in Europe and the Americas. In places as far flung as Italy, Flanders, Mexico, or Spain itself, these buildings included ceremonial spaces and residential quarters as well as tribunals and offices that served the advancement of Spanish political ideals and, at the same time, gave form and shape to them.

The paper focuses on the case studies of the royal palaces in Lima, Madrid, and Mexico City, buildings that share similarities as well as differences in their interior plans and exterior elevations. These buildings can be discussed for their correspondences and what might be called a "Spanish Habsburg" typology of palace design, which included patios surrounded by suites of interconnected rooms and, as Fernando Marías has shown, monumental staircases.

Rather than highlighting similarities, however, this paper seeks to explore distinctions between the palaces owing to materials available to build them and local needs of settings across a vast geography. Moreover, it examines similarities and differences in the functioning of government, both local and imperial, as practiced within the royal palaces and represented in the disposition of decorative elements on their façades. All of this is explored in the framework of the entangled, transatlantic process of cultural exchange that shaped architecture and politics in the early modern Spanish world.

Baroque in the Capital of the Ottoman Empire: Local Cosmopolitanism and the Spread of the West

Ali Uzay Peker

Middle East Technical University, Turkey

Mercantile economic policies and technological advance in Europe led to intense commercial activity within the Ottoman Empire in the eighteenth century. European merchants became trade agents in its major ports, where Levantine culture grew as an agent of European styles. Consumption of Western goods gradually increased among the Ottoman elite (high level officials and military) and the minorities (mostly Christians), and spread to the middle class at the end of the century. This trend established a familiarity with the Baroque and Rococo.

The appearance of Baroque designs in Istanbul in grand mosques like Nuruosmaniye is a complex issue. It can be seen as a response to the rising vigor of the West, the changing role of minority groups, and as a consequence of designers who incorporated a range of architectural sources in religious monuments. In the sixteenth century, the work of the Royal Architect Sinan reflected the multi-cultural social structure of the Empire. The infiltration of the Baroque after 150 years of stagnation in monumental architecture resulted in a new inventiveness for imperial expression. Just as Sinan combined Byzantine, Arabic, Iranian, Seljuk and Early Ottoman architectural traditions, eighteenth-century architects incorporated Baroque, introducing a new European component into the cosmopolitan culture of the Empire.

This paper deals with the assimilation of the Baroque into eighteenth-century Ottoman architecture creating an idiosyncratic imperial building tradition which merged Eastern and Western sources. The formation of a local cosmopolitan architectural culture and its encounter with a European style are explained in reference to the social practices and use of space in eighteenth-century Istanbul.

Some European Architectural Themes, from India to Africa

José Manuel Fernandes

Universidade Técnica de Lisboa, Portugal

This paper will identify and analyze some specific aspects of Indian-Portuguese architecture, as developed in the seventeenth and eighteenth centuries in India (Guzarate, Goa and Cochin) in relation to several buildings erected in Angola and Mozambique during the same historic period.

This paper aims to present some new ideas about the theme and geographical area, arguing that the influence of Indian-Portuguese architecture appeared in Portuguese colonial Africa, not only in coastal, northern, Hindu-Muslim Mozambique (as it is known), but also in the central and southern areas of this country, and in the Angolan coastal cities of Luanda and Benguela. This influence lasted, in certain aspects, into the nineteenth century.

The paper refers to some particular aspects of religious architecture, such as covered side porticoes and galleries in catholic churches, with their corresponding formal expression on the facades, which survive today in examples in Luanda, Benguela and Quelimane. Also in the field of religious architecture, entrance porches built in juxtaposition to facades appear in both Mozambique and Southern India, suggesting the possibility of direct connections between Africa and Lusitanian (Portuguese) Christian architecture in Kerala and Cochin.

Finally the paper refers to some aspects of domestic architecture, including ground floor galleries and porticoes, built from Ibo to Tete (Northern Mozambique), telhados múltiplos (multiple roofs) in Luanda and Benguela, and the “most beautiful veranda” in Dondo (Angola, Kwanza river). A final note will be devoted to the late nineteenth-century remains of an Indian home in Lourenço Marques (present day city of Maputo), intended as a replica of the Casa Goesa (Goan house) in Africa.

Building a Borderland: Missionary Architecture in the Kasai (Belgian Congo), 1890-1960

Bram Cleys

KU Leuven, Belgium

Within the context of late nineteenth and early twentieth-century missionary history, the representation of the missionary as builder is widespread and highly telling. Metaphorical and real at the same time, it conjures up an image of the heroic Westerner pulling up his sleeves to bring civilisation and Christianity to the most remote areas of the world.

For the Belgian Catholic missionaries working in the Kasai area of the Belgian Congo, this imagery was very powerful. Laying out mission stations, constructing roads and bridges or building edifices constituted for them an indispensable prerequisite for – and a core part of – their apostolic work. Generally of poor architectural quality, it is the extent of this built genre that determines its importance. Nonetheless, this paper will explore interpretations which highlight its relevance to architectural history.

Superficial readings have presented this genre merely as export architecture. By focusing on three building types – the mission station church, the residence of the European missionaries, and the hospital – it is proposed that missionary architecture had a much more complex pedigree and meaning. Erected mostly under the supervision of artisans rather than schooled architects, their inspiration often came from local experiments rather than metropolitan examples. Moreover, the paper will point at the importance of architectural influences from other regions in the Congo – and colonial settings more generally – and the ways in which these were appropriated by, and employed in, the formal appearance of these different building types. While intimately connected to metropolitan examples, it will be shown how, in the borderland of the Kasai Mission, they acquired new forms and uses.

Alternative Art Deco: Western Modernism in an Indian Modernity

Varun Shiv Kapur

[University of California at Berkeley], USA

The study of New Delhi's architecture in the mid-twentieth century has focussed on the monumental Neoclassicism of its British colonial capitol complex, and the subsequent use of the Modern style by Indian administrations after independence in 1947. Lost in this official narrative is the story and significance of a growing population of Indian residents who were constructing private residences in the city. This paper investigates the use of the Art Deco style in many such private residences constructed in New Delhi from the 1930s to 1960s. While some of the more wealthy and well-connected residents initially built their Art Deco houses as extensions of their westernized lifestyle, over this time-period the use of the style spread to a wider middle class audience. As this occurred the designs themselves changed, along with the meanings imbued in them, and the elements and motifs of Art Deco were reinterpreted and modified in these buildings to suit more local trends and symbolisms.

Focussing on residences in the Sadar Bazaar and Karol Bagh areas of New Delhi, and using dissertation research involving archival work and visual documentation, the paper will analyze the changes in motifs, design elements and use patterns that occurred in these examples, and link them to a wider discussion of how these changes are symbolic of a complex form of modernity that initially alluded to the west, but which then appropriated and altered the elements of the style to an extent that shifted the point of reference – bringing it closer to home, and making the style unique to the place and time that it is situated in. Evolving social, political, economic and urban conditions are all factors in this rupture from the original meanings of the style, as they are factors in the evolving modernity of that time and place.

***Setting a Research Agenda for Colonial Architecture and Urban Planning:
Current and Emerging Themes and Tools***

Johan Lagae

Ghent University, Belgium

Pauline van Roosmalen

TU Delft, Netherlands

Research on colonial architecture and urban planning has come a long way since the 1970s studies on colonial cities and the early inventories of built colonial legacies. Today, the building and planning practices of all former European colonial powers have been the subject of (some) investigation and the first comprehensive bibliographies on the topic have been compiled. Critical readings have also emerged that ask new and stimulating questions, widening our view on the particular production and role of buildings, neighborhoods, cities, and infrastructures that shaped colonial environments and societies in the nineteenth and twentieth centuries.

To a large extent, colonial architecture and urban planning still are researched through a national perspective, focusing on export-import relations between mother country and colony. Yet more recent research is starting to challenge such bi-directional frameworks, arguing for an approach that allows (1) to map and analyze more complex and diverse spheres of influence and networks of expertise at work in colonial contexts, and (2) to acknowledge the various agencies within colonial societies in producing and shaping their environments, in order to break free from the “colonizer-colonized” dichotomy and from all too elementary understandings of issues like “segregation.”

The proposal for this round table starts from the assumption that much is to be gained from more comparative research that looks across colonial borders and investigates trans-regional as well as transnational phenomena in order to understand to what extent building and planning policies in a colonial context were underscored by ideas, ideologies and practices shared among diverse colonial powers while simultaneously being shaped by local political, economical, social and cultural characteristics. By bringing together participants from different countries, and researching colonial contexts in various geographical settings, we aim to discuss methodological challenges (linguistic barriers; accessibility of local archives; collaboration with local scholars; the use of visual and oral history) as well as the development of new research tools that could facilitate interdisciplinary and comparative research on this topic.

Recapturing the Network

Madalena Cunha Matos

Universidade Técnica de Lisboa, Portugal

Tânia Beisl

Universidade Técnica de Lisboa, Portugal

Research on colonial architecture and urban planning has to face major drawbacks: distance and availability of sources. Furthermore, in those ex-colonies in which a civil war has recently occurred, it has to deal with the very novelty of the venture. Physical distance, difficult sources and newness: these factors come together to create a condition of permanent incompleteness. Although data is absent or fractional, at the same time the drive to investigate is present and aspires to create partial synthesis. In addition, the oldest colonial Empires have a degree of geographical distribution that encompasses numerous and very diverse physical and cultural settings. Finally, the accumulation of data is growing at a rapid pace and does so by clusters.

To meet and overcome these obstacles, new approaches and methodological tools are necessary. An interesting method of following individuals and groups in their travels, or periods of residence, or whole lives in the colonies, is to use social network analysis first developed by the discipline of sociology. The patterns of dissemination and linkage between architects in a vast geographical area then may be registered and examined; as are their professional organizations, institutional bodies and informal associations. This case study is being undertaken on the subject of the presence of architects in the territories subject to Portuguese rule outside Europe, now ex-colonies, in the twentieth century. The technique allows for frequent and continual insertion of new data whilst making possible a visualization and even measurement of the patterns under analysis. This investigation has started to detect some otherwise unexpected roles played by individuals in the economy of work relations and opportunities. The method complements the individual agency approach, as neither in an isolated way gives a comprehensive understanding of the phenomena of the diffusion of architectural and planning ideas, processes and practices, or the incorporation of local traditions or influences. Social network analysis allows the gathering and examination of data from transnational and transcontinental backgrounds and hopefully facilitates the establishment of a new research agenda for the near future.

Reading Colonial Planning in African Cities from a Comparative Perspective

Luce Beeckmans

[University of Groningen], Netherlands

Although some collective works on the urban history of African cities, often published proceedings of conferences, constitute an important supplement to the monographic studies on colonial cities by architectural historians, the comparative aspect between the different contributions of these collective works has rarely been elaborated. In addition to this, many historians dealing with social, cultural or political processes in the colonial city tend to overlook the physical space or “built form” in which these processes take place. However and in spite of this observation, we believe that more comparative research on the architecture and urban planning of African, or in more general terms colonial, cities will be revealing on different levels.

By studying the import-export of urban policy and planning between the mother country and the colony, most scholars take the nation-state as a primary category of analysis. Yet, we argue that comparative research would probably show that many aspects of colonial cities stem from other routes of knowledge and communication than those shaped by the métropole-colony axis alone. Since most colonial administrations looked across the borders while formulating their colonial policies, comparative research may unveil to which extent local policies in the colony were nation-bounded. On the other hand, while modern urban planning and architecture developed within a network of European architects and institutions, colonial cities often demonstrate particular national characteristics. Moreover, recent research on transnational migrations within the African continent illustrates the significant role of immigrants in the history of African cities. As a result, the question rises to what extent certain trends in colonial architecture and urban planning are specific to certain colonies or trans-border issues.

By drawing on our own research that investigates the role and position of market places in three African cities, we will address the importance of comparative analyses of thematic topics such as urban segregation and agency, as well as highlight some methodological issues (e.g. micro-study, visual mappings, interdisciplinary approaches,...).

Global Histories for Global Architectures: Missionary Anglicanism and the Study of the British Colonial World, 1840-1914

G. Alex Bremner

University of Edinburgh, UK

Over the past decade and a half the value of postcolonial theory to the study of European imperial history has been challenged. Principal among the criticisms are its inherent contradictions relating to the amalgamation and totalising tendencies of knowledge (of which it is a prime example), its desire to partition and 'exceptionalize' post-contact indigenous or Creolised cultures, and its inability (even unwillingness) to discriminate between the various forms of agency that comprised the European imperial project (O'Hanlon and Washbrook, 1992; Chaplin, 2003; Greene, 2007; Clossey, 2008). To be sure, postcolonial theory and its attendant forms of 'discourse analysis' have opened up new and exciting possibilities for understanding historical phenomena, including art and architecture. But even where such theories have been used in studies of European architecture abroad, they have been treated with caution (Crinson, 1996).

There is now a sense in the wider scholarly community that these theories have reached the limits of their expository power. Historians of empire have now moved beyond the postcolonial critique into the realms of regional ('Atlantic' and 'Pacific') and World/Global history. Art and architectural historians have lagged behind in this respect, having failed either to recognize or appreciate the new and fertile scholarly territories that these larger perspectives offer.

Picking up on methodologies developed in the field of 'New British' and 'World' history (Pocock, 1974, 1979, & 2007; Armitage, 1999; Bayly, 2004), as well as scholarship in the geography of art (Kubler and Soria, 1959), this paper will argue for a different and more expansive approach to the understanding of architecture in Britain and the British colonial world. It will be presented in the context of Anglican missionary architecture, demonstrating the significance of institutional identity, political geography, agency, and professional networks in the shaping of a trans-regional (i.e., global) architectural agenda. The spread of Anglicanism throughout the British empire during the nineteenth century was fundamental to the social and cultural configuration of colonial society. Yet, the architecture of organised religion within the wider British imperial enterprise remains vastly understudied. It will be suggested that careful analysis of this phenomenon presents fresh challenges and opportunities for the study of architecture generally in the context of empire.

Towards a Nineteenth-Century History of Australia and New Zealand from a Post-nationalisation and Post-colonial Perspective?

Andrew Leach

Griffith University, Australia

Deborah van der Plaats

University of Queensland, Australia

In our contribution to this roundtable we would consider a short but interrelated series of historiographical problems posed by the nineteenth-century Australasian colonies of Great Britain: New South Wales, South Australia, Victoria, Tasmania, Western Australia, and New Zealand. We encounter these colonies historically as a constellation of nineteenth-century territories given a corporate identity by the British Empire, while maintaining rhetorical and cultural points of distinction on a range of bases: geographical, historical (penal versus settler colonies), economic, and so forth. These colonies worked with a degree of autonomy and independence from London, a condition realised along national lines in the twentieth-century Federation of the Australian colonies and New Zealand's transition from colony to self-governing dominion in 1907. The architectural history of Australia and New Zealand has tended to develop along national rather than colonial lines, and post-colonial histories concerned with the relationship between colonial inhabitants and institutes and first peoples have pursued this nationalist framework in favour of a (now) state-focused historiography. We would propose that when considered at a scale larger than that of the state, a post-colonial history undermines what we might, as shorthand, call the reality of nineteenth-century architecture, its attendant geographies, institutions and relations both between colonies (including extra-Australasian British lands) and with London. New Zealand architectural historiography largely fails to consider the Australian colonies, and Australian histories of architecture do not account for New Zealand buildings – all this despite the heavy mobility of individuals within this set of colonies and between Australasia, Britain and colonies in other parts of the globe. The question can be: what, then, is the postcolonial condition, historically speaking, for (1) first peoples and (2) nineteenth-century history written from the post-nationalisation perspective? What would a post-national, post-colonial architectural history of this region entail? In their abstractions, reactions to these questions would resonate with comparable cases in North America, southern Africa, and invoke curious comparisons with south and southeast Asia and the Pacific island colonies. Opening up to a more complex view the nineteenth-century architectural history of the region would furthermore establish firmer grounds to see Australian and New Zealand colonies interacting, at a sub-colonial level, with organisations and cultural groups from elsewhere in Europe, specifically from France and Germany. We would propose to explore these historical issues with reference to cases drawn from the history of architecture and urbanism, largely of the nineteenth century.

Museum of Architecture / Architecture in the Museum

Alexis Sornin

Canadian Centre for Architecture, Canada

Can Bilsel

University of San Diego, USA

From the first public museums of architecture formed in 18th-century France to the recent Deutsches Architekturmuseum in Frankfurt, one thing has been clear: museums of architecture, unlike museums of art, do not contain their object within the space of the gallery. Thus we expect to find in a museum of architecture a collection of drawings, models, casts, photographs, and fragments, but not an actual building. For how can a building be displayed inside of another and maintain its object-hood as distinct from that of its container? Where does the frame of a museum end and where does its exhibit, the work of architecture, begin?

This session will examine how techniques of reproduction and display have transformed architecture's object during the past 200 years. Scale models had been commonly used, at least since the Renaissance, to conceive a building before its construction. Yet the very idea of producing replicas of monuments and disseminating them in greater numbers belongs to a more recent modernity. We invite participants to reflect on different types of museums and to consider how in the age of European nationalism and colonialism architecture museums helped re-map a vast geography, from Greece to Bengal and beyond. Case studies may include, among others, Alexandre Lenoir's Musée des monuments français, James Fergusson's Museum of Architecture in London, Viollet-le-Duc and his students' Musée de sculpture comparée du Trocadéro, the full-scale architectural reconstructions of Berlin's Pergamon Museum, or the "period rooms" of the Philadelphia Museum of Art. Theoretical essays that investigate the relation of key texts and images to museums, and their role in constructing architecture's disciplinary and aesthetic autonomy are welcome too. Participants may also critically engage the modernist white cube, which seeks to maintain a disjunction between the work and its frame, as well as more recent approaches that re-conceptualize architecture and the city as a mnemonic object.

The Phantasmagorical World of Architectural Plaster

Mari Lending

The Oslo School of Architecture and Design, Norway

Only a year after Prince Oscar II of Sweden/Norway signed Henry Cole's "International Convention of Promoting Universally Reproductions of Works of Art" during the 1867 Paris International Exhibition, a plaster cast of a Norwegian stave church portal was manufactured by Brucciani in London. It was immediately installed in the South Kensington Museum, and is still on display in the Cast Courts at what is now the Victoria & Albert Museum. The 1867 Convention testifies to a museological paradigm of proudly collecting plaster casts in great numbers, promoting them as a reproduction medium which is as efficient as engravings, daguerreotypes and photography, and thus anticipating the idea of a global architecture museum without walls.

In the first decades of the 20th century, most museums in Europe and the US were transferring their casts to storage rooms, deeming them as worthless junk. Both the Arts and Crafts movement's aesthetics of authenticity and the modernist insistence on purity contributed to this change in taste, for which any copy was morally and aesthetically flawed – and the plaster-cast copy with its disembodied materiality even more so. However, the idea of the precious original, the tenacious cult of authenticity and the modernist obsession with indigenous materiality, are severely undermined in the politics of display in the Cast Courts. As an indisputable original, the collection poses questions about matter and materiality, the trivial and the precious, the banal and the unique – inescapable conundrums wherever architecture is on display.

My paper elaborates on the history and historicity of the black plaster of the stave churches in London, taking as its starting point the 1818 Quatremère-Canova correspondence on the Parthenon fragments in London, and the claim that only fragments may evoke the totality of the original.

Medieval Architecture in the Museum in the First Decades of the Twentieth-Century: The example of the 'Musées Royaux d'Art et d'Histoire' in Brussels

Mathieu Piavaux

Université de Namur, Belgium

François Poncelet

Université de Namur, Belgium

At the beginning of the 20th century, the Museum of Decorative and Industrials Arts (today the Musées Royaux d'Art et d'Histoire) in Brussels added some new rooms, including a convent and a chapel built in neo-Gothic style, for the exhibition of medieval sculpture and architecture. Although these transformations have been surprisingly ignored by scholarship thus far, they offer a telling tale for the history of architecture and museography.

Our paper aims to demonstrate that this case study belonged to widespread architectural and museographic trends throughout Europe and the United States during the first decades of the 20th century. It focuses on the models used to build the convent and the chapel, and it examines the mixing of architectural references from French Gothic architecture with models from Brabant's late-Gothic, especially for the chapel belonging to this neo-Gothic ensemble. Far from being accidental, these quotes participate in the didactic project of the museum. Indeed, the harmonious interaction between the architectural framework and the collections of medieval sculptures facilitate the exhibit's interpretation. Furthermore, neo-Gothic rooms provide a grammar of patterns that enriches the model's books of decorative arts.

In comparison with other museums of the same period (for instance the American Wing and the Cloisters of the Metropolitan Museum of Art in New York, the Pennsylvania Museum of Art in Philadelphia, the Pergamon Museum in Berlin, and the National Museum of Damascus), our presentation identifies two other underlying intentions behind this kind of museographical project: firstly, the will to integrate the monumental heritage into the museum's collections, implying the getting rid of its initial functional value so as to adopt a new meaning; and secondly, in some cases, the heritage's instrumentalization in favour of an ideological discourse in which architecture turns out to be a strong referent that serves nationalistic demonstrations or other political ideas.

Museums of Architecture in Nineteenth-century France

Simona Talenti

Università di Salerno, Italy

This presentation investigates the relationship between museums of architecture and teaching in France. In the Ecole des Beaux-Arts, as also in the Ecole des Ponts et Chaussées, for instance, there were galleries of models and drawings used by teachers to instruct their students. Indeed, a pedagogic purpose was often at the core of the creation of these collections. The museum of models, casts and some original pieces that were placed in the Ecole des Beaux-Arts originated in the journeys made by Cassas and Dufourmy in Asia Minor and Italy at the beginning of the 19th century. But the presence of such collections was not the prerogative of architectural or engineering schools. French universities have also used this sort of pedagogical instrument too, even if in time collections of photographs often replaced the casts.

My paper therefore analyzes these different kinds of museums of architecture, whether realized or projected, within the higher education system in 19th-century France.

Exhibiting Interiors, Exhibiting Architecture?

Wallis Miller

University of Kentucky, USA

German aesthetic theory of the late-19th century was one source for identifying space as a constituent element of modern architecture, a conceptualization later solidified by Siegfried Giedion in his famous 1941 book. Against this background, one sees that German exhibitions of the same period told another, more nuanced story about architecture and space. Specifically, a look at the way these exhibitions articulated the relationship of architecture to Raumkunst or “spatial art” shows that architecture’s relationship to space was intertwined with the evolving disciplinary relationship between architecture and applied art.

In Munich, Dresden, and Berlin around 1900, Raumkunst was the name for exhibits of applied art. The exhibits were the result of an effort to exchange endless rows of objects for a selection of work carefully placed in full-scale interiors. But, despite the fact that they were often the work of architects, the exhibits were clearly separated from sections called “Architecture”, which is surprising given German modernism’s identification of architecture with the “total work of art” and with space. “Architecture” at exhibitions was associated with building exteriors and tectonics and shown with drawings, photographs, models, and, if the budget allowed, the exhibition pavilions themselves: exteriors that did not necessarily have any relationship to their interior space.

Subsequent exhibitions show that architecture’s dominance of applied art and its characterization as a “total work of art” was the result of laying claim to Raumkunst and space. At the 1906 Applied Art Exhibition in Dresden, critics focused on architects by celebrating their work in the Raumkunst section and not the architecture one. Much later, exhibitions by Walter Gropius and Mies van der Rohe, which included Raumkunst exhibits, show architecture’s dominance in two different ways. Gropius’s Werkbund displays for the 1930 Paris exhibition suggested that architecture used its own language to transform the way space and the applied art in it was perceived. Mies’s 1931 show for “The Dwelling of Our Time” made architecture an applied art in order to dominate it. He rendered architecture beyond the a-tectonic, as pure space that was a literal example of Raumkunst, and presented it as the culmination and not the armature of applied art.

Village Architecture in the Age of Sustainable Future

Katalin Keserü

University Eötvös Lorand, Hungary

This session focuses on the public buildings of village architecture. Around 1900, in many areas of Europe including France and Eastern Europe, local and national governments addressed the issue of bringing rural societies and agricultural regions into the modern world. Architects were brought in to participate in the execution of these policies and, as a result, village architecture became the subject of architectural discourse. Public buildings constructed at this time reflected the context of regionalism as broadly conceived in varied forms, based on traditional cultural practices and a vernacular architecture then being defined. Village extensions and alterations were also developed within the frame of regional politics; among others, this encompassed villages in the ethnically mixed parts of Europe.

The study of these phenomena raises many complex issues for both architectural history and contemporary conservation. We invite papers that discuss any one of several topics, such as the survey of such architecture and assessment of its value to architectural history; the identification of architects involved with governmental and local projects; the distinction between vernacular/artistic and national/ethnic elements of village buildings in relation to the mapping of ethnic distribution; current perspectives on promoting a sustainable future for villages; the assessment of current needs for public buildings; consideration of local attitudes toward national and ethnic characteristics of buildings; proposals for renovation and re-use of village architecture. We hope to compose a session in which are reflected perspectives from architecture, art history, cultural heritage, politics, and society with case studies drawn from a variety of regions.

Public Buildings in Village Architecture (Maison du Peuple, Dom, Etc.)

Darja Radovic Mahecic

Institute of Art History, Zagreb, Croatia

This paper presents a particular type of village architecture – the public buildings (les maisons du peuple) which usually have great value for the local community, but are not recognized as having architectural value in general. Construction of public buildings for the purpose of creating a communal gathering point for local populations intensified in the last decades of the 19th century and lasted until the period after the Second World War. The rationale for construction of these buildings varied – awakening of national ideas, combating illiteracy, sports activities, amateur cultural gatherings, alternatives to religious institutions, etc.

In the European territories then belonging to the Austro-Hungarian empire, sporting societies, such as the “Sokol” (i.e. hawk) sports movement, provided a useful veil under which the pan-Slavic idea spread successfully, contributing to better communication and stronger connections. In order to meet the needs of the “Sokol” movement and facilitate the gatherings of the population in smaller cities and towns, numerous communal or public buildings with halls, libraries, and open spaces for physical exercise were constructed.

In the period between 1872 and 1942, some 50 such public buildings were constructed, mostly in the mainland of today's Croatia. Their typology was often based on traditional cultural practices and vernacular architecture, but varied from simple to very complex buildings. The choice of the construction materials and individual architectural elements reflected the context of regionalism as broadly conceived in varied forms. The architectural solutions often combine national, artistic and local elements.

After the Second World War, this trend was revived through state initiatives requesting leading contemporary architects in Croatia to design types of communal houses for different climates: on the coastline using stone as the principal construction material and in the mainland using traditional styles and materials characteristic of different regions.

This presentation aims to explicate the program of these constructions and their typology by analyzing and interpreting examples of this architectural type in order to contribute to their reinterpretation and valorisation.

The Village School: Hub of Community, Pawn of Government, Broker between Here and Now, There and Then

Jeremy Howard

University of St Andrews, UK

Many European states adopted universal education systems in the late nineteenth century. The governmental centralization of programs for childhood learning had profound effects on the fabrics of rural life. At the heart of this was the creation of village schools. Debates abounded as to their location, style, spatial organization, relationship to the church, multi-functionality, connection with nature and the coordination of contemporary pedagogical ideas with architectural heritage/progressiveness. The resolution of these in modern, effective, politicized buildings and their surrounding spaces provided defining, landmark features of villages across the continent. This paper will analyze examples from various parts of Europe to draw out common threads and distinctive qualities. The pan-European race to educate, to certain levels and according to set criteria and means, within prominent architectural-spatial ensembles, was bound up not only with the urge to develop (and discipline) the national character and thereby connect the past with the present and future, but also with current transnational ideas about healthy living harmonized with the environment. The expression of the values at play as witnessed through the treatment of the village school in northern, southern, eastern, western and central Europe is therefore probed here. Besides the material creations of the schools discussion will also focus on the manipulation of the schools' image via photography and postcards.

Constructing a Regional Past. Reconstruction as an Opportunity for the Creation of Regionalist Villages

Jeroen Cornilly

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Belgian rural villages were being "modernized" throughout the 19th century by constructing new roads, railways, and public buildings. Official architects, and more particularly "provincial architects" strongly contributed to this process by designing public schools, churches, presbyteries, hospitals, etc., in a manner which did not differ much from urban architecture. This practice was criticized from 1900. Architects and artists pleaded for a return to the characteristics of vernacular architecture instead of introducing urban forms to the countryside. A lack of understanding by architects of the qualities of the modest character of these villages was considered one of the main reasons for this transformation of the villages. The enormous destruction incurred during World War I created the possibility of reconstructing villages so that the architecture reflected the modest rural scale of the place as well as the rich history of the region. During the war architects, town planners, social organizations and many others had already developed and spread their ideas about what methods and practices the reconstruction should require. This paper will analyze the aims and motivations of the architects involved in the reconstruction of the region around Ypres. A closer look at the planning of villages there illustrates that aspects of 19th century modernization were implemented in the reconstruction, but translated into a regionalist style. By analyzing the most important buildings in these villages, such as, for example, the churches, it will become clear that reconstruction resulted in a more uniform and a more regionalist architecture for these so-called "devastated regions." Reconstruction can in this way be interpreted as the construction of a (new) regional identity. Understanding the reconstruction process and the characteristics of this architecture is crucial for adapting the buildings and the region to contemporary use, with respect for the specificities of this heritage.

Urban Outposts: Public Building in Swiss Alpine Villages

Irina Davidovici

Kingston University, UK

This paper explores the tension between rural ideology and the expansion of urban culture illustrated by the recent public architecture in the Swiss canton of Graubünden. I will argue that this architecture is less concerned with the village's 'sustainable future' (both in ecological and cultural terms) than with its inevitable dialogue with an expanding urban culture.

The Graubünden rural commune is based on a political system of direct participation which, traditionally, extended to construction processes: the citizens who voted for a new school contributed to its building. Modernization resulted in the increasing dependence on outside architects and engineers to carry out specialized works. The new public architecture in the Graubünden illustrates this tension between traditional self-sufficiency and modern reliance on professional expertise.

Over the last 15 years, several projects have made remote villages the target of international architectural interest. These buildings oscillate between images of a modernized 'mountain vernacular' and of a sophisticated, primarily urban culture, adapted to the specific conditions of the alpine village. In their variety these buildings advance an ambivalent cultural agenda, which overlays the architect's professional and aesthetic ambitions over and against the commune's practical needs. Nevertheless, architect and community interests decidedly converge on issues of constructional integrity, quality and economic pragmatism.

While borrowing the implicit ecology of the local stone and timber vernacular, this architecture is more concerned with its own contemporaneity, focusing on concept and aesthetics. Its sustainable credentials are built in the design, and through their pragmatism act as a Trojan horse, allowing an urban aesthetic to infiltrate the traditionalist rural setting. Across Graubünden the combined effect of such buildings is akin to a new infrastructural network. These public buildings turn remote villages into destinations and create a defined cultural circuit, connecting the architectural outposts of an encroaching urbanization.

Architecture on the Margin: Female Entrepreneurs in Rural Architecture in Bangladesh

Adnan Morshed

The Catholic University of America, USA

Walter Benjamin's claim that "the hero is the true subject of modernism" offers double insights into the gendered premises of modernist architectural canons: the hero of modern architecture is a male who creates architecture of masculine ambition. Probing the intertwining discourses of gender disparity and what Bernard Rudofsky has called "architecture without architects," this paper seeks to cut across the twin subtexts of architectural historiography. In particular, the paper studies the ways in which poor, rural women in Bangladesh—marginal entrepreneurs and recipients of the Nobel Peace Prize winning Grameen Bank's microcredit for housing—employ the language of architecture to empower themselves. The binary opposition of vernacular and modern is diffused in their rudimentary dwelling units, exemplars of a "hyper-tradition" that draws on the spatial knowledge of the rural vernacular and yet is mass-produced through the technical efficiency of the conveyor belt. Propelled by the new practices of financial management, and articulated as an ultra-expedited and feminized extension of rural morphology, the hyper-tradition reveals Grameen Bank's contribution to women's empowerment. Because almost ninety-eight percent of the recipients of Grameen Bank's housing loan are poor women, who play crucial decision-making roles in the production of domestic space, the Grameen houses explain how tradition morphs into a crucial site for fashioning the downtrodden woman's identity based on a desire to outgrow social anonymity. As the 1998 Economic Nobel Laureate Amartya Sen demonstrates, economists, social scientists, and non-governmental organizations invested in advancing women's issues have rightly emphasized the role of non-legislative social campaigns in fighting the root causes of women's exclusion from the discourses of power. But what they have typically missed pointing out is the enormity of the ways in which the production of domestic space might have broad ramifications for women's empowerment. As this paper demonstrates, the architecture of Grameen housing becomes a crucial addition to the list of social and economic variables that enhance both women's welfare and their ability to represent themselves. If the pursuit of women's agency is a protracted social battle, then that battle could well be fought in making the house as an extension of the empowered female self.

The Changing Status of Women in Architecture between the Wars

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Women made remarkable advancements in the field of architecture in the wake of the First World War. They also suffered decided setbacks as a result of it. This was true not just of women in Europe and North America, but throughout the world, as prestigious schools of architecture, well-guarded portals to the profession, were forced to open up to women.

This session invites papers that might focus on the case of specific individuals, such as women admitted to professional schools of architecture during the War when the enrollment of men was down, but then denied acceptance into the profession after the War because of commonly held assumptions of the architect as male: a female architect was simply an oxymoron. On a broader level, one might consider national differences, with, for example, a cross-cultural analysis of admission standards, curricular restrictions, and general public acceptance of 'women architects.' How did the acceptance of women in architecture differ from country to country, such as Finland and France, or Turkey and China? How was the cause of women in architecture helped – or hindered – by war? How did women excluded from admission into professional schools of architecture become recognized architects anyway via other, more traditional avenues such as interior design or the decorative arts? A number of women participated in the 1925 Paris Exposition des Arts Décoratifs et Industriels Modernes. What was their contribution, their role, and was their progress in architecture helped or hindered by the Exposition? We know that in European countries such as France professionally trained women denied jobs in Paris sought work instead in the colonies. Who were these women, what kind of work did they pursue, and how were they accepted by the local population? What happened to women in architecture during the 1930s, or again, for example, in France, the Vichy years and the Occupation? According to some sources, though the profession of architecture 'feminized' in the interwar period, many professional schools retained their reputation of misogyny even after the Second World War. Why was this? Was it – as has been suggested – because of an entrenched male political establishment that continued to suppress women? Or was it because of something deeper, on a more sub- or unconscious level, and having to do with sexual identity, and conceptions of 'masculinity' and 'femininity' on the part of the general public?

Should Women Build?

C. Isabel Bauer

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“Should women build?” asked the young architect Otto Bartning in 1913. He entitled his article in a German popular weekly magazine with this question, which tormented him throughout his life. After the Second World War and in his role as president of the Association of German Architects (BDA), he welcomed surviving colleagues, and addressed his women colleagues as “our muses we can’t do without”. Like the overwhelming majority of his male colleagues, Bartning could not accept any argument as to why such a manly business as architecture should not be run by female colleagues too.

Whether they should build or not did not affect those few women architects in Germany who began to design spaces at the end of the nineteenth century, as it was not until 1908 that women were allowed to attend technical universities in Prussia. As teachers, leading German architects were confronted with the talents and ambitions of women students, and had to find new rationalizations for not sharing their professional privileges with women. As long as the number of women architects in Germany remained limited, gender in architecture did not become a major issue. But during the interwar period the question rose in importance, and a gender-related discourse in architecture in Germany becomes visible.

Reconstructing the history of a hitherto gender-exclusive profession by analyzing the contributions of protagonists like Behrens, Poelzig, Tessenow, Bonatz, Gropius and Bartning, it is possible to show how the notions of gender in architecture were intertwined with Modernism in German society during the first half of the twentieth century.

Emma Strada and Ada Bursi: The First Female Civil Engineer and Architect in the Italian Capital of Industry, Turin

Caterina Franchini

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In 1927 Benito Mussolini asserted:

The woman must obey (...). She is analytic and not synthetic. Has she ever done architecture in all these centuries? Tell her to build a hut for me, I am not saying a temple! She cannot. She is foreign to architecture, which is a synthesis of all arts, and this is a symbol of her destiny

"Architettrici," in *Attività Muliebre*, 1927.

It is no scoop that Italian culture has always discriminated against women especially in the workplace. Why it is so? What were the roles of the first woman civil engineer and first woman architect in an industrial city like Turin? What were the motivations underlying their choice of profession and what was their reception in the male work world of the capital of industry? The history of two women pioneers help answer these questions.

On 5th September 1908 Emma Strada (1884 - 1970) graduated in civil engineering at the Royal Polytechnic of Turin, one of the first women in Europe to have gained this qualification. Denied a job in Turin, remarkably she succeeded in the South of Italy in the male dominated railway sector. In 1957, she founded – with the architect Vittoria Ilardi and others – the Italian Women Engineers and Architects Association (Aidia).

In 1938, Ada Bursi (1906-1996) was the second woman to complete her studies at the Royal School of Architecture (founded at the Polytechnic of Turin in 1929), but the first to work as a professional architect. In 1932, she took part in the second wave of Futurism and, afterwards, in the post-war reconstruction and urban growth of the 1970s. She also worked in the Technical Office of the city of Turin where she designed residences, school buildings, and was involved in urban design and restoration.

Thanks to these professionals, the status of women in architecture in Italy has begun to change.

Jewish Women Garden Designers and Modern Architecture in Vienna

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This paper deals with the work of Jewish garden designers in Vienna in the 1920s and 1930s and their co-operation with modern architects. Most of the few women working in garden architecture at that time came from the liberal Jewish bourgeoisie, whereas hardly any of their male colleagues were Jewish. Among the many Jewish architects, there were only very few women. For women, the possibility of achieving a higher horticultural training was restricted then. In 1911, Luise Waschnitius was the first woman to graduate from a horticultural high school. In 1913, Yella Hertzka founded the first advanced horticultural school for women in Austria, which became the leading training institution for women in horticulture and garden architecture in the early twentieth century. By 1927, 180 gardeners had graduated from Hertzka's school.

In the 1920s and 1930s, the garden architects Helene Wolf, Grete Salzer, Paula Fürth, and Hanny Strauss ran their own garden design studios with attached nurseries. They worked with architects from the Werkbund, like Adolf Loos, Josef Frank, and Fritz Rosenbaum. Strauss was involved in designing the gardens of the Viennese Werkbundsiedlung. Fürth joined a group of artist-craftswomen, women architects, graphic designers and artists formed around the Jewish architect Liane Zimble. All of them fled the Nazi regime after the so-called Anschluss in 1938. Their violent expulsions marked a huge loss to Austrian garden architecture and culture for decades. It took over 30 years for women to return to Austrian landscape architecture.

The role of women in Austrian modern garden architecture is, so far, little known. This paper presents the results of a research project on landscape architecture in Austria between 1912 and 1945, discussing both the potential role of garden design and horticulture in women's economic independence and their importance in the context of Viennese modern architecture.

"Never Be a Feminist, that's Important": Four European Women Architects, 1928-1938

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This paper explores the question: How did women architects gain acceptance in Europe between the two World Wars? It analyzes the professional identities of four pioneering European female architects (Lux Guyer / Switzerland; Anatolia Hryniewiecka-Piotrowska / Poland; Else Oppler-Legband / Germany; Margaret Brodie / Scotland). All designed "woman's buildings", temporary pavilions, dedicated to displaying the work of women and exploring gender issues, constructed at European fairs between the two World Wars.

Following the Woman's Building at the 1893 Chicago Exposition, "woman's buildings" immediately appeared at fairs throughout the United States and Europe. In contrast to the United States, male architects designed the majority of the European pavilions (The exception: pavilions, designed by women architects, were constructed at international fairs in Cologne and Leipzig in 1914.). Women architects, enlisted from the modestly increasing ranks of female professionals in Europe, were only commissioned to design such pavilions in a number of European nations beginning in the late 1920's (Bern (1928); Poznań (1929); Berlin (1931); Glasgow (1938)).

Contemporary commentary, addressing the pavilions and especially their architects, reveals prevailing attitudes towards gender, public architecture and female professionalism. Taking this commentary as a point of departure, this paper argues that a woman architect in Europe found acceptance by tailoring her professional identity (for example, hiding or celebrating aspects---class, religion, education---of her biography; carefully altering her personal appearance, architectural predilections, even political pronouncements, such as one's stance towards feminism) to the particularities of her local context.

The interplay between personal identity and context (the extent to which a woman architect was able to construct her professional persona; local prejudices towards class or religion, styles of architecture or politics) determined if she would be championed, ridiculed or forced to hide her contributions behind those of a prominent male colleague. This paper suggests that despite the strident backlash directed at the New Woman at this time, it was the peculiar intersections of local circumstance and personal identity, or---to borrow a concept from Simone deBeauvoir---, one's "situation", which determined whether a woman architect, such as those who created publicity about gender, would meet with acceptance or face rejection in Europe between the two World Wars.

Being a Female Architect in Portugal: A Short Introduction to a Long Ride

Patricia Santos Pedrosa

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Portugal was left relatively unharmed by the two world wars. During the First World War the participation of Portuguese soldiers was modest and, in the Second, Portugal was (at least in theory) a neutral country. Economical repercussions were felt but they did not include a labour shortage. As a consequence, contrary to what happened in other countries, Portuguese industry and architecture had no need to recruit female professionals.

In the 1930s the Portuguese political context was marked by the consolidation of Estado Novo, the recently imposed dictatorship headed by Oliveira Salazar. The regime was based on a rural vision of society and women were called to go back to their families to fulfil the traditional role of wives and mothers. With the notable exception of teaching and nursing, working women faced a number of obstacles to pursuing professional careers.

The first female Portuguese architect, Maria José Estanco (1905-1999), who graduated in the 1940s, never became a member of the Portuguese Architects Association and struggled to find work, eventually giving up practice and becoming a secondary school teacher. By the second half of the 1940s there were a few female students of architecture, but little change in the employment market.

During the 1960s everything started to change in Portugal. Cultural, economical and social realities pressured the regime to open up to more liberal ways of life. It was also then that the female presence in architecture schools increased significantly. Still, attending and graduating in architecture did not necessarily assure women of access to professional practice. In the last few decades a small number of female architects had a visible role in the Portuguese architectural production. Although the both genders are equally represented at university level, the architectural industry is still neither open nor democratic. My work analyzes the consolidation processes of Portuguese female architects in the twentieth century.

The Italian Civic Palace in the Age of the City-Republics

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Medieval Italian communes spent lavishly on the construction of their civic palaces, which were typically built on a monumental scale and embellished with expensive materials such as marble and travertine. These impressive edifices, prominently sited in every major city and town north of Rome, were designed to house the various magistracies and officials of the communes that erected them, as well as to project their power and prestige in visual terms. Each city constructed its government headquarters in its own particular fashion, and decorated its exterior surfaces with motifs and ornaments that were distinct from those exhibited in the public architecture of neighbouring states. For instance, the Palazzo Vecchio of Florence (1299-1315) and the Palazzo Pubblico of Siena (1297-1348), notwithstanding the close proximity of the two cities, are substantially different, both formally and iconographically. Each of their facades constitutes a fully articulated and unique architectural language.

Yet in spite of the artistic and historical significance of Italian civic palaces, the scholarly literature on them remains surprisingly thin, and the critical framework for analyzing and interpreting them is still in its developmental phase. Most recent studies continue to investigate questions of chronology, attribution and the formal attributes of facades. They rarely examine the underlying motives of design choices and the symbolic significance of forms and materials, and almost never explore issues of iconography and historical context. Thus, the novel socio-political interpretations of Tuscan painting by Frederick Antal and Millard Meiss did not generate many followers among students of Italian government architecture, nor did subsequent explorations of the intellectual and cultural context of late-medieval and Renaissance Italian art. Post-modern theories of semiotics, narratology, reception and deconstructionism have likewise barely made an impression. Two notable exceptions are Manfredo Tafuri and Marvin Trachtenberg, whose bold theoretical formulations have exerted a powerful influence over the current generation of architectural historians.

This session invites participants to consider new ways of understanding and interpreting Italian civic palaces, and to propose new avenues of inquiry for deciphering their formal characteristics and symbolic content. Papers addressing questions of historiography, typology, iconography and political ideology are especially welcome.

The Architecture and Social History of the Broletto Nuovo of Milan: from its Medieval Origin to the 'Ancien Régime'

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The Broletto Nuovo of Milan, also known as the “Palazzo della Ragione”, was constructed between 1227 and 1233, and remained in continuous use until the second half of the eighteenth century. The term “broletto” refers to a large square or closed court, in the centre of which stands a two-storey civic palace. The Milanese edifice consists of a portico with two naves that support a single rectangular room measuring 18 m by 50 m, and which in the Middle Ages served multiple functions. This impressive building inspired similar, but smaller, broletti in cities throughout northern Italy.

When the aristocratic signorie replaced the citizen communes, starting in the mid-thirteenth century, government magistracies and the civic palaces in which they were headquartered became larger and more complex. In Milan, the statutes of the first Duke, Gian Galeazzo Visconti, reduced the Broletto Nuovo to the status of a minor structure within the vast new administrative complex at the centre of the city. In the course of the modern era, the palace became increasingly archaic and obsolete, especially after a state law abolished the communal statute and the Justinianic law code.

Nineteenth-century scholarship promoted a very distorted image of medieval communes like that of Milan, investing them with the progressive liberal characteristics of the modern Italian Republic; meanwhile, local architects proceeded with radical and often inaccurate “restorations” of broletti and other civic edifices. It is interesting to investigate the relationship between social history and architectural restoration in the years following the Risorgimento—two phenomena that are more closely linked than one might think. Such investigations are rendered more complicated by the recent findings of contemporary archaeologists and historians, who are rapidly revising our understanding of medieval civic palaces like the Broletto Nuovo of Milan.

The Florentine Civic Palace: from the Bargello to the Palazzo Vecchio

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Florence's two communal palaces, today known as the "Bargello" and the "Palazzo Vecchio", are the best preserved monumental edifices commissioned by the powerful guild republic which physically transformed the city in the thirteenth and fourteenth centuries. Constructed of pietra forte, both palaces are essentially massive cubes pierced by bifora windows, with crenelated cornices and high rectangular campaniles. While many studies characterize the Palazzo Vecchio as a prototype for the Tuscan fortified civic palace, its relationship to the earlier Bargello is rarely discussed, despite the similarities in their design and function.

As the city's first permanent government headquarters, the Bargello, founded in 1255, definitively established the Florentine block-and-tower civic palace type. It was expanded in the 1280s and 1290s in order to accommodate the growing magistracies of the guild regime, and it remained the only communal palace in Florence until the Palazzo Vecchio was erected for the city's priors in 1299-1315. Although the government was eventually shifted to the new edifice in the nearby Piazza della Signoria, the Bargello continued to be an important public building. It was significantly enlarged in the Trecento, when it was transformed into the aristocratic court of the Angevins and other foreign dignitaries.

By unravelling the intertwined construction histories of these two monuments, it is possible to understand more clearly the formation and evolution of Florentine civic architecture which was engineered to project the authority and prestige of the Republic. An examination of the formal similarities between the two palaces reveals the attributes that made them recognizable as civic structures, while their differences suggest how each building's iconography may have been adapted to its function.

Architecture and Politics at the Palazzo Vecchio, 1299 to 1313

Marvin Trachtenberg

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Completed around 1315, the Palazzo Vecchio is one of the most architecturally forceful and visually communicative civic structures ever built. Its final form, however, was strikingly different from the initial project of 1299. According to the scenario presented here, that final version was only attained in a closely spaced series of redesigns ca. 1306-1310/13 (termed Palazzo Vecchio I, II, III, and IV). In this reading, the motivation of these alterations can be directly traced to political events of these years, more closely linking formal change with contextual factors than in virtually any comparable building. Individuals ranging from the internal arch-enemy of the young Florentine republic, Corso Donati, to the Emperor Henry VII, the dreaded enemy of Florence itself, played key roles. Changing ideals of civic honor and authority, waves of mortal fear and defensive posturing, as well as arrogance and pride all contributed to the shaping and reshaping of the building. In its final external form the palace thereby became a vast multilayered architectural palimpsest on which was written and overwritten a series of powerful, overlapping virtual texts and messages.

It is remarkable that despite this erratic planning history, the palace remained formally coherent. It thereby blatantly violated what was later to become Alberti's principal architectural directive: formal beauty and order can only be achieved by a plenary, immutable design, a "reasoned harmony of all the parts within a body, so that nothing may be added, taken away, or altered, but for the worse" (*De re aedificatoria*, VI, 2). What Alberti failed to recognize was that in the living architectural practice of the pre-modern – which I term "Building-in-Time" – the preservation of formal order in works that evolve through time was not only possible but considered necessary, and its realization was systematic.

The Palazzo Comunale of Modena in the Middle Ages

Elisabetta Frascaroli

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The Palazzo Comunale of Modena consists of an extraordinary conglomeration of buildings that were erected in different periods, beginning in the eleventh century. The original medieval structures are interconnected by a complex, multi-century stratification, but are now largely obscured by an eighteenth-century "restoration". The earliest documents citing a Palacio Mutine, the first headquarters in which citizens convened, date to 1046.

In the Middle Ages, Modena was a small city in the Po Valley, located on the Via Emilia, an important road of Roman origin. Its economy enjoyed resurgence in the eleventh century, when a new social class of artisans and merchants joined forces with the minor nobility in order to emancipate themselves from ecclesiastical authority and promote their civic liberties.

The Palacio Mutine, nucleus of the present building, was erected in a symbolic location between the Via Emilia and Piazza Grande, across from the older cathedral. From its origin, the civic palace was a potent visual symbol of secular power, which stood in opposition to the Church, both conceptually and physically; and yet the citizens also contributed to the construction of the new cathedral (begun 1099), along with the bishop, Countess Matilda of Canossa and the upper nobility.

Recent campaigns of restoration have revealed traces of the various structures that once formed the medieval Palazzo Comunale, long the seat of Modena's autonomous government. By cross-referencing archeological remains with surviving archival records, it is possible to identify the various architectural phases of the edifice as it was expanded and transformed over time: Palatium Vetus (1194), Palatium Novum (1216), Palazzo della Ragione (1220), Arengario del Popolo (1314), and Palazzo dei Cereali (1324). These campaigns of expansion can be linked closely to the economic and social vicissitudes of the city, as well as to the building's evolving, manifold functions.

Co-opting the Space of the Comune: Mantua's Piazza dell'Erbe

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In 1250, the Comune of Mantua constructed a new wing for its palazzo pubblico complex. The Comune's earlier civic structures, collectively known as the Palazzo del Podestà, faced the north edge of the open grain and vegetable market, the Piazza dell'Erbe; the new Palazzo della Ragione defined the piazza's east side and reinforced its role as the primary site of the commune's civic and mercantile life. In 1413, fire destroyed much of the complex, which sat in ruins until the 1470s, when Marchese Ludovico Gonzaga had it restored.

Ludovico's "restoration" subtly altered the symbolic content of the complex. The materials and architectural details employed in the rebuilding of the palazzi facing the Piazza dell'Erbe were those of the previous era; the unsheathed brick, triform windows divided by colonettes, merlons, and pointed arches evoke the late-medieval commune. At the same time, however, Gonzaga seigneurial control over the civic space was expressed in multiple ways. The entrance to the civic offices was moved to one side, where it was no longer visible from the piazza, and the original entry stair and landing were removed. A clock designed by the court astrologer was installed in what had been the entry façade; its form and position created a visual link between the rebuilt Palazzo della Ragione and the new San Andrea church commissioned by the Marchese, itself a monument of both Renaissance architecture and seigneurial power. The architectural unity created through the rhythmic repetition of symmetrically aligned elements expressed the Renaissance sensibility of the Gonzaga court.

An examination of the Piazza dell'Erbe's fifteenth-century metamorphosis reveals that the Marchese skilfully used architecture and urban design to project a new seigneurial reading onto the old fabric of the communal headquarters, while simultaneously retaining politically useful references to its populist past.

Return to the Material

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During the last century a tradition of architectural analysis flourished with great impact on architects and the historical understanding of architecture. It ran from Wittkower's lucid analyses of Michelangelo's Biblioteca Laurenziana, through Muratori's typo-morphological studies of Venice, Rowe's groundbreaking comparisons of Le Corbusier and Palladio and his analyses of transparency with Slutzky, to Eisenman's unravelling of Terragni's facades.

Under the post-1968 influence of neo-Marxism, post-structuralism, postcolonialism, and feminism, however, architectural history, theory, and criticism have gradually come to be dominated by analyses of social, political, economic, and behavioral systems rather than by discourses internal to architectural knowledge. This theoretical turn in favor of examining the impact of class, gender, race, and the colonial subject, among other factors, may have been a necessary antidote to the formalism that threatened due to the legacies of German Kunstgeschichte and both Beaux Arts and Bauhaus attitudes. However, in the course of carrying through this corrective, the materiality of the architectural object has often been lost from sight.

We invite architects and architectural historians to present analyses of buildings and designs that have clearly benefitted from awareness of the long trajectory through which architectural theory has passed in recent decades, but which focus on the materiality of architecture and urbanism, the object itself, its forms, spatial configurations, textures, and expressive qualities.

Subjects to be addressed may include materialization in the light of teamwork and interaction between architects, draftsmen, engineers, contractors and clients, as well as the knowledge and ability of an architectural historian to reconstruct the materialization process. This is not a call to return to abstract formalism. Rather, we pose the question how we can return to a close reading and viewing of buildings given what we have learned from the past decades.

We ask for short presentations of case studies (maximum length ten minutes) that also establish a clear theoretical and/or historiographical position and elucidate its potential impact on architectural research. The roundtable will be devoted to discussion of those positions.

“Lethaby’s Last”: Pevsner’s Historiography of Lethaby’s All Saints, Brockhampton

Pinai Sirikiatikul

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In his 1961 article “Lethaby’s Last,” Nikolaus Pevsner made an extraordinary and unlikely comparison between All Saints’ church, Brockhampton, designed by the British Arts and Crafts architect William Richard Lethaby in 1901, and St. Jean de Montmartre, designed by Viollet-le-Duc’s heir, Anatole de Baudot, in 1894, suggesting that as both made use of concrete, All Saints had similar intentions of structural daring as St. Jean de Montmartre. This line of argument has since been followed by other historians, and it has become almost a convention to talk about this church by Lethaby as if it had something to do with structural rationalism. Yet, since the structure of the church is not a unified system of construction, but a composite structure of stone masonry, timber construction and mass-concrete, and as these structural materials are not fully exposed, how could the church be satisfactorily judged by structural rationalism?

My presentation questions Pevsner’s historiography of All Saints by investigating the church’s structure and building materials. The presentation focuses on the intriguing combination of building materials: the use of thatch roofing (most unusual for a new church built in the early 1900s) laid on a concrete vault will be considered in relation to Lethaby’s particular interest in both “primitive” and “modern” means of building.

While Pevsner linked All Saints with structural rationalism—a principle that viewed architecture as a constantly developing structural art, whose essence lay in the perfection of the structure—my presentation suggests that All Saints is better understood in terms of an evocation of older ways of building, allowing architecture to be progressive while also connecting with its earlier traditions.

The Architectural, the Extra-Architectural and the Interdisciplinary: An Austrian Asylum Mortuary circa 1900

Leslie Topp

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Part of a state asylum in the countryside west of Vienna, this is a small but complex structure housing a funerary chapel, space for autopsies and storage space for corpses, all carefully interconnected. My analysis will examine interior spatial articulation, site, orientation, aspect and style.

I will use an approach that fully integrates formal and spatial analysis with questions arising from the historical, cultural and medical contexts of the building, moving from the microscopic to the macroscopic and back. Analysis of the interaction of site, interior and circulation spaces can help us to reimagine the differing experiences of staff, doctors and mourners and to map the multiple identities of the dead individual—as asylum patient, object of anatomical investigation and member of an extra-institutional community. Formal analysis of the building from multiple perspectives (interior, exterior, its aspect from a range of distances and angles) anchors an interpretation of how the architect used a modern Viennese vocabulary to mask the contradictions among the building's psychiatric, pathological and funerary identities.

I argue that a “return to the material” can anchor and enrich interdisciplinary research. Architectural historians studying institutions of confinement such as asylums, or funerary monuments, risk being mesmerised by exotic extra-architectural contexts—the interdisciplinary can mean turning one's back on the formal qualities of buildings and seeing their meaning as residing entirely in use or patronage. I am convinced that close formal and spatial analysis of buildings needs to be reconciled with interdisciplinary inquiry, and indeed can renew and deepen current architectural historical analysis. In this approach, close visual attention to buildings is detached from issues of value (and relatedly, the canon) and is put at the service of an understanding of buildings as complex cultural, political and ideological artefacts.

Toward an Expanded Formalism, or Thoughts on Stirling's Materialism

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The architecture of James Stirling, like the formalist analyses to which it was often subjected, has largely been “lost from sight.” There is a certain appropriateness, then, in bringing both Stirling and formalism back into view, though our understanding of each is necessarily altered by intervening discourses.

The broadening of the critical frameworks through which architecture was analyzed over the past few decades—feminism, post-structuralism, post-colonialism, etc.—was possible because the boundaries of the field were more or less stable. But today those boundaries are less certain, having been eroded in many cases by those same critiques. How do we distinguish architecture from landscape, from infrastructure, from digital techniques, or from various forms of mediation? In this context, a return to a “close reading” of the architectural object offers a means to reinscribe architecture’s boundaries and recapture disciplinary specificity.

This is not a retrenchant position; a “return to the material” must not be understood as a means to reinforce autonomy and “interiority” in the Wittkower/Rowe/Eisenman sense. Instead, a redefined formalism offers an opportunity to discover extra-formal information within the architectural object, to “read” external ideas as immanent within form.

James Stirling’s first built project—the Flats at Ham Common, completed with James Gowan in 1958—embodies this type of “information-rich” form. A close reading of the project reveals Stirling’s desire to “rationalize” Le Corbusier’s Maisons Jaoul, a commitment to modernist principles of economy, efficiency and standardization, and an indebtedness to a burgeoning regionalism discourse.

As a broader theoretical position, this “expanded” formal analysis of Ham Common opens up new ways of understanding and complicating the modern/postmodern divide; the project demonstrates Stirling’s committed to modernist principles, while at the same time his desire to invent a new postwar language that was unabashedly indebted to the past.

The Power of Building Tradition

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In the late 1970s a small community of architects, artists, illustrators, and culturally interested people gathered in Graubünden (Switzerland) to discuss architecture, urban planning, and building conditions in the Alpine region.

The local historical preservation office initiated a major research program with Peter Zumthor as one of the driving figures. Research based on theories about the morphology of towns (Aldo Rossi, *The Architecture of the City*), interaction of architecture and landscape (Friedrich Achleitner, *Die Ware Landschaft. Eine kritische Analyse des Landschaftsbegriff*), and the visual image of towns (Kevin Lynch, *The Image of the City*; Lucius Burckhardt, *Strollology*) was carried out and published for Vrin, Castasegna, and Vicosoprano among other sites.

Interest in larger questions of architecture led them to create new supporting institutions. For example, they founded a new branch of the Swiss Werkbund for Graubünden (1976). This institution provided a powerful partnership for fostering public discussions. Based upon their collective research and discussion, architects like Peter Zumthor developed knowledge through which they could deal with real material and local construction and could formulate with other architects like Rudolf Fontana the basis for a new regional architecture where the site, construction, and material would play basic roles. In his research on Vrin (1976) and Vnà (1976) and his first independent projects in Lumbrin, Zumthor experimented with the specific role of and the relation between new architecture and its context. In his later work, like the Chapel Sogn Benedeg in Sumvitg (1989) or the Thermal Baths in Vals (1996), the relation of the buildings with the specific context is a main factor and the basis in materiality and construction remain a main driving force in the design process.

My research is based on case studies, archival research, and some interviews.

Materiality without Beauty: The Case of the Structural Panel Building in Czechoslovakia

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Materiality as a category of architectural analysis has historically been associated with beauty. Architects and historians praised buildings that they found appealing because of their physical and visual characteristics such as spatial configurations, forms, surfaces, joints, colors, and textures. In proposing a "return to the material" as a critical response to the decades-long theoretical turn in architectural history, it is necessary to question the status of beauty in this reinvigorated discussion. Using the example of the structural panel building in Czechoslovakia, ugliness or maybe more accurately, a lack of aesthetic concern, is proposed as an equally useful analytical category within the framework of materiality and one that opens architectural history to a much broader range of subjects, locales, and authors without losing the focus on the building as the object of investigation.

The structural panel building, a mass-produced, prefabricated, and standardized building type, was pioneered in the early 1950s and became the most common housing type in the country from the late 1950s until 1990. As a serial building type produced by industrial means, the structural panel building does not fit into traditional categories of authorship, beauty, or craft. A study of this kind offers a model of scholarship that emphasizes methods of architectural production, technological innovation, and professional practice as the basis for understanding the physical and visual qualities of buildings. Without the primary category of aesthetic analysis to rely on, the historical, technological, and professional contexts in which the design was produced become more significant. Aspects of the analysis include the innovations in structural design that made them possible, the organization of professional practice into state-run system of architecture offices that emphasized standardization and typification, and the need to provide large numbers of housing units as part of the promise of state socialism.

Modern Architecture and the Materialization of Materials

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One of the most memorable aspects of Paul Rudolph's Yale Art and Architecture Building (1958-63) is the rugged, corrugated concrete surface that envelops the building inside and out. It is known that Rudolph's work was inspired by Le Corbusier's Chandigarh. However, far from the *béton brut* molded from rough board forms by unskilled laborers, A&A's concrete was the product of sophisticated craftsmanship requiring five months of experimentation and three dozen prototypes. A&A inspired many buildings, including Raymond Affleck's Place Bonaventure in Montreal (1964-68). The visual connections were so close that a reviewer called it "Rudolphian corduroy concrete." But in reality Affleck's treatment differed significantly: his concrete "fins" were sandblasted and smooth rather than bush-hammered and coarse, and the building's envelope was conceived as a prefabricated cladding rather than as a load-bearing wall. Given that all three architects have been closely associated with "rough concrete," it should be clear that this notion conceals radical differences in terms of production process, aesthetic intent, and cultural meaning.

The methodology advocated here focuses on the analysis of one aspect of the design process, what I term the materialization of materials. Going beyond formal readings, the method involves the probing of executed buildings and archival documents, of architectural intentions and contextual determinants. Though centered on the architect, the analysis also takes into account the agency of engineers, contractors, workers, as well as clients and sponsors.

Using this case study, I argue that the materialization process is central to the conception of architectural objects. This claim has notable consequences. First, it encourages the reassessment of the place of materiality in the characterization of architecture. Second, by fostering the constitution of alternative typologies based on the materialization process, it offers a new vantage point to question accepted historiographic categories – like Brutalism – that have often been used to structure the history of modern architecture.

Architecture in Nineteenth-Century Photographs

Micheline Nilsen

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Heavily represented in collections of nineteenth-century photographs, architectural photography provides inroads into major themes of the period: industry and technology, exploration and exoticism, documentation and preservation, history and nationalism, etc. However, most histories of photography use the progressive development of the medium as the organizing structure for the presentation of the material. Architecture lent itself to the long exposure times required by the early photographic processes and was used extensively as subject by the first generation of photographers.

Architectural photography was the focus of three major exhibitions organized between 1982 and 1994 which gave pride of place to photographic technique. Since then, despite the musings of Susan Sontag, the theorizing of Roland Barthes, and three decades of post-colonial, post-structuralist and gender-conscious criticism, the study of architectural photography continues to privilege technical virtuosity. Because the history of architectural photography parallels both the development of photographic techniques and the expressive modalities assumed by the medium, a thematic exploration of the subject is overdue.

This session invites papers that consider thematic questions related to the photography of architecture in the nineteenth century. For instance: the significance of the structures scrutinized by photography, the role of the photographs as commodities on the intellectual and cultural market as it relates to architecture, the impact of the medium on the practice and study of architecture, the fascination for and consumption of photographs of exotic architecture by the "armchair tourist", the institutional and cultural reasons for the absence of women from nineteenth-century architectural photography, vernacular architecture in photographs, commodification of architecture for the Baedeker- or Cook-guided middle and even lower-class tourist, photography and historic preservation or urban renewal. Exploration of these questions is intended to focus on how nineteenth-century architecture photography eschews the tropes of functionality to reflect the aesthetic and intellectual concerns of the time. A genuine understanding of the first decades of architectural photography needs to account for the relevant technical parameters of production but also demands that each photographic image of architecture be studied as a primary visual document and an aesthetic object. It is this multi-faceted enquiry, which is invited in this session on nineteenth-century architectural photography.

The Truth in Distortion: Photography and Architectural Perception in Jacob Burckhardt's Cicerone

Anne Hultzsch

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In its early days, photography was variably considered superior or inferior to drawings and engravings but, in contrast to these, offered the possibility of endless identical reproductions. Perhaps because the new technology seemed to mimic the human visual process - seemed, indeed, to enable one to 'print' a retinal image - it raised questions of distortion, authenticity and truth not only about itself but also regarding human vision. Could there be such a thing as one pure vision? And could this be rendered truthfully in pictorial or verbal representations?

This paper explores how considerations of distortion in early photography influenced the representation of architecture in the writings of Kunst Philologen – early art historians – in the mid-nineteenth century. More specifically, it links this to the architectural descriptions in Jacob Burckhardt's *Cicerone*, an art guide to Italy from 1855. Through his extensive use of photographs, Burckhardt became increasingly aware of occurring distortions, particularly regarding the scale of the depicted object. I would suggest that, implicitly, this led him to doubt the possibility of a representation of one true vision, both in photography and in writing.

Thus, in his descriptions of ruins, Burckhardt distinguished between an 'outer eye' that perceived the ruinous, incomplete reality and an 'inner vision' that completed this by learned knowledge and an ability to relate to the object on an emotional level (*Nachfühlen*). This shows a heightened awareness of both the unreliability of the optical sense as well as the degree to which it could (and should) be manipulated by knowledge and feeling – something that Burckhardt turned on its head and used for his art historical descriptions. Irregularities in perception – in contemplating both the original as well its photographic reproduction – became that which he called 'the inner life' of buildings.

The Technological Beautiful: C.A. Pihl's Railway Photography and the Domestication of Technology

Mari Havttum

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In *American Technological Sublime*, David Nye points out the seminal role of photography in the formation of the technological sublime as a new aesthetic category in the nineteenth century. Capturing the awe-inspiring grandeur of both the American landscape and man-made wonders such as the railway, the camera could represent the new aesthetic fusion of nature and technology better than any other medium.

The paper investigates the ways in which photography was used to construct a new notion of the relationship between landscape and human construction. My material is found in nineteenth-century Norway, more specifically in the photographic oeuvre of Norway's first railway Director, C.A. Pihl (1825-1897). An avid photographer from the 1850s, Pihl documented the transformation of the Norwegian landscape from wilderness into the beginnings of a technologically ordered system. Photographing earthworks, tunnels, bridges and stations, he subtly fused aesthetic conventions from landscape painting with a new-found fascination for works of architecture and engineering. In the process, he created an aesthetic expression with considerable affinity to Nye's 'technological sublime'.

Where North American railway photographers such as A.J. Russell emphasised the awe-inspiring, Pihl's photographs, however, have a less prepossessing quality, aestheticizing and domesticating technology and landscape alike. Confronted with Niagara Falls – the most sublime sight of all – Pihl described it as 'a pleasant scene' to which the Clifton bridge added an 'attractive and harmonious character'. Pihl's surprising characterization provides a clue to the particular aesthetics at work in his photography. Rather than the technological sublime, Pihl cultivated the technological beautiful, in which the awe-inspiring is downplayed to a notion of nature and technology as harmonious *Gesamtkunstwerk*. Pihl's railway photography presents a pastorate in which the machine, to paraphrase Leo Marx, has been firmly incorporated into the garden.

Scrutinizing Pihl's photography of bridges and station buildings along the Drammen line (1866-68), I pay particular attention to the relationship between building technology, landscape, and photography. Through this material, the 'technological beautiful' is discussed, as it emerged in (and impacted on) nineteenth-century architectural photography.

Aerial Views and Panoramas: Photographing the Nineteenth-Century Universal Expositions

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Photographs of the nineteenth-century universal expositions in Paris that show their monumental buildings and expansive landscaped grounds invoke a special fascination. Composed of architecture on a vast scale, with great exterior courts and voluminous exhibit halls, the expositions had an urban image of grandiosity that was fitting for nineteenth-century Paris. This urban image found poetic expression through photography, which brought to the attention of a wide audience the most innovative of building designs, construction techniques, and urban forms.

The expositions provided a fascinating subject for the fast-changing methods of photographers, giving them ample opportunities to perfect their craft through an exploration of new perspective techniques and compositions. Of special interest is the link between the dramatic growth of the expositions from a single building in 1855 to a whole complex of buildings in 1900 and the parallel development of aerial photography and panoramic views. The photographic representation of these expositions shows a transformation in architectural photography from close-up perspective views of individual buildings taken from ground level to panoramic views taken from a high perspective view, mainly from the Eiffel Tower and the roof of the Palais du Trocadéro.

This transformation represents a change in spatial perception that was inherent in both photography and architecture at the time of the modernization of Paris begun by Baron Haussmann and Napoleon III. It brought a new dimension to photographic representation, a change in scale, point of view, and structural detail. This paper analyzes the graphic representation of the five universal expositions in the second half of the nineteenth century in Paris, demonstrating one of the ways photography transcended a purely documentary role of representing individual buildings evolving to one of aesthetic fascination with aerial views and panoramas.

Blurred Observations: A Late Nineteenth-Century Grand Tour

Eamonn Canniffe

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Placing significance in the framing of the view the phenomenon of the Grand Tour owed much to the British cult of the amateur. A wide and discriminating, but not always methodical, approach to culture continued well into the nineteenth century. One such late Grand Tourist was J. Douglass Kennedy whose personal records are preserved in the Rylands Library. His private journals from 1891-95 consist of an idiosyncratic combination of collections of commercial photographic material, supplemented by his own notes and, pasted in the margins, his own small photographs selected from the hundreds he took and meticulously recorded.

Largely concentrating on Rome, these scrapbooks catalogue the cultural centre of the Grand Tour with its monuments and artefacts, documenting the emerging national mission of urban archaeology. Framed by the aesthetic language of topographical painting, the photographs show the unexpected delights of custom, costume and livestock, and the gradual, though barely acknowledged, transformations of the city and its architecture. The views chosen for commercial production did not feature the extensive new districts, or the rude intervention of demolition for improvements. In contrast while Kennedy catches Rome in its reality, the photographs selected present the nostalgic experience of a city, its folklore, its spaces and events, its vast collections as a puzzle to be worked out like a parlour game. These are picturesque views capturing in a new medium a world that has already past, statues recently uncovered which are connected to monuments, topography and skyline, and an anthropological curiosity about the inhabitants of a ruinous cityscape.

Excavated from the private observations of a privileged individual, the aesthetic attitudes of the era are exposed through the histories of archaeology, of photography and cultural tourism.

The Zangaki Brothers in Egypt

Claudia Cavatorta

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The name Zangaki is familiar to anyone who has dealt with nineteenth-century photography in the Middle East, since many examples of the brothers' work appear in travel albums or in collections devoted to Egypt and the Holy Land. Nevertheless, there are few specific studies on their work and the chronology of their activity remains rather problematic.

The Greek Zangakis brothers, together with the French photographer Hippolyte Arnoux, worked intensively in the area around the Suez Canal. They produced a systematic and comprehensive document of the area by adopting a particularly structured system to describe places that were going through a period of dramatic change. The chronology of their presence can be identified with some precision by comparing the views they produced of towns and cities like Port Said, Cairo and Alexandria with the campaigns they carried out in archaeological areas.

This paper represents the first step towards a systematic reconstruction and a philological and critical analysis of their production. It aims to identify the characteristic features of their style and to examine their way of depicting the territory. Next, it attempts to explore the origin of their model of representation, similarities with other authors' works, their clients, and the distribution of their images. It concludes with some reflections on changes to the process of arrangement that the atelier catalogue underwent, supposedly around the end of the nineteenth Century. The introduction of progressive numbering of plates and the creation of thematic sequences played an essential role in the construction of a visual narrative of the Middle East in the Zangakis' body of work'.

Mediating the Rationalized Metropolis in the Rue Réaumur

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Planned by Haussmann as a monumental thoroughfare bisecting central Paris, extension of the Rue Réaumur remained unrealized until a Municipal Council of radical Republicans revived the project in 1894. The ideological quandary posed by an urban plan associated with autocracy was not lost on the Councilors and from its inception the initiative was bound up with critique of the Haussmannian project. Councilors particularly lamented the uniformity of post-Haussmann Paris, which they counteracted with a competition of facades and relaxation of building code in the new street. Architects responded with Neo-Baroque designs maximizing such previously forbidden elements as bay windows and hyper-scaled sculpture. To differentiate Republican urbanism, the spatial drive of the percement would – in the Rue Réaumur -- be mitigated by re-assertion of the architectural façade as a locus of individual and plastic expression.

Closer examination, however, reveals a more ambivalent relationship to Haussmannization at end-of-century. While rationalization of the public street was contested on the buildings' façades, an analogous regime of spatial efficiency was embraced within their interiors. Developed as a commercial district, the street was lined with open-plan ateliers that required an expanded use of iron structure and exterior glazing. At once a corrective to the anonymity of the rationalized metropolis and a full integration of its dictates, the composite architecture of the Rue Réaumur inheres the Third Republic's conflicting democratic and mercantile ambitions. This tension -- mediated both materially and ideologically by the plastic surface of architecture itself -- re-characterizes late-century eclecticism as something more than a simple object of rejection within the history of modern architecture. Lying in germ within the architecture and social history of the Rue Réaumur – a cityscape devised by the first generation to inhabit Haussmann's metropolis -- are all the advances of interwar modernism as well as the seeds of its larger social failure.

In Between Transformation and Conservation: Henri Prost's and Turgut Cansever's Plans for the 'Intra-muros' City of Istanbul

Fatma Candaş Bilse

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Henri Prost, who was one of the founders of urbanisme in France, is especially renowned for his conservative attitude toward cultural heritage and the natural landscape, as his plans for Moroccan towns, regional plan of the Côte Varoise and the master plan of the Région Parisienne illustrate. In 1936, Prost was invited to prepare the master plan of Istanbul; he conducted the planning of the most populous city of Turkey until 1951. Prost's planning decisions –driven by his emphasis on the “picturesque quality,” have been influential in the conservation of the historic city's silhouette and the landscape of the Bosphorus. He adopted, however, an evidently interventionist approach vis-à-vis the city's historic fabric. This attitude found its expression in the title of the compilation of his notes: “Les Transformations d'Istanbul.” He intervened in the fabric of the intra-muros city to rationalize the street network in conformity with the requirements of motorized traffic and to increase the building densities. The present paper will discuss, first, what Prost meant by the “picturesque quality” and “total effect,” then explore the reasons why he opted for the transformation of the historic city.

Prost's planning of Istanbul was severely criticized by Turkish architects and planners in the following years. Among these, Turgut Cansever—who later became an influential “regionalist” architect in Turkey and won Agha Khan Awards—prepared an urban design project for the Beyazıt Square at the heart of the historic city in 1958 and was charged as the director of planning for the Municipality of Istanbul in 1961. Inspired partly by another French urbanist André Gutton, Cansever proposed a pedestrian-oriented plan of conservation for the historic peninsula in the early 1960s. A conservative planning approach concerned with the inherent qualities of the local historic urban environment was emerging then in Istanbul.

Exporting Bologna: A Planning Policy and its European Diffusion, 1970s-80s

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The interest in the conservation of “historical centers” was a driving force in Italian planning debates since at least the early 1950s, but it was only in the 1970s that the Italian experiences in this field enjoyed strong international attention. Such attention was especially focused on the policies carried out in Bologna by a communist-led municipal council, most notably the plan for the city center approved in 1969 and its subsequent modifications. In terms of conservation, the Bologna plan was not especially innovative in the Italian context, but it could be singled out in two important respects. First, the architects and administrators involved in Bologna’s policies were acutely aware of the key role played by public communication, at both local and international levels. Second, Bologna was the first Italian city to explicitly forge a link between conservation and public housing. In a period when housing shortage was an important cause for social conflict in Italian cities, Bologna’s administrators maintained that the problem could be partly solved through public intervention in the existing housing stock in the city centers. Hence the double aim of their preservation activity, namely, to avoid the physical destruction of the city center and to protect its population from expulsion.

Such a social aspect of Bologna’s conservation policies partly explains the attention that many foreign observers dedicated to this experience of urban reform. Beginning in the early 1970s, articles on Bologna’s city center were published in European architectural journals such as *Architectural Review*, *Architectural Design*, *L’architecture d’aujourd’hui*, and *Bauwelt*. These were followed by detailed accounts such as Max Jäggi, Roger Müller and Sil Schmid’s *Das rote Bologna* (1977) or Elia Barbiana and Giorgio Conti’s *Politiques urbaines et luttes sociales à Bologne* (1980) and by the translation of several Italian books and articles. At the end of the 1970s, the case of Bologna was well known to European planners and provided an unavoidable reference point for several urban debates, most notably in France and Germany. Bologna’s influence was by no means limited to urban conservation: on the contrary, it provided powerful arguments to anyone interested in a re-evaluation of the social and aesthetic qualities of traditional cities.

The paper will reconstruct the phases of this international diffusion and analyze the different interpretations of the Bologna experience that were proposed throughout the period. Special attention will be given to the actors of this international exchange. Which expectations brought them to Bologna? To what extent were their observations influenced by their specific experience and culture? The paper will also investigate how Bolognese planners actively tried to promote publicity regarding their experience, creating an international network of planners and observers that was, perhaps, one of the most enduring legacies of their work.

Architecture and Resistance in the Welfare State. The Architecture Magazine as 'Agent Provocateur'

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The changing social, economic and political context of the late 1960s and early 1970s—and the financial and ideological crises that paralleled these changes—incited architects to take critical positions, revising the legacy of modern architecture, resisting the ever-growing culture of consumption and spectacle, criticising the status quo in architectural discourse and questioning the changing socio-political framework of the Welfare State. Architecture magazines constituted an important breathing space for these positions. Gathering architects and theorists around a discursive project and using publication as a means of action, they offered a prolific space for resistance and provocation. In this paper I take particular interest in the “little magazines” of the 1960s and '70s and argue they constituted heterotopic spaces of architectural production, hence renewing the relationship between architecture and the state.

Identified as “non-commercial periodicals dedicated to publishing experimental art and literature or unconventional social ideas and political theories,” the “little magazines” constituted the avant-garde journals of the early 1920s and '30s and were re-introduced to architectural discourse by Beatriz Colomina (and others) to characterize the explosion of irregular architecture magazines in the 1960s and 1970s. If the “little magazines” of the early twentieth century “created” the Modern Movement, what can be said about the “little magazines” of the 1960s and '70s?

Initiated by architects, voluntarily abandoning traditional practice, having irregular formats and publication dates, these magazines functioned as free-states. Following Michel Foucault's definition of “espaces autres” one could identify these magazines as “heterotopic spaces.” Using dystopic proposals, collages and textual experiments as means of protest, they searched for disturbance and polemic, functioning as agents provocateurs. Through a close reading of the editorial contents of several little magazines such as the French *Utopie* and interviews with the former editors, I will reveal how these heterotopic spaces of play, refuge and confrontation challenged the architectural production of the Welfare State, how these acts of resistance were “architecture in the making.”

Modern but Different. The Search for a New Identity for Modern Architecture in Revolutionary Cuba (1959 - 1969)

Eduardo Luis Rodriguez

DOCOMOMO, Cuba

The triumph of the Revolution in 1959 imposed an unprecedented demand on Cuban architects. The rejection of the immediate past that was integral to the ideology of the new government resulted in the denial of what had previously been done. Therefore, the elaboration of a new architectural vocabulary was required in order to emphasize two key concepts: the idea of progress exclusively associated with revolutionary transformation and the expression of national identity that represented not only a relatively small sector of society but the most extended working class.

The essence of the new philosophy was to continue to be modern and, at the same time, to deny the former modernism, identified with the previous regime. It was imperative to promote modernity, but it was to be done differently. A continuity with the ideal of accelerated development inherent to the Republican period should be achieved, rejecting, simultaneously, its formal and expressive results. It was equally necessary to highlight the importance of national identity, and to reject the solutions that had become the base of the modern regionalist vocabulary, so masterly employed before by the best Cuban architects, many of whom had fled from the country right after the Revolution. An "other" modernity and an "other" identity were demanded, and a new expressiveness, resulting from the specific political, ideological and social situation of the 1960s, was added to the already established and decanted modern regionalism. The result was a brief but intense moment of singular creativity that significantly enriched Cuba's architectural heritage.

This paper will analyze the political motivations that stimulated such a significant change; explore the processes by which new answers were provided; and expose the most important achievements and mistakes resulting from a singular collective state of mind that challenged the established limits of the modern movement.

Le Corbusier and the "Jewish Question"

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Technion, Israel

Tzafrir Fainholtz

[Technion], Israel

In 1938 Le Corbusier wrote an article, which was never published, entitled "What are the forms of aggregation of a new industrial society?", about the need for the creation of a plan for the resettlement of the Jewish refugees fleeing persecution in Europe. Claiming that the refugees' plight was an opportunity for the implementation of the principles of modern urban planning, he offered to settle these refugees in new rural "habitation units," suggesting that the solution to the "Jewish question" would come through the creation of agricultural settlements where Jewish society would reform itself. This proposal was based on his 1930s project of the Radiant village, which was planned as a cooperative village and emphasized the spirit of solidarity of a new healthy society.

Le Corbusier's proposal echoed an idea well rooted in the Zionist movement ideology that the immigration and settlement of the Jews in Palestine should coincide with the reform of the Diaspora Jew into a New Jew, a man of nature who will live a healthy life in the countryside. The most potent symbol of this reform was a new type of rural settlement - the Kibbutz - a commune structured as a "farm village" built around a core of public buildings, such as a communal dining hall and children's houses. The architects of the Kibbutz rejected the vernacular village as a model, adopting Modernist architecture as a representation of a new, socially advanced community.

The paper proposes to examine Le Corbusier's as-yet unexplored suggestion for the migration of Jewish refugees in the context of the re-habitation / re-habilitation of Jewish society in the 1930s. It will survey the process of modernity in both as an ethical dialectic, and will follow their reflection in architectural production. The paper will examine specific case studies of Kibbutz public buildings, such as Kauffmann's and Krakauer's dining halls and Sharon's assembly halls.

Modernizations of Eastern Mediterranean

Panayiota Pyla

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This session examines the history and politics of post-Second World War architecture in the eastern Mediterranean, a region defined here not as a rigid geographical area but rather as a larger cultural context that was shaped by the intertwined discourses of modernization, reconstruction, decolonization, nation-building, regionalism, and international development. The post-war history of modern architecture has already begun to be examined in current scholarship, and is usually framed around geographical regions such as the "Middle East," "North Africa" "Southern Europe," "Euro-Mediterranean," etc. This session's alternative framing aims to interrogate the possibility of new types of overlaps, parallels, or continuities that cut across established categories. The emphasis on the eastern Mediterranean, in other words, is not to create a geographical exclusivity, but rather to introduce alternative and possibly more complex ways of framing the historical analysis of modernization and its intersections with architecture.

Papers that uncover specific histories of modern architecture in Egypt, Greece, Israel, Lebanon, Syria, Serbia, Tunisia, Turkey, etc., and relate them to larger socio-political circumstances that influenced the architectural culture of the region—such as the flow of foreign capital and expertise, the drive for modernization and development, waves of oil money and building booms, the shaping or redefining of a national (or other) identities, or post-war/Cold War power politics—are most welcome. Papers that cut across national and regional boundaries, to offer larger theoretical reflections on mid-twentieth architectural culture in the eastern Mediterranean are also sought. Possible questions that can form the basis for papers include (but are not limited to) the following issues. In what ways did specific housing projects, institutional buildings or urban plans become intertwined with particular notions of "modernization" and "underdevelopment"? How did architectural thought and praxis become entangled with constructions of modern identity, and how was this, in turn, intertwined with Cold War politics in the region? In what ways did post-war processes of reconstruction or decolonization reshape architectural commitments to science and technology? How did strategies of socio-economic modernization reframe architectural responsibilities towards society and nature?

Asphalt Roads, Summerhouses, and Mid-Twentieth Century Architecture in Izmir, Turkey

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One of the outcomes of the extension of western aid to peripheral countries after the Second World War, as a means of endorsing democratic capitalism, was the flow of imported automobiles and the subsequent construction of motor roads. The resulting shift in transportation methods complemented the reconstruction and expansion of urban landscapes, which were widely stamped by modernism in terms of architectural and urban design. This study explores the consequences of these developments in transforming leisure activities and vacation culture in Turkey by focusing on the popularization of summer-houses that have restrained the development of shorelines ever since. The paper will examine the early precedent of the 1950s and 1960s summerhouses near to the city of Izmir on the Aegean coast as a case study of Euro-American influences on Turkish architectural culture. These houses, as individual buildings, and the larger summer-house complexes to which they belonged, showed the predilections of their architects for mid-century modern design. The analysis exposes these manifestations and the responses they produced among other homeowners, as well as looking at the leisure transformations instigated by the increase in automobile transportation in the local landscape of Izmir and beyond.

Modernization and History: A New Town, a Museum and a Saint's Sanctuary

Oryan Shachar

[Technion], Israel

In the early-1950s, Israel embarked on a vast national project which aimed to modernize the new state and settle its more peripheral regions. The new immigrants, uprooted Jews, were sent to populate the new towns that now mushroomed near the hostile borders. On the one hand, the Israeli state had to provide them with infrastructure, housing and public institutions; on the other, it needed to persuade new immigrants that they were coming to re-inhabit their historical homeland, and therefore it approached the past as an important resource with which to identify immigrants with their new place.

This paper focuses on the northern town of Hazor and on the ways in which the state unearthed the region's historical narratives in order to provide immigrants with ideas of a reassuring past. In the 1950s and 60s it therefore developed two historical sites near Hatzor: an archaeological museum and a sanctuary site. The different perception and architectural language of each site exemplified the dialectical modern strategies and competing historical approaches that were promoted by different official agencies involved.

The archaeological museum exhibits findings from the excavation site of biblical Hatzor (inhabited from 3000-2 B.C). Hatzor's excavation was indeed advocated by Israel's first Prime Minister, David Ben-Gurion. He promoted archaeological activity in order to confirm a historical approach that could leap over 2000 years of dispersed exile culture, as well as being able to describe the modern state of Israel as the resurrection of biblical Jewish sovereignty. By contrast, the sanctuary site in Hazor expresses alternative methods of recreating experiential rituals based on collective memory. It is dedicated to Honi, a mythical figure of the first century B.C. Its development accorded with the historical approach of the second president of Israel, Yizhak Ben Zvi, whose anthropological research emphasized more the continuity of small Jewish communities who had lived in the land of Israel over the past 2000 years.

In both these cases, the architecture constituted a cultural mechanism that empowered conflicting narratives in the modern Israeli space. This paper examines how the modern architectural concept and design of each project sought to embody these different methods of anchoring national identity.

Modernization and the Natural World: the case of New Belgrade, Yugoslavia (1945-1972)

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In 1945, the Yugoslav Socialist regime decided to build a new capital city next to the old city of Belgrade, across the Sava River, on a vast floodplain. It undertook to elevate this terrain and build a modern city in the image of the CIAM Athens Charter that would represent its goals. Belgrade's urban planners saw themselves as being in a struggle to master nature. This included gaining control over natural phenomena such as floods, but also over the process of urbanization, as a means of bringing Belgrade's population into modernity.

In realizing their vision, they brought into being a new urban condition. New Belgrade was the connective tissue between Zemun to the east and Belgrade to the west. But the construction of a modern city also created fissures, separating the architectural, constructed world of human occupation from the natural world and subjecting the latter to the former in a relationship which Heidegger calls a "technological enframing." Although they contrasted natural and urban aspects, the planners and others involved emphasized the importance of nature. New Belgrade did not merely represent the triumph of man over nature, but also an opportunity for Belgrade's residents to escape the unhygienic urban conditions of the modern age and come back into contact with nature – albeit in an altered state. The builders of New Belgrade were thus informed by a vision of nature that came out of Le Corbusier's Radiant City.

Using archival and oral research on the history of New Belgrade, this paper will analyze the discursive practices to show how modernity was envisioned in Belgrade and what place the idea of the natural had in this vision. We reflect back on, and complicate, the idea of the "technological enframing" of nature, providing a more constructive interpretation that can help us to productively reshape our relationship to nature in the hyper-urban 21st century.

Architecture and Politics in Educational and Cultural Buildings in 1960s Greece

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The period from 1960-1975 constituted one of the most intense moments in the political life of Greece, being characterised by unsteady governments and continuous reshuffles that ended up with the imposition of the Colonels' regime. What is more, a lot of public buildings were constructed and redevelopments were attempted to transform public spaces.

In this context of recent Greek architecture, we will orientate this paper to discuss the educational and cultural buildings produced during the period 1960-1975, paying particular attention to the relationship between architecture and the structure of educational programs during the period. The solutions that were found concerning the problems of the Greek city demonstrated a degree of participation in so-called modernization, especially in emphasizing the benefits of accepting a manufactured architectural vocabulary. Nevertheless, there is still no answer whether the modern architecture created then in Greece was indeed a result of changing production processes, or came from a new conception of the relationships between city and development projects, or was ultimately only a morphological simplification that wished to prove an ally in the broader course of modernism in western countries.

According to Walter Gropius, the architect needed to be involved in the organization of society, and above all production trends, thereby contributing to increased workers' efficiency, the elimination of social conflict, and removal of economic isolation. But how many of these changes can actually be observed in recent Greek architecture? To what extent did governmental decisions affect the architectural tendencies and choices made by Greek architects? What was the impact on Greek architecture of international architectural trends of the period? Education, architecture and politics continue to constitute a triptych through which each period expresses the "renewing" of political tendencies in a direct way that affects wide sections of society.

Israeli Regimes of Housing as Means to Produce Nation, Identity and Citizen-Subjects from 1948-2005

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This paper will explore regimes of housing in Israel through the study of private and collective practices for producing and inhibiting the 'homeland'. The research deals with housing as the key site for the formation of subjects and place, and for their intimate relationship to each other. Housing is at the same time an action (to house), scheme of action (set of policies), value system (a basic right), specific form (physical houses), and specific location, and is thus deeply involved in attempts to form national identity and its citizen-subjects.

My paper will unfold the rich historical narrative of various attempts to use housing programs and typologies by the Israeli state to frame proper and improper subjects, as well as itself as a "national home" for a particular group of people, the Jews. The act of housing, in its multiple levels, is understood by the Israeli Zionist regime of housing as a key tool to modernize its subjects and transform them from weak diasporic individuals into proper nationals (in the case of the Jewish population), or else to marginalize and depoliticize them as citizens (in the case of the Arab-Palestinian population). Thus, the regime was able to assert itself as mediating private and national home, and physically mark a social hierarchy between "proper" and "improper" groups of subjects.

The genealogy of architecture and settlement typologies and their role for nation and subject formation will be discussed through close observation of several key housing policies and practices in Israel along this historical narrative: these will include the kibbutz, the mass housing of immigrants, and the "Build Your House" project. These policies and practices will be discussed in the context of seemingly similar attempts after the Second World War to use housing to produce a nation and its subjects, and the paper will do so by comparing different understandings of the relationship between housing, nation and subjects in the cases of Turkey, Morocco and the United States.

Spaces and Practices of Leisure in Early Modern Europe

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Kimberley Skelton

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Leisure was a concept fundamental to the practices and spaces of early modern European society. Authors identified books to be studied at leisure, while architects designed increasingly codified urban and rural social spaces. Since at least the fourteenth century, leisure suggested time unoccupied by often public duties and responsibilities – time in which individuals could pursue entertainment, intellectual and spiritual enrichment, and physical relaxation. With the renewed fifteenth-century interest in Antiquity and the simultaneous shift from a landed feudal to a professional elite, the concept of leisure became both more formalized and more complex. It became associated particularly with wealthy elites, assumed learned connections to Antiquity, and encompassed more identifiable activities in particular spaces. Authors published books and poems describing the leisured elite life, while exclusive social circles moved in specific spaces from rural villas to urban pleasure grounds to late seventeenth-century royal palaces.

Intersections of shifting practices and spaces of leisure, however, have been studied primarily for the industrialized world and have remained split among leisure studies, cultural and social history, and analyses of building types. This session offers a more synthetic and interdisciplinary approach to early modern leisure; it invites papers concerning built spaces of leisure, landscape architecture, and visual and written depictions of villa life or other leisure activities. We particularly seek proposals that suggest new methodological approaches or that aim to re-evaluate long-standing approaches and arguments – for instance, through a new variety of sources or a study of social alongside architectural context. Themes of especial interest include: city-country connections, the relationship of interior to exterior leisure spaces, the villa's seemingly paradoxical role as working farm and site of elite leisure, practices of hospitality and their connections to architectural design, changing social and architectural relationships of public to private, the role of the renewed interest in Classical Antiquity (e.g. villa culture, notions of negotium/otium, and philosophical claims about contemplative versus active life), the commercialization of leisure, the role of gender, varying ideas of leisure with social class, court culture, and the relationship of regional to international in circulating ideas of leisure.

For Vain Ostentation, Diversion or Moral Instruction? Early Modern Leisure, Picture Galleries, and the Ancient Baths

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The Sienese physician Teofilo Gallaccini declared in *Degli Errori Degli Architetti* of 1625 (pub. 1767) that contemporary princes designed their picture galleries for diversion (*trattenimento*), in imitation of the pinacotheca within the Baths of Diocletian. Gallaccini situated the picture gallery, a space increasingly *de rigueur* in European palaces and villas, within two intersecting discourses: on the function and design of contemporary galleries and of the ancient baths. Many writers judged the late antique baths, with their sumptuous decoration (which one French writer metaphorized as a rich cabinet of curiosities), a manifestation of Rome's moral decline, and some reported that the emperors had intentionally erected them to corrupt the populace, by opening them to every class and to both sexes, and permitting loose women to foist their ignominious ways on all. But other writers recalled the baths' origins in remote antiquity when they served for the instruction, exercise and hygiene of adolescent and adult males.

These competing associations – with moral and political decline, on the one hand, and with memories of Republican ideals of public health and education, on the other – offered a suggestive opportunity for cultural reformers, who sought to revitalize Rome as a Christian Republic, to demonstrate the modern city's moral and cultural triumph. The glorious relics of a corrupt Empire offered not merely viable, but desirable models for the picture galleries of Christian princes, so long as they were remade in accordance with virtuous Republican and Christian ideals. With the ruins of the Baths of Caracalla and Diocletian serving as architectural prototypes and yielding up ancient statues to prominent Roman collectors, the picture galleries coming to adorn contemporary palaces developed as spaces that served a unified program of physical and mental exercise intended to re-establish the long-lost virtues of a golden age.

Rubens's Houses and the Construction of Neostoic Leisure

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Scholarship of the past few decades has ensured that it is no longer controversial to claim that Peter Paul Rubens held an unusually strong academic interest in architecture. However, the significance of his role as a patron and consumer of buildings has been less well understood. This paper seeks to address this need by considering two of Rubens's houses in the context of the artist's intellectual preoccupations. Denis Cosgrove and Stephen Daniels's thesis that "a landscape park is more palpable but no more real, no less imaginary, than a landscape painting or poem" encourages the comparative study of Rubens's paintings of his houses with the "built landscapes" themselves and will suggest new conclusions about the meanings of architecture for "the most learned painter in the world."

Rubens's house in Antwerp and his country house known as Het Steen reflect a number of dichotomies: urban and rural, public and private, the former purchased in youth and the latter in old age. I argue that the Antwerp house manifests a burgeoning interest in the Neostoic movement through its response to the exterior decorative program of the Villa d'Este at Tivoli. Whereas Stoicism is just one of the many overlapping learned motifs adopted by the ambitious young artist in the decoration of the Antwerp house, the elderly and ailing Rubens's painting of Het Steen offers a more explicit vision of his country house as a place obedient to the Stoic teaching of *apatheia*, the supremacy of the Reason over the emotions. Despite the many differences between the two houses, Rubens presents both as settings for the conduct of Senecan virtuous leisure, responding to the overarching Stoic maxim *secundum naturam vivere*: to live in accord with nature.

An Urban Leisure Ground for Amsterdam: Profit through Cultivation or Vector of Culture?

Esther Gramsbergen

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In 1682 Jacob Bosch created a design for the first urban leisure ground in Amsterdam, called Plantage, meaning plantation. The name referred to the main feature of the plan, a rational grid of garden plots divided by avenues. The design was approved by the city council, replacing an existing scheme for a housing development. It is generally assumed that the change of plans and the construction of the Plantage were initiated by economic motives. The city faced a period of decline and stagnation of building activity, and substituting housing for garden plots that could be rented was a way to earn back at least some money from investments already made.

Precise analysis of the design of the Plantage suggest that beyond economic consideration further motives played a role. I will explore this idea, focusing on three aspects. First, the role of the Plantage as the keystone of the seventeenth-century city extensions. Second, the mixture of public and private use that was accommodated by different elements of the design. Next to the private gardens rented by the well-to-do, for example, richly planted avenues provided a leisure space open to all. The third aspect is the opening of two public institutions in the Plantage: an inn with sport facilities (stadsherberg met kolf baan) and a botanical garden underlined the public leisure function of the Plantage.

By analyzing historical plans and written sources related to the realization of the project I will try to reinterpret the goals of the Plantage enterprise. I will speculate about the reception of these goals in seventeenth and eighteenth-century Amsterdam by looking at the positive image of the Plantage in art and – by contrast – at the strict rules and laws that were enforced to ensure proper use of the first public leisure ground in the Dutch Republic.

Religious Leisure and Hunting Pleasure: Hermitages in Deer Parks

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As early as the 1470s, Filarete mentions a hermitage in his fictitious description of a princely deer park. According to a wish of the patron, it had been built on a round hill in the darkest region of the park, where the wildest animals lived. In 1509, shortly after this first written record linking the hunting preserve with the hermitage, a solitario heremitagio is mentioned as one of the outstanding sights of the parc at Cardinal Georges d'Amboise's Château de Gaillon, Normandy. In the following centuries, hermitages were built in a number of deer parks, such as those at Pesaro (1530s); Schleißheim, near Munich (from 1597); Hellbrunn, near Salzburg (1616); Schrattenhofen, Bavaria (from 1689); Cetinale di Ancaiano, near Siena (1716); Kukus, Bohemia (1717); and Bayreuth, Bavaria (1715-18).

The architectural appearance, iconographical references and documented functions of these structures differ considerably. But all of them seem to owe their existence to the connections drawn between the image of wild nature and the hermit tradition on one hand, and the experience of wild nature and hunting on the other. The hermit is a topical figure in European literature – from the early Christian Thebaid legends to the baroque Einsamkeitsdichtung. Like wild animals, witches, brigands or giants, the hermit lives in an uncivilised, unexplored and dangerous “wilderness”, which was imagined in pre-industrial Europe as a dark and mysterious wood. Hunting was the foremost activity which allowed the courtiers a taste of this wilderness and a valued alternative to the well-ordered and cheerful experience of nature offered by the garden.

As a controlled wilderness, the deer park featured supposedly wild animals and could be furnished with elements like artificial waterfalls or grottoes, or with buildings like the hermitages. The function of these features seems to have been to enhance the desired experience of nature and, in some cases, to evoke literary associations – functions which garden history usually attributes to the follies of the eighteenth-century landscape garden.

Focussing on examples from the German speaking lands, I will examine the significance and functions of a selection of park hermitages. The paper will try to outline the principal characteristics of this architectural typology, particularly with regard to its natural context and to contemporary perceptions and use.

Subversive Suburbia: The Eighteenth-Century Vauxhall Gardens, Blackrock, Co. Dublin

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The suburban Vauxhall Gardens, Co. Dublin claimed direct lineage from their London predecessor, and opened in 1793 in Blackrock, a maritime suburb of Dublin. Dublin, as the centre of ascendancy power, where the resident 'court' did not remove to an Irish Versailles, and possessed of a long-established police and informer network, could not perhaps indulge a permanent site of this kind in the city-centre. The language of the revolutionary festival did not wish to escape from the city, it desired to commingle the vocabulary of country, city and garden in order to create a theatrical event. Thus perhaps it is not surprising that Dublin's late eighteenth-century pleasure garden was situated in suburban Blackrock, the home of revolutionaries, and their revolutionary families.

Emily Kildare's suburban villa garden lay adjacent to the new gardens and was designed to express Rousseau's controversial pedagogical agenda and to transfer educational and political ideas of a radical cast to her children. One of those children, Lord Edward Fitzgerald, the United Irishman, drew from the vocabulary of French political gardens and festivals to explore the theme of national identity and individual liberty in his own garden at Blackrock. A veteran of landscape tours among the Iroquois during the American War of Independence and eventually executed in the rebellion of 1798, Edward Fitzgerald connects revolutionary and design networks that stretch across the Atlantic and further afield. His neighbour and fellow revolutionary Valentine Lawless also developed a villa landscape at Blackrock, abandoning his great estate of Lyons and a Dublin townhouse to do so.

The larger landscape was controlled by Viscount Fitzwilliam, the ground landlord, from whom all the families leased their lands. An absentee, Fitzwilliam lived in London, where he pottered around his own suburban villa in Richmond. This left his great demesne of Mount Merrion a vacant prospect for its satellite town of Blackrock, and the purely financial and colonial interest of the Fitzwilliam family also left Blackrock free from the benevolent and improving instincts of many Irish estates. Lying in the slippery space of suburbia and disconnected from town, country and landlord, Blackrock's spatial structure itself upset the status quo.

This paper will examine the subversive suburban space of the pleasure garden and its attendant villa landscapes in late eighteenth-century Dublin, and suggest reasons why suburbia is suited to such uses in an old-world colony bent on revolution.

Beyond the Spatial Turn: Redefining Space in Architectural History

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Alona Nitzan-Shiftan

Technion, Israel

In recent decades, space, which is the very matter and subject of architecture, has been transformed into a powerful methodological instrument in both the social sciences and humanities. The "spatial turn" made study of the spatial articulations of social and cultural relations a critical factor in sociology, cultural geography, literary theory, and urban studies. It diverted attention from conceiving space as representing forces external to it to understanding the production of space as constitutive of social power and cultural practice. Lefebvre's "production of space," De Certeau's space of everyday life, Edward Soja's "thirdspace," and the work of cultural geographers like Cosgrove, Gregory and others reshaped the intellectual landscape. Challenged to reconsider what it had construed as its own proprietary disciplinary territory, architectural history began to explore the implications of spatial production and its multiple agents, investigating the multifarious ways in which spatial practices can be understood to configure and be configured through architectural design.

In parallel, geography became instrumental in comprehending art history, giving rise to powerful new conceptions of "geohistory," as in the work of Kaufmann and "horizontalities" as in the work of Piotrovsky. The already ongoing project of displacing the grand narrative of architectural history in favor of an account privileging multiple voices was aided by rethinking the relationships between center(s) and periphery(ies). The sedimentary, vertical layers of Time came to be replaced by the horizontal weave of Space, as exclusionary lines of linear development gave way to intricate fabrics of geographical study, resulting in finer grained and more nuanced architectural history. This roundtable invites discussion of the implications for architectural history of recent work invoking space and geography. Does "the spatial turn" open for architectural historians new interdisciplinary research venues? How is our understanding of architectural space challenged by the methodologies shaped by social scientists? How do we re-map our discipline vis-a-vis new approaches to geohistory? Does the horizontality of a transnational perspective advance alternative narrative forms? How might an architectural understanding of space modify, enrich and contribute to research in other disciplines?

Architectural Theory in an Expanded Field

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Stephen Cairns

University of Edinburgh, UK

Hilde Heynen

KU Leuven, Belgium

This paper reports on the recent writing and editorial project embodied in the soon-to-be-published Handbook of Architectural Theory (Sage 2010). It charts the recent fortunes of architectural theory within what has been widely dubbed the “after theory” moment. It locates architectural theory in the wider debates on the ends of theory, and examines the consequences of this debate for architecture. The paper argues that a space in which critical and interdisciplinary scholarship might be staged remains necessary, and that an expanded sense of architectural theory is needed. It demonstrates what such an enterprise might be like by presenting a number of thematic threads from the forthcoming Handbook of Architectural Theory.

In formulating the proposal for the Handbook of Architectural Theory we as editors aimed at interdisciplinarity and at the recognition of a cross-cultural framework. Interdisciplinarity means that our handbook sets out to build upon exchanges with neighboring fields, including (neo-)Marxist political theory, cultural studies or postcolonial theory. Since the latter are all heavily engaged in the spatial turn, the same goes for the handbook. The Handbook also reflects the critical cross-cultural awareness that has emerged since the seminal work of Edward Said, which transformed the discipline of architecture in new ways. It incorporates new theoretical frameworks to study the spatial, architectural and urban expressions of successive encounters between “the west” and the rest of the world in the colonial and postcolonial periods.

We want to point to three different, though related, concepts as a means of fleshing out the idea of an architectural theory in an expanded and spatialized field: Provincializing (Chakrabarty), Worlding (Spivak), Gathering (Latour). We aim to draw out the richness of each of these verbs and examine their consequences for thinking about architecture in a newly spatialized sense.

Space and Interactions in Brazilian Modern Historiography

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The object of my discussion is the contribution of spatial form and geohistory to the analysis of Brazilian modern architecture historiography.

The first proponent of Brazilian modern architecture historiography, Lucio Costa, was also one of the founders of the National Historic and Artistic Preservation Service, in 1937, soon after the coup d'état that led to almost ten years of dictatorship. In this context, national identity would be asserted through historiography and the intimate relation forged between modern architecture and its colonial past.

I propose that the analysis of Lucio Costa's historiographical approach - identified in the theoretical productions of later generations of Brazilian scholars until the mid 1980s—could be enriched through two main perspectives. The first compares Costa's architectural narrative with the studies of a generation of Latin American colonial researchers which began to be published, concomitant with Costa's first writings, at the end of the 1930s. The pioneering works of the Americans George Kubler (Focillon's student at Yale) and Robert Chester Smith Jr. (trained at the Harvard Department of Fine Arts) or the Englishman John Bernard Bury, carried no constraints and were able to overcome national or regional boundaries searching for planes of cultural interactions where the local and the foreigner intermingled. On the contrary, the nationalistic bias of Lucio Costa's narrative hardly acknowledged even the Portuguese models of Brazilian colonial architecture. Nevertheless, while the American historian Lewis Mumford was recognizing architecture as a common venture among people, and Siegfried Giedion was pointing to the work of the exiled professionals in America, Costa's narrative expressly disregarded the role of other nationals in the construction of a modern Brazilian architectural culture.

The second perspective makes use of the theoretical works developed by Georg Simmel and his students Siegfried Kracauer and Martin Buber concerning the existence of a functional reciprocity between individuals that manifests itself in space. The space of the "between" defined by Buber as the space of the dialogue, was a concept largely appropriated by architects and urban designers since the 1940s, and remains instrumental to redefining the historiography of Brazilian modern architecture considering the dialogues forged between nationals and foreigners.

Desiring Matter

Janike Kampevoid Larsen

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Finding that architectural theories often do not fully consider the existential experience of being in space, close to the ground, among forms, this paper will propose that the experience of both natural and architectural forms and materials involves a desire to abolish the perceptual distance between oneself and these forms.

I am less interested in the “bodily presence” than I am with the sight-provoked intensity of sensing and desiring that is produced in architectural and natural spaces. I propose that experiences of both natural and architectural spaces, while still being dependent to a large extent on the eye, sometimes re-connect us to the material of the object and to the ground as material. A desiring relation to form does not abandon the hegemony of sight in Western tradition, as criticized by Dennis Cosgrove among others, but stresses the transgressive rather than an appropriative relation to the seen. Despite the obvious cultural formations of landscape and the prevalence of vision in the shaping of it, as convincingly stated by Cosgrove, one can argue that the fundamental rapport with landscapes lies in a sense of the ground – a fact that landscape sculpture seems to have integrated more than landscape theory. While phenomenological thinkers like Merleau-Ponty and Norberg-Schulz call for the sense of a full presence in the experience of landscape and site, the post-phenomenological philosopher Jean-Luc Nancy makes a distinction between the national sense of landscapes as territory and the neutral sense of land as site. While the country represents an order of meaning, the landscapes present nothing but the fact that nothing but land is present. It is for Nancy a question not of appropriation through sight and visual sightlines, but a question of a loss of sight [une perte de vue], for both the physical eye and the eye of the mind. An experience of land is a question of a transgressive movement produced by the presence of matter –a matter devoid of meaning, thus bordering on formlessness and the uncanny.

Starting in a close reading of one architectural installation and one stretch of unformed landscape on a Norwegian mountain plateau, comparing them to the sculptural experiments of Richard Serra and Walter De Maria, I will discuss whether the mere presence of form and materiality at the site allows for an existential experience of presence devoid of social, political, and national meaning or whether there are still political meanings in any sense. The question of industrially produced wastelands provides examples of a material aesthetic, providing a luring neutrality, while still invoking political significance.

Architecture as Space, Again? Notes on the “Spatial Turn” in Architectural Historiography

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What is the relevance of the “spatial turn” witnessed since the 1980s in social sciences and humanities for architectural historiography? The concept of space is hardly a novelty here—having been essential for the definition of architecture since the debates among German art historians of the late nineteenth century, including August Schmarsow; and operative in Siegfried Giedion’s legitimization of the modern movement and its revision by Bruno Zevi, to name just a few.

It was precisely this lineage of architectural discourse and its concept of space that was targeted in the course of the 1960s by Henri Lefebvre’s theory of space, which since then has become one of the main sources of the spatial turn understood as a “reassertion of space in critical theory” (Edward Soja). For Lefebvre, space is everything but a homogenous medium claimed by architecture as its specific disciplinary competence; rather, it is a social product and an outcome of a complex set of social practices, including material practices, practices of representing space, and practices of everyday life.

It is thus as a critique of its own discourse that architectural historiography can benefit from this revised concept of space, and open itself up towards interdisciplinary research. Such research was adumbrated by Lefebvre’s own “spatial histories” focused on the “production of territory” by a Pyrenean community (1954); his study on the Paris Commune as the attempt at a “revolutionary urbanism” (1965); and his account of the campus of Nanterre (1968). In contrast to some passages from his “The Production of Space” (1974) which sketched a grand narrative of subsequent modes of production of space, much in the vein of the Marxist sequence of social formations, Lefebvre’s spatial histories addressed singular concatenations of practices of production of space within historically specific conjunctures.

By revisiting Lefebvre’s spatial histories, this talk will speculate on the cognitive gains—and risks—stemming from a development of his theory in architectural historiography today. Lefebvre called for a shift in the research focus from the autonomous architectural object to a study about its production within the overarching processes of social production of space. This involves a double perspective: an account of the architectural object as produced by a multifaceted set of material practices, practices of representation of space, and practices of its daily appropriation; and, at the same time, an examination of the instrumentality of this very object in social practices. This double research perspective avoids treating the architectural form as a mere result of practices examined by sociology, economy, or history of ideas; rather, architectural form is accounted for as an affordance of these practices—an approach which necessitates the exchanges between architectural history and other disciplines of historiography.

Architectures of the Suburb

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Successful cities grow, and the things that limit their growth turn out to be things like drains and transport. Cities in Europe used to be compact and bounded by military walls, with all ranks of society living close together; but with increased mobility there is a tendency to separate, so that we surround ourselves with neighbors who are in important respects like ourselves. While city centers continue to be places where encounters with all sorts of people can take place, the suburbs have a different character, generally with more homogeneity. In different parts of the city, and in different parts of the world, they can be zones of privilege or of alienation. There are places where the suburbs include the most desirable houses, and others where they include unauthorized bidonvilles.

As notions of the city have fragmented and dissolved under the impact of post-modernism, the suburbs have received renewed attention as important constituents of and contributors to the wider urban nexus. The aim of this session is to present recent research on suburban environments of varied character from around the world. It is clear that within Europe there is widely varied experience, as some cities have been rigorously planned, while others have not; and even where the intentions of urban designers have been clear, there can be areas that seem to have escaped control. High-status suburbs might turn into gated communities, or present themselves as "villages" that actually function as suburbs. Other suburbs might include large-scale state-built housing projects, or might be composed of the mass-housing for citizens of moderate means that make up most of the buildings anywhere, but which normally escape the attentions of architectural historians.

We invite 20-minute papers that present a particular instance of suburban architecture that sheds light on some facet of suburban experience. There is no limitation on the period under consideration, nor on the architectural style, nor the place where the suburb is located. However in the individual papers we are looking for concrete examples, rather than theoretical pieces taking a general overview. That broader picture will, we hope, build up across the group as the session progresses.

'Both/And': Suburban Architecture in the Renaissance Veneto

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This paper examines an example of suburban architecture in early modern Italy: the Villa Pisani, Montagnana (1553-5), by Andrea Palladio (1508-80). Exhibiting features of both an urban palace and a country house, this residence stood immediately outside the walls of Montagnana, on the Venetian Terraferma, even as it commanded an extensive agricultural estate.

Villa Pisani confounds typological distinctions between city palace and country estate, which architectural history tends to emphasize. Interpreting it instead as a suburban residence clarifies its formal ambiguity and also the complex range of functions it served. As archival records show, it was the primary property of its Venetian noble patron. I argue that Villa Pisani's hybrid form responds not only to the suburban site but also to its double function as an agricultural estate fulfilling the representational role of an urban palace.

The paper will briefly compare Villa Pisani with a contemporary residence, Palazzo Trevisan (1554-7) on Murano. An island "suburb" in the Venetian lagoon, sixteenth-century Murano was home to a sizeable local population and Venice's glass-making industry. It also housed elegant retreats like Palazzo Trevisan for the Venetian elite, which were modeled on the villa suburbana of antiquity. Palazzo Trevisan shows a different mode of suburban life from Villa Pisani, but its design reveals a similarly hybrid character.

Although the origins of the modern suburb are often traced to eighteenth-century England, these examples demonstrate the validity of this term for the Renaissance landscape. To follow Robert Venturi's formulation, the early modern Italian suburb reflected the "phenomenon of both/and" rather than "either/or." It was a site in which familiar polarities – ancient and modern, urban and rural, leisure and business – merged and coexisted.

Townscapes, Tradition and the New English Suburb

Daniel Maudlin

University of Plymouth, UK

The late twentieth-century phenomenon of the English neo-traditional suburb is a specific representation of Englishness. 'English' house design collaged out of vernacular rural building elements has had a persistent, recurring presence in English architecture since the late eighteenth century. From the Picturesque, to the Arts and Crafts and inter-war Mock-Tudor, these movements rejected universal, progressive rationalism and responded to the socio-economic and intellectual changes of modernity with reverence for a notional rural past as a place of national identity. In the later twentieth century, Neo-traditionalism has similarly responded to and replaced the anonymous Anglo-Scandinavian Modernist housing of the post-war suburb. The now familiar neo-traditional housing design of commercial developments was fixed by regional planning authority design guides, intended to maintain regional architectural 'character'. Design codes were first introduced in the pioneering and hugely influential 1973 Essex Design Guide. However, Neo-traditionalism also developed further the Englishness of English design by extending the representation of the vernacular from building design to the place of the suburban development. The English suburb does not simply provide a convenient balance of work, commute and family space: it brings the city dweller-worker within the realm of the countryside: the homeplace of Englishness. From the 1970s the suburb was reshaped as something rural and traditional; replacing post-war American influenced prairie-planning with the 'snaking lines' of English villages described in Gordon Cullen's influential *Townscapes* (1961). This paper examines the cultural and design contexts of early neo-traditional developments, such as Garrard and Naunton's Noak Bridge, Basildon, 1975-81, and their implications. In the irregular planning of plot and roadway layouts as the appropriate 'place' for vernacular-historicist housing, neo-traditional developments have significantly re-shaped the suburb as somewhere that is forever England.

Architecture as Experimentation: Creating Suburban Environments under Conditions of Informalization in the Lisbon Area, 1958-1997

Tiago Castela

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This paper reflects on how a history of informal suburban environments contributes to an understanding of cities as spaces of experimentation and tentativeness. From the late 1950s onwards, developers started legally selling agricultural lots in Lisbon's periphery for unlicensed construction by low-income households. These could until then find housing only in the city centre, either in the precarious squatter settlements that had emerged since the 1910s or in overcrowded rented rooms. The development of planning regulations entailed the informalization of unpermitted subdivision, which by the late 1970s had assured housing for up to one fifth of the metropolitan area's population. Since then, scholarship has addressed suburban architecture in these so-called "clandestine" subdivisions as an example of a longing for an unchanging rural landscape, as has often been the case in the valuable literature on modern suburbs.

Even though the invocation of permanence and rurality has undoubtedly played an important discursive role in the formation of European suburbanities, this paper argues for an attention to the ways in which suburban environments can be seen as sites of experimental spatial practices involving multiple agencies. Drawing from dissertation research on housing in the northern periphery of Lisbon in the subdivisions of Brandoa and Casal de Cambra, the paper addresses how typologies and aesthetics associated with privileged residential suburbs were articulated by low-income households as a means to claim formality—while including gainful activities within the realm of domesticity. Furthermore, the paper focuses on how architecture mediated the tentative new relations of power between two domains of spatial expertise in formation: that of small builders and low-income wage-laborers engaged in self-building, and that of architects and urbanists regulating suburban growth for local government.

Popular Participation in the Brazilian Favelas: Art and Urbanism

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Miguel Antonio Buzzar

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Regina Barros Cordido

Universidade de São Paulo, Brazil

The Brazilian favelas (slums) have been stigmatized since their origin by "common sense" and have been regarded as illegal urbanization that contained a marginal population of "rogue" disrupters of the social order, "a cyst in the urban area to be eradicated." They have been considered as places that concentrated various orders of problems, social, hygienic, or legal. As a result of this highly negative conception, for a long time the usual practice of redevelopment was simply to dismantle these settlements. However, since the 1960s, this self-production of the city became the object of a renewed vision which found new positive values in the favela's social relations and even in its very spatial conformation. Although this revaluation happened in different fields of knowledge, we will discuss two cases, one from the visual arts and another from urbanism. In the mid-1960s, Hélio Oiticica developed several art works ("Parangolés") from his experience in the Morro da Mangueira, Rio de Janeiro. He also wrote some texts in which he related his art experiments to aspects of Rio's popular life and material culture.

Another important example comes from the field of urbanism: an intervention started in 1983 in the slums of the city of Diadema, São Paulo (in this period 38% of the population lived in slums). The local council, through coordinated actions, tried to improve the existing urbanization in order to leverage the networks of relations and neighborhood. Today, with the advantage of historical distance, we can assess the achievements and limitations of both experiences, which, although in fields of knowledge with little contact, have several things in common. This presentation aims to analyze them, trying to understand their origin and consequences.

Actor Networks and the Emergence of Order: A Socio-Spatial Study of an Informal Settlement in Mumbai

Reid W. F. Cooper

[University College London], UK

Ganesh Murthy Nagar is a residential neighborhood located in the sprawling metropolis of Mumbai, India. While it is not situated on the city's geographical periphery, as a slum community, it occupies the fringes of spatial segregation and social stigma. Located under the sprawling towers of Mumbai's World Trade Centre and the gleaming condominiums of Cuffe Parade, Ganesh Murthy Nagar is a "suburb" in the Roman sense. It occupies a space physically below the rich as a community with lesser power, wealth, and social designation.

This paper presents ongoing research derived from an in-depth socio-spatial study of Ganesh Murthy Nagar and the surrounding area. Despite the spatially fragmented nature of the environs, the study draws upon Actor Network Theory (ANT) to map the emergent connections between and within the divergent spaces of privilege and poverty. The deployment of ANT in urban studies is a nascent but promising strategy that in this research targets the interaction of people, architecture, and infrastructure. The ultimate goal the research addresses is to understand the role architecture and infrastructure play in creating and maintaining networks of order and power.

The study reveals that the most divisive and destructive fragmentation occurs not in the interspatial domain, but in the informal intrasocio-spatial reality of the squatter community. State-created infrastructure networks are captured by powerful local social networks that use them for their own benefit. Similar networks have captured groups of hutments by dislocating the previous owners. These various assets are integrated into fluid networks that accumulate wealth and power. Further, these networks are deployed at premium prices to real estate developers and other interested parties who frequently violently manipulate inhabitants into submitting to their plans. Ultimately, it is these emergent hybrid networks, wherein people, architecture, and infrastructures combine to fragment the constituency and create an emergent order of dominance.

Princely Palaces in Renaissance Italy

Marco Folin

Università degli studi di Genova, Italy

Silvia Beltramo

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The aim of this session is to investigate the theme of princely palaces in the early Renaissance Italian courts. During the 15th Century in Italy we can observe a process of gradual replacement of the several seigniorial castles inherited from the medieval past by a smaller number of major princely palaces which reflected the sovereign's image in terms of aesthetics and prestige, as well as more generally the global structure of urban society.

One of the main issues of the session will be the relationship between princely patronage and the construction of genuine court residences in various Italian countries. The Renaissance prince operated according to two different criteria: by transforming the pre-existing castle into a palace – and therefore articulating it into internal courtyards, in order to connect its different parts – thus changing its building type; or by creating completely new architectures, quite original both from a formal point of view and in terms of interiors' organization. Through the analysis of particular case-studies, the intention is to discuss the circulation among different Italian courts of some models universally renowned for the construction or renovation of princely residences.

In this way, the session intends to tackle the question of the gradual dissemination of an architectural language inspired by Antiquity, thanks to the establishment of new 'classical' standards, which were nevertheless often extensively re-elaborated at local level according to a series of specific variables (site morphology, availability of building materials, construction traditions, etc.). We would like also to discuss the question of the relationship between the construction of princely residential architectures on one hand and the growth of Renaissance courts as privileged places of power on the other: to what extent could the palaces become a reference point, also in terms of identity, for aristocratic élites? How much did their construction change the urban image and affect the local political culture?

Chapels in Fifteenth-Century Palaces and the Idea of Palatine Chapel

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Within early-modern princedoms, the consolidation of dynasties' power confronts the institution or renovation of religious places directly connected to the organization of the palaces.

Chapels of the fifteenth-century in Italian princely palaces should be interpreted in connection with the medieval model of the "Palatine Chapel" and its several declensions, from the Carolingian archetype of Aachen to the Capella Regia (Royal Chapel) of Louis IX, followed by the royal and princely saintes-chapelles (i.e. Holy Chapels of Bourbon-l'Archambault I, Hofburg in Wien, Karlstein).

In early modern Europe this model survives and renovates itself. The succession of royal dynasties and the emergence of new princedoms generate both the need for new spatial representations of power as well as the creation of legitimizing religious places of dynastic origins related to the conservation of "state relics." During the fifteenth-century in French and Alpine regions, the Palatine Chapel maintains a monumental role in the frame of "power landscapes." Main examples are the new Valois' Holy Chapels (Vincennes, 1370-1552), as well as the chapels of new or renewed princedoms: Bourges (Berry Dukes, ended in 1405); Chambéry (Savoy Dukes, from 1408); Aigueperse (from 1475), Bourbon l'Archambault II (1483-1508) and Champigny-sur-Veude (1508-1553) by different branches of Bourbon family. By the end of the 15th century this Gothic model begins to be orientated to a new Renaissance architectural language (Vic-le-Comte, since 1505, or Revello Chapel for Saluzzo Marquises).

The monumental and urban declension of the model, as well as the link of palatine chapel to dynastic relics, seems inappropriate to Italian princedoms, which were mainly characterized by controversial courtships or else "cripto-signorie" (hidden signorias). Chapels became intimately religious dynastic places: they were open to foreign guests or to selected élites as a "place of power," but still far from the urban scene; new Renaissance language is mainly used in interior spaces (Cappella dei Magi in Medici Palace; Cappella del Perdono in Montefeltro Palace). On the other hand, the representation of dynastic memories is entrusted to monumental burials and to new basilicas for relics.

The paper focuses on the role, nature, location and function of some palatine chapels within princely palaces of the fifteenth-century, seats of princedoms in northern Italy and alpine space.

The Influence of the Model. The Court of Mantua and the Aristocratic Palaces of the Renaissance

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The aim of this paper is to clarify the relationships between aristocratic houses in Mantua and the palaces of the Gonzaga family during the Renaissance. In particular this paper focuses on the influences of the marquises's palaces on morphological aspects and on the general lay-out of private houses. During the second half of the fifteenth and the first half of the sixteenth centuries, the patronage of the Gonzaga promoted a *Renovatio urbis* through new Renaissance buildings such as the well known churches of Saint Sebastian and Saint Andrew designed by Leon Battista Alberti for Ludovico II Gonzaga. The marquises wanted the urban élite (primarily composed of *parvenus* connected to the Gonzaga's court) to play a key role in the rebuilding of the image of Mantua.

Considering a number of important aristocratic palaces, such as the houses of Francesco Bonatti (1514), Valente Valenti (around 1530) and Geronimo Andreasi (1535), we can easily find common features which seem to be derived both from the new vogue for ancient housing and from specific patterns in Mantua firstly applied inside the palaces of the Gonzaga family. For example, from the Gonzaga's models, the aristocratic palaces inherited the ceremonial path characterized by the entrance hall, the courtyard with colonnades and the staircase which leads to the great hall of the first floor. This type of path derived both from a lay-out still medieval, but most of all from the new Renaissance interpretation of ancient housing. The models derived by Gonzaga's palaces were applied in aristocratic palaces stylized partly because of the medieval heritage (which in the fifteenth century was still alive) and partly because of the smaller dimensions of private houses. For example in aristocratic palaces the courtyards are often characterized by only one loggia (which is strictly connected to the entrance hall) instead of the four loggias of the ideal model.

Small "Houses", Large Palaces: Carpi and The Renaissance Courts

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Between 1400 and 1500, in central and northern Italian territory there was a wide diffusion of minor courts. They were capitals of small dynastic states, seats of small lords' courts, depending on the protection of more powerful nearby rulers. The so-called "padana" area, marked by the Po river and by the route of the via Emilia, was an area characterized by an unsteady political balance. Several political figures give life to small geographical states, with their own "capital" cities which hosted the court of the Duchy (Carpi was the fiefdom of the Pios; Mirandola of the Picos; Novellara of the Gonzagas, and also Guastalla and Sabbioneta). Starting from the last decade of the 15th century, many of these centers witnessed a period of urban renewal that clearly modified the settlement's structure. By means of their ability to co-ordinate different initiatives, the individual lords aimed at transforming their residential places into a space, organized according to the parameters which characterized full-scale cities.

The first step planned by Alberto Pio, the Lord of Carpi from the beginning of the 16th Century to 1525, was the transformation of the pre-existing castle into a palace. He wanted a large courtyard inside and a new façade towards the huge space outside the borders of the castle. A new church (later called Duomo), was established by Alberto Pio at the end of this space, destined to become the main monumental square. The courtyard is similar to that of the Ducal Palace at Urbino; together with Mantua, Urbino was one of the most admired courts during the early Renaissance.

The aim of this contribution is to investigate the development of the princely residence (now "palazzo dei Pio") in relation to urban structure and image. The building with its massive aspect represents the ambition of the f Carpi prince, a "mouse" (so-called by his cousin) with very important political and diplomatic connections.

Urban Design and Architecture of Power in Imola during the Signoria of Girolamo Riario (1473 – 1488)

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In 1473 the Pope Sisto IV in accordance with Galeazzo Maria Sforza, Duke of Milan, gave the dominio on the Romagnol city of Imola and its territory to the young nephew count Girolamo Riario (1443 ca. – 1488) who wedded Caterina Sforza, daughter of the duke. The acquisition by the Signoria of Imola constituted for Girolamo Riario the first step toward the organization of a new Principato. It has been noted that count Girolamo's career "prefigures that of the more illustrious Cesare Borgia." The state was enlarged in 1480 with the annexation of Forlì.

During the short era of Riario's government Imola became subject of a wide and accelerated process of urban improvement that modified the city structure. The focus of the program of urban renovation was the Piazza Maggiore, the centre of the city. The Piazza, enlarged and regularized, was intended to become a place to display power, a tangible representation of the dignitas and power of the Princeps. Girolamo Riario, for himself and the court, converted the former Palazzo Comunale and at the same time along the east side of the Piazza built a long new palace with porticoes that were to contain the magistracies of the State. The renovation of the principal square of Imola, although not completely finished, was a paradigmatic and early example of Renaissance urban design.

At the end of the Riario's Signoria Imola appeared to be "the most wonderful city of Romagna" (Leandro Alberti). The renovation of the physical fabric of Imola was not achieved by the Signore alone. Thanks to the grants of Girolamo Riario, some noble families and the ecclesiastical orders began to build or reconstruct new palaces and churches.

The signoria of Girolamo Riario in Imola has been construed as a rupture with the long process of evolution that had governed urban development until that moment, with continuity of urban functions and hierarchies. At the same time, specific new urban design strategies were established at the moment of the transition between the medieval and modern ages. Riario's experience shows that the fracture produced by an institutional transition made possible a decisive action of transformation of consolidated urban traditions.

Castelnuovo and Castel Capuano in Naples: The Transformation of Two Medieval Castles in "All'antica" Residences for the Aragonese Royals

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During the second half of the 15th century the main residences of the new Aragonese dynasty in Naples were not built ex novo. The new rulers of the reign decided to rebuild partly and refashion the two main castles used by the preceding Angevin dynasty (1233-1442).

This paper will deal with the renewal of Castel Nuovo (1442-1472) and Castel Capuano (1487-1488), which were transformed by the Aragonese rulers from medieval castles into splendid residences in the new all'antica style. After having conquered Naples in 1442, Alfonso I nearly totally rebuilt the Angevin royal castle, which had been destroyed during the war of succession. In addition to building the magnificent marble arch at the entrance, he refashioned the palatine chapel and the apartments where foreign ambassadors were received. The original erection of Castel Capuano dates back to the twelfth century, and since the Angevin period it had become the residence of the Duke of Calabria. With Alfonso, Duke of Calabria and future Alfonso II, the medieval castle was transformed into a splendid residence by the most avant-garde artists and architects of the time.

Even though updated to the most recent architectural trends, these two castles never lost their association with the defensive connotations of fortress. Despite the works on Castel Capuano, Alfonso felt the need of building two new residences. Fifteen years after its renewal, Castel Nuovo was already considered inadequate to accommodate foreign rulers, who instead stayed in the new all'antica palaces of the members of the élite. It was perhaps for this very reason that in 1488 Ferrante I expressed the desire for a new royal palace that was to be built ex novo on a different site, a project for which he received the help of Lorenzo de' Medici and of his architect Giuliano da Sangallo, but which he was never able to execute.

Remembering Totalitarianism: The Redemption of Former Rule in the Built Environment

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The practice of *damnatio memoriae* – the deletion of all traces of a previous ruler – dates to antiquity. There is no such simple approach, though, to the re-use or re-naming of such vestiges in the built environment. In the 20th and early-21st centuries – in the aftermath of right- and left-wing regimes of total rule, from Spain to Estonia – issues of preservation and commemoration, rather than erasure, have become lightning rods for political sentiment. Only in Germany are signs of terminated totalitarianism absolutely forbidden; alternatively, in France, the Vichy regime has been collectively swept under the rug, perhaps even more effectively than by constitutional decree. But in numerous other post-fascist and post-communist settings, emblematic government buildings and monuments remained. These have sometimes been re-inscribed as counter-totalitarian, or more often treated as though they were unimportant, neutral signs of a defeated tyranny; and with the passing of living memory, new generations have indeed seen them as such.

Since 1989, however, in an increasing number of instances citizens have demanded the retention, even the honouring, of constructions identified with their own past subjugation – from one point of view – or former glory and better rule than today's – from another. In a post-totalitarian Europe, in other words, the meaning of politically charged buildings is up for grabs more than ever before. This session aims to present case studies to this effect, and beyond that, to develop a comparative framework for such studies. Can we consider the protection of relics of Italy's fascist past – architectural and monumental, much in evidence and increasingly restored rather than demolished – as similar to the epic statuary and massive architecture of the former Soviet Bloc? Are there similarities in the motivations and mechanisms for such preservation, and even renewed political consecration? And if so, does this suggest that the rehabilitation of atrocious collective memory is sometimes preferable to the denial of such recollection altogether? Papers should address the delicate balance of selective collective memory in the built environment, but they need not be limited to modern or contemporary cases, nor to strictly national or governmental topics.

Drinking from the River Lethe: Fascist Architecture in Milan between Past and Present

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This paper will focus on the post-war history of Fascist Party headquarters (case del fascio) in order to investigate contemporary Italy's ambivalent relationship with its fascist past. Intimately associated with fascist rule, the case del fascio functioned as the most visible manifestation of party activity in cities and towns throughout Italy and as the primary point of contact between the Fascist Party and ordinary citizens. After the fall of fascism, the state commandeered all party-owned property and typically turned party outposts into military or police headquarters. The buildings thus maintained their original function as centres of command and control, but were allied with new political purposes. To signal this shift, decorative programs were removed or modified to neutralize their original political content. For example, explicit references to the Fascist Party were covered on a large sculptural panel designed for the Gruppo Filzi Party headquarters in Milan. Nevertheless, elsewhere on the building the symbols of the Fascist Party remain clearly visible. Officials' selective attitude toward the architectural and figurative imagery associated with the fascist regime raises a number of questions about Italy's ongoing effort to come to terms with its fascist history. For example, does this selective approach point to embarrassing continuities between Italy's fascist and republican governments? Does it signal the relative impotence of these buildings as political symbols, despite the Fascist Party's great efforts? Or does it underscore the limits of architecture's ability to carry political meaning? Finally, how does renewed scholarly interest in these buildings further complicate their status as reminders of a discredited regime?

Roma EUR: The Completion of a Fascist Building Project in Post-War Italy

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This paper elaborates upon post-war Italian attitudes towards architectural heritage from the fascist era, with the EUR neighborhood in Rome as a case-study. In Italy, buildings constructed under fascist rule have generally not been demolished, but their political content was largely ignored and it was not until the 1980s that a re-evaluation of their origins and ideology was initiated.

The construction of EUR dates back to the 1930s, when Mussolini planned it as a site for the Universal Exposition of 1942 and as the nucleus for a new Fascist Rome. These were crucial years for the development of the fascist state and for its architecture, which would have to be representative for the newly created fascist empire. A large part of the monumental buildings in EUR had already been finished when the war broke out. Interestingly enough, the EUR project was completed in the post-war period, after its original political incentive had gone.

During the 1950s and 1960s building activities were resumed under the guidance of Virgilio Testa, and EUR became instead a residential area and business district. EUR and the Foro Italico (the sporting complex built by Mussolini) were also among the locations for the 1960 Olympic Games that took place in Rome. New structures were planned for EUR, and since the exhibition buildings had a classical and roman style, but contained little explicit propagandistic decoration, it was possible to ignore their earlier political meaning. Economic necessity, strong leadership and a Crocean attitude towards the arts made it possible that EUR was realized more or less as it had been originally planned. A fascist project was thus transformed into a representative neighbourhood for post-war Italy.

It is thus very interesting also to compare this Italian attitude of de-ideologization to that of other countries with architectural heritage from an era of totalitarian rule.

Traces of a Questionable Totalitarianism: Urban Politics and Architecture during and after the Greek Dictatorship

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The period of Greek dictatorship (1967-1974) was a form of oppressive regime with certain particularities. Many scholars have questioned its totalitarian dimension, and instead tend to underline its military and oppressive character and its ideological contradictions. Its ideological premises were mainly shaped by post-war Greek Orthodox nationalism and a vague idea of economic modernization.

In lack of a solid ideology and a specific cultural basis, the dictatorship did not succeed in establishing a symbolic architecture. No single architect or group created a distinctive "dictatorial" architecture, just as Speer had failed to do in the case of Hitler, or Piacentini in that of Mussolini. In Greece, instead of monumental public buildings, monuments or statues, we can find only a few marginal examples of weak "neo-Hellenic" classicism, while most architects continued to draw inspiration instead from the modern movement tradition.

Despite the absence of symbolic architecture, the dictatorship influenced in various ways the identity of Greek cities in terms of their built and cultural environment. With the country going through a period of unprecedented economic development and intense urbanization, the construction sector gained a major role. An over-production of legislative regulations, resulting in the loosening of public control, encouraged the intensification of investment by small and large capitalists in land and construction. Cities expanded and were densified, building heights increased, and industrial complexes and huge hotel buildings rose in ecologically vulnerable areas of the country.

The paper examines how these dispersed traces became part of the palimpsest of modern Greek cities, focusing on emblematic examples such as Athenian skyscrapers. These "towers", built during the period of the dictatorship and in the first years after the transition, but continuously present in the landscape of Attica, provide some key questions and answers regarding the redemption of Athens' spatial identity from the era of Greek dictatorship.

A Multi-Author Palimpsest: The Contested Site and Imagery of Berlin's Palace of the Republic

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Post-reunification Berlin has been aptly described as a palimpsest, a manuscript page from a scroll or book that has been inscribed with new text repeatedly. The analogy is easy to make in the urban fabric, but history shows the important supporting role of the urban image in behaving as a palimpsest itself. This messy process of redemption and erasure repeats through German imperial, fascist and socialist historical eras, and puts into perspective the country's eradication of fascist iconography. Developments at the site of the so-called Palast der Republik (Palace of the Republic) – including photographic developments – provide a good demonstration of this phenomenon, spanning roughly one hundred years. They also reveal inconsistencies in how Germany has dealt with its multiple pasts.

The meaning and value of the socialist era-Palace of the Republic's fate in Berlin's city center was commented on by artistic voices. East German-born photographer Thomas Florschuetz' large-format color images of the palace's disassembled interior, photographed in 2006, are an elegy of sorts during the last stages of the building's process of disassembly. But his own process was preceded by a technically ambitious undertaking, a series of photogrammetric images made in 1896 of the predecessor building of the Palace on the same site, the baroque city castle. That series served in its own way to preserve the castle by documenting just how it might be rebuilt accurately one day.

The described overwriting process on the site of the castle, however, has exceptions, considering other scenarios in Berlin, such as Norman Foster's renovation of Berlin's Reichstag. In all these cases, German history is handled differently depending on the site and the segment of German history addressed indicating that there is no singular resolution for Germany's desires to either redeem Imperial history or make the remnants of its socialist history disappear.

Writing on the Wall: Memorializing the Franco Regime

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In 2007, the Spanish government passed the Law of Historical Memory (ley de memoria histórica), which, for the first time in Spanish history, formally condemned Franco's rule and ordered the removal of fascist symbols, including statues of Franco and street signs that bear his name. Amidst the ensuing struggle over the place of the regime's signs and icons in contemporary Spain, there has been little focus on the plaques and letters engraved into the walls of Spain's churches listing the dead of the Nationalist side from the Spanish Civil War, lists headed by the founder of the Falange, José Antonio Primo de Rivera and ending with the written cry, ¡Presente! Through the writing of his name, the "absent one," as José Antonio Primo de Rivera was called, is indeed made present. In the contemporary context of movements to exhume mass graves in order to identify the bodies of Republican sympathizers, the question of who and what is subject to memorialization grows increasingly sharper.

This paper focuses on the ambiguous presence of Primo de Rivera's name in the Praza da Quintana, a destination for tourists and pilgrims in Santiago de Compostela in northwestern Spain. Here, Primo de Rivera's name, cut into stone, hovers between the visible and the invisible. Tour guides who describe the history of the cathedral's architecture and the plazas' buildings make no mention of it. City residents assert that it has become a "natural" part of the urban environment. I would like to consider this idea of the naturalized remnant of fascist architecture, juxtaposing this process of naturalization to a different kind of writing on the city walls, namely, the graffiti of Santiago de Compostela's radicalized Galician nationalists who, however ephemerally, carve out a different relationship of the city's monumental architecture to the processes of memorialization and forgetting.

Common Housing in Pre-Industrial Western Cities: The Architectural History Approach

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Unlike palatial architecture, common housing in pre-industrial times remains a relatively unexplored subject, particularly if one is dealing within the urban realm. By contrast, the rural house has long been studied, but largely by ethnologists and anthropologists rather than by architectural historians.

Even though the urban house was the main issue of twentieth century architecture, little attention has been paid to its predecessors from the perspective of architectural history. This is not surprising since European urban housing built in the eighteenth and nineteenth centuries was the counter-model for which modern architecture eagerly sought alternatives.

There is certainly a vast Anglo-Saxon bibliography concerning the idea of "house" and "home" – gentry and common, urban and rural - which tries to establish a narrative of morphological features as well as the social and historical framework in pre-industrial times. However, in relation to the common urban house such studies are often characterized by a somewhat arid attitude arising from an emphasis on restoration and conservation.

On the other side of the Channel, even taking into account contributions from the typological approach to the traditional urban fabric catalyzed by the Italian movement "Tendenza", scholarly research has only in recent years produced a certain number of studies considering pre-industrial urban dwellings as a historiographical subject. The founding book by Eleb-Vidal and Debarre-Blanchard, *Architectures de la vie privée. Maisons et mentalités, XVIIe-XIXe siècles*, 1989, was recently followed by more in-depth architectural historical inquiries such as Cabestan's, *La conquête du plain-pied. L'immeuble à Paris au XVIIIe siècle*, 2004.

This session aims to clarify the state of the art of architectural historiography (and "geography", to borrow T.Kaufmann's concept of "geography of art") concerning urban housing in the pre-industrial age. The session invites papers dealing with issues such as 1) single- versus multifamily common house; 2) urban soil as investment equivalent to long-distance trading or emergent industry; 3) cultural production (architectural literature, for a start) and transfer of architectural housing concepts and devices; 4) houses and housing in the pre-industrial age as a crossroad of multidisciplinary approaches. It also encourages papers that look upon pre-industrial houses' roots in early modern times and the ways they continue to shape Western cities up to now.

The Vertical Access and the Common Housing Studies: The Coimbra Downtown Case

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The purpose of this paper is to evaluate the importance of vertical access in the development of pre-industrial urban housing, using downtown Coimbra – the first Portuguese medieval “capital” - as a case study.

Vertical access is generally overlooked in historical studies of common housing. This situation is the result of an almost complete absence of written or graphic sources on this subject. The majority of the graphic documents concerning Portuguese common housing dates from the end of the nineteenth century onwards and is inadequate to the study of buildings from previous periods.

Through the analysis of recent surveys of historical urban houses - giving preference to those with few transformations through time - it is possible to visualise and interpret their original spatial structures. The examination of almost four hundred surveys carried out between 2003 and 2005 allows the systematic study of vertical access in downtown Coimbra.

The analysis shows that the transformation process of urban common housing is linked to the development of vertical access. From an architectural point of view vertical access can, therefore, be regarded as a typological system. In this paper a chronology will be proposed for vertical access types/subtypes, and the role of vertical access in the development of the internal organization of the buildings, particularly the transformation of single-family housing into collective housing, will be discussed. It will be argued that the multi-family house can be found at least since the late sixteenth century and is an important step in the development of eighteenth century collective housing.

Parisian Common Houses, 1650-1790. Typology and Functions According to Written & Illustrated Archival Sources

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Present in all districts of the city, Ancien Regime Parisian common houses had to be adapted to different purposes, financial means and often inconvenient plots of land. Due to the fact that these buildings were often divided or merged, and thus partially or totally reconstructed, the typology is vast and flexible. A systematic study of archival documents, mainly the reports drawn by the sworn master masons (experts-jurés), has made it possible to understand the layout of more than 600 houses in Paris from 1650 to 1790. Establishing a broader variety of patterns than the contemporary printed models, this paper aims at identifying a genuine typology of common residential buildings taking into account their urban environment, their morphology and their functions. Issues such as the relations between owners and their property, inhabitants and their lodgings, the influence of architectural theory over the reality of Parisian common houses and the contribution of the latter to the layout of the apartment building at the end of the 18th century will also be surveyed.

Housing in Montréal, 1820-1850: Between Colonial Ambitions and Compromises

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The Napoleonic Wars cut the United Kingdom from its Scandinavian wood sources. This provoked a sudden commercial interest for British North America. The different colonies, later federated in a Canadian Dominion, enjoyed a growth in trade followed after 1815 by a steady flow of immigrants from the British Isles. The province of Lower Canada, covering notably the settlements established in the earlier French period prior to 1760, experienced the encounter and competition between two colonial orders; a earlier French one, and a newer British one. Quebec City and Montreal thus became the trading centers of a commercial colony as proposed by Anthony King's settlement typology.

While the institutional architecture, of the State and the churches, present several examples of conventional colonial transfer of metropolitan references in a provincial manner, the housing patterns display a wider range of adaptation. A minute analysis of building plans extracted from archival sources combines the conventional morphological interest in the plan composition and the construction system with "space syntax" methods that explored the spatial configuration. The cross reading exposes contemporary examples of buildings, some faithful to the older French tradition, and others inspired and aspiring to replicate English model of row houses. But the main finding is the extensive array of dwellings adapting components borrowed from one or the other building practices. This observation provides a founding argument to explain the singularity of Montreal housing tradition in North America, not only in terms of architectural design but also as a social, economic and political development model.

Based on this case study, the paper will propose an analytical framework taking into account four morphological scale (territory, urban form, building, dwelling) and four design concerns (composition, construction, configuration, legal and financial conditions).

The Pombaline Effect: Lisbon's Dwellings in Late Eighteenth and Nineteenth Centuries

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This paper starts from the well-established premise that the reconstruction of Lisbon after the 1755's earthquake produced a radical transformation of the city image. I will discuss this transformation emphasizing the major role attributed by Pombaline architects to common housing, and focus my analyses on what I believe to be the tremendous effect this had once the erudite-designed bourgeois multi-family building was expanded in an unprecedented city-scale. Lisbon's residential landscape global transformation can be followed through the study of Pombaline buildings' prospective impact in outer areas of the city (external to the area covered by the 1758's Plan) throughout 19th century. Its study shows us that Pombaline architecture was somewhat soon perceived as a common sense standard for both aesthetic evaluation and basic dwelling requirements in late 18th and 19th centuries.

Based on data collected in a long-term research, I will therefore defend the idea of a thorough reconfiguration of the expectations horizon (H.R. Jauss) of Lisbon's inhabitants and builders (architects, landlords, owners, politicians, etc). This reconfiguration, caused by the assimilation of Pombaline regular and standardized architectural program, can be gauged in the continuing expansion and densification of Lisbon's residential areas because it prompted an increasing level of exigency concerning the minimum requisites of common housing concurrently lowering tolerance towards anything that would not dignify the city image (from inappropriate behavior to inappropriate vernacular solutions in the realm of common architecture). It proves that the Pombaline residential standard permeated the whole of the urban territory, appearing both as a structure flexible enough to be (re)interpreted, re-worked and enriched in the city center and as the prototype to be used in other areas leading to the abandonment, or at least the adjusting, of the preceding vernacular way of building.

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