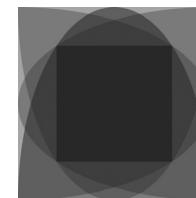


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EUROPEAN ARCHITECTURAL HISTORY NETWORK
THIRD INTERNATIONAL MEETING
BOOK OF ABSTRACTS

EUROPEAN ARCHITECTURAL HISTORY NETWORK THIRD INTERNATIONAL MEETING **BOOK OF ABSTRACTS**

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EUROPEAN ARCHITECTURAL HISTORY NETWORK
THIRD INTERNATIONAL MEETING
BOOK OF ABSTRACTS

Third International Meeting EAHN

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Introduction

After the two successful International Meetings in Guimarães (2010) and Brussels (2012), and in accordance with the EAHN mission statement, this Meeting again 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 the Turin conference started two years ago.

The call for sessions and roundtables launched in the summer 2012 far exceeded the Committees' expectations: we received 100 proposals of which 27 were selected. These 27 sessions and roundtables made up the call for papers. Again the response was very significant - if rather varied for the different sessions. On average, session chairs received about four times as many abstracts as they could accommodate. Thanks to this exceptional response, three open sessions were activated.

In addition to this, and in order to encourage an exchange between the main research topics addressed by the international scholarly community and the studies conducted by younger and emerging scholars within the Italian PhD programs, the local Executive Committee, in accordance with the Advisory Committee of the Meeting, chose to promote two roundtables exclusively devoted to the presentation of studies recently carried on in PhD programs affiliated to Italian Universities. The aim of this initiative was to overcome the difficulties that often obstacle the dissemination of some of the most promising outputs of Italian PhD programs by providing them with a truly

international arena of discussion. This further call resulted in 37 proposals of which 15 were selected.

The 32 sessions and roundtables cover different periods and geographies in the history of architecture, extending from antiquity to the present and touching a variety of disciplines and approaches to the built environment, including historiography, the history of the decorative arts, the intersections between art history and the history of architecture, landscape and urban history. An interesting chronological and thematic balance was then achieved, providing an extensive oversight of the research paths being followed at this time.

Because of the massive response to the call for sessions and roundtable proposals, to the subsequent calls for papers and discussion positions, and thanks to the careful selection carried out firstly by the EAHN 2014 Advisory Committee and then by the session chairs, we feel confident about the high standards met by the scientific material to be presented and discussed.

EAHN 2014 is deeply thankful to Nancy Stieber for language proof-editing the texts published in this book, and to the past EAHN General Chairs, Jorge Correia, Hilde Heynen and Janina Gosseye, for their generous support and advice, and for providing us with information which proved essential to the achievement of this challenging enterprise.

The very last and special thanks goes to the EAHN 2014 Advisory Committee to whom we all owe the scientific quality of this event.

MICHELA ROSSO

Conference General Chair EAHN 2014

NOTA BENE

The papers' abstracts and titles published in the present book conform to the versions originally submitted by authors before publication on the EAHN 2014 website and further proof-edited by an English speaker of the EAHN board. Between the editing of the Book of Abstracts and the preparation of the Proceedings, a number of authors changed the titles and abstracts of their papers. These newer versions were finally included in the Conference Proceedings, available at www.eahn2014.polito.it and www.eahn.org.

Session 1: Producing Non-Simultaneity: Construction Sites as Places of Progressiveness and Continuity

SESSION CHAIRS:

EIKE-CHRISTIAN HEINE, *Universität Stuttgart, Germany*

CHRISTOPH RAUHUT, *ETH Zürich, Switzerland*

Ever since Ernst Bloch coined the term *Ungleichzeitigkeit* – nonsimultaneity – the concept has been widely accepted, particularly in German-speaking historiography. A place where progress and tradition markedly co-exist is the construction site. Especially since the Industrial Age, new technologies and the ever larger scale of sites and numbers of workers on one hand were accompanied by continuity and custom on the other. However, *Ungleichzeitigkeit* is a relatively new theme in the study of construction sites. The grand narrative of construction history for the nineteenth century customarily focuses on the technological innovations of buildings such as London's Crystal Palace, while social history has concentrated mainly on the craft character of the building sector. And architectural history for the first part of the twentieth century repeatedly ignored the ambiguity of construction sites and interpreted them as mere symbols of modernity. Only recently has research started to engage with the complexity of construction sites more fully. On construction sites, progressiveness and tradition do not simply co-exist, they are places that represent non-simultaneity. These spaces offer the symbolic resources to demonstrate and stage both progressiveness and, at the same time, continuity and custom.

The session invites discussion of the nineteenth and twentieth century construction site as places of production within this broad perspective, as locations of progressive and traditional practices as well as sites representative of an ambivalent modernity. Papers are invited from all academic fields concerned with construction, including the history of architecture, the history of technology, and the history of knowledge or social history. Papers that address the issue either conceptually or through case studies will be considered equally.

S1.1 Mixing Time: Ancient-Modern Intersections Along the Western Anatolian Railways

ELVAN COBB
Cornell University, USA

Since the 1860s, the first railroads in Ottoman Anatolia (today's Turkey) have united the prominent port of Izmir with the fertile valleys of the Gediz and Menderes rivers. The richness of these inland areas derives not only from their mineral and agricultural products, but also from their ancient histories recorded by Herodotus, Strabo, and the New Testament. This powerful legacy attracted an influx of foreign tourists who could now comfortably and quickly visit archaeological sites such as the cities of the Biblical Seven Churches. Yet, with the laying of each additional mile of track, the railroad itself changed this landscape, directly altering the touristic experience. The construction sites of bridges, massive hillside cuts, embankments, and the rails themselves, embodied an unprecedented and jarring juxtaposition with the ancient landscapes of Anatolia. The writings of tourists such as Mark Twain reflect a general dissonance between imagined expectations of the Ottoman Empire and observed realities. Conditioned by orientalist stereotypes, the touristic experiences often failed to mediate the signi-

fiers of modernity with the ancient sites and the contemporary inhabitants of the landscape, who fit into neither an ancient nor a modern category within the touristic gaze. The loci of this disparity were often the construction sites themselves. As one traveling preacher noted: "In digging, too, the foundations for the [train] station, the workmen came on an old Christian cemetery, [...] many of the monuments were broken by the workmen, and not a few slabs of white marble bearing elegant sculpture have been built irregularly into the wall of the road" (Somerville 1885). With the simultaneous existence of modern railroads, ancient sites and the tourist gaze, the construction sites of Anatolian railroads were places where multiple perceptions were often deeply entangled.

S1.2 Steel as Medium. Constructing WGC, a Tallish Building in Postwar Sweden

FRIDA ROSENBERG
Kungliga Tekniska Högskolan, Sweden

Between 1959 and 1962 the Wenner-Gren Center in Stockholm was built to promote international cooperation in scientific research. It includes a 25-story tall building, which reintroduced the steel frame as a construction method to the Swedish building context that was abandoned since before the First World War.

Iron was the back-bone of Sweden's economic structure. However, the universality of reinforced concrete dominated the building industry at the time. Therefore technical advancements were captured in public newspapers, described in trade magazines and mediated through a 15 minute long documentary. This placed focus on how material conditioned architecture beyond traditional building methods. My paper argues that the building site in the media was a symbol that reaffirmed the myth of modernity, meaning that modernization was perceived as a participatory production through political enactment.

The steel lattice truss was in principle the same kind of system used in Ménier's chocolate factory of the 1870s. However, the inclination towards the top together with the rhombic footprint challenged designers and contractors. A new project process enforced precision, statistical calculations and prefabrication that also had to cope with the lack of norms as well as inexperienced workers. Wenner-Gren Center signifies a modern trend toward highly skilled experts who had to deal with new materials and processes. This addresses the non-simultaneous aspect of the construction site where traditional craftsmanship such as welding was moved off-site but persisted alongside the modernization of construction technologies.

This building complex dedicated to peace, research and international

collaboration safeguarded modernization in terms of new methods of construction. Yet, steel did not become established as a conventional building material until the 1980s. How do we understand the role of material within the frame of non-simultaneity?

S1.3 Between Technological Effectiveness and Artisanal Inventiveness: Concreting Torres Blancas (1964-1969)

MARISOL VIDAL
Technische Universität Graz, Austria

In the 1960s, a new era in reinforced concrete construction began and the elaborate traditional timber beam formworks were progressively replaced by standardised systems with plywood boards, metal props and beams. These convenient engineered formwork systems allowed new levels of precision and smoothness while significantly increasing the speed of construction and lowering the number of craftsmen. But handcraft and bricolage never left the construction site; they can be found at the most advanced building sites until today.

The concrete works of the residential tower Torres Blancas by Francisco Javier Sáenz de Oiza in Madrid (1964-1969) are a good example of this. The client for Torres Blancas

was the prosperous patron Juan Huarte Beaumont, who also owned the most advanced construction company at this time in Spain. No expenses were therefore spared to make his dream of a modern residential tower in Madrid come true. Coated plywood panels, table form systems and the newest climbing formwork were used in a construction site that the whole country – and for the first time for a long time also the rest of Europe – were looking at. But soon after the construction started it became clear that the complexity of the geometry could only be tackled by traditional methods. Torres Blancas would have become a much different building if it had been built only within the constraints of the formwork system. After the successful completion of the building both the architect and the constructor agreed that, despite its spearheading technology, the accomplishment of Torres Blancas wouldn't have been possible without the ingeniousness of experienced formwork carpenters, steel fixers and concrete finishers. With the help of this example I will illustrate why this interplay between technological effectiveness and artisanal inventiveness is inherent to the nature of reinforced concrete.

S1.4 The Global Construction Site and the Labor of Complex Geometry

ROY KOZLOVSKY

Tel Aviv University, Israel

This paper analyses the construction of Preston Scott Cohen's 2010 addition to the Tel Aviv Museum and its complex, computer generated torqued geometry in relation to the labor process that materialized it in order to argue for importance of the construction site and its labor practices in interpreting architectural culture under globalization by pointing to its un-synchronous reality.

The encounter between elite architectural discourse and local construction practices is studied through interviews with workers, contractors and architects. In a first step, labor on the site is examined using Braverman's deskilling thesis. In a second step, the construction is understood historically within the political economy of Israel's building industry, which has been characterized by labor intensive "wet" construction techniques based on exploitation of non-unionized labor from the Occupied Territories. Work on the building site was organized as a flexible assemblage of local experts and an international labor force recruited for its mastery of traditional building trades. At the level of management, it entailed a step back from the modern system of subcontracting. The

work process could thus be typified as un-synchronous in its utilization of skill-based and mechanized techniques, often requiring the workers' participation in realizing the unprecedented design.

In conclusion, the paper argues for the relevance of Bloch's interpretive framework of the non-simultaneous for theorizing the culture of globalization in its local manifestations. The museum's design was chosen to rep-

resent Tel Aviv as a global city by creating a highly polished architectural image of fluidity. Yet this project was made possible by labor and managerial practices that are un-synchronous with such an image, thus highlighting the ambivalence inherent in contemporary architectural culture between effortless integration into global culture on the one hand, and reliance on an un-synchronous mode of production on the other.

Session 2: Afterlife of Byzantine Architecture in the Nineteenth and Twentieth Century

SESSION CHAIR:

ALEKSANDAR IGNJATOVIC, *Univerzitet u Beogradu, Serbia*

The nineteenth and twentieth centuries witnessed a continuous, controversial and unexpectedly complex revival of Byzantine architecture. This process left its mark in Europe, USA and beyond, where a significant number of buildings associated with the Byzantine style altered the appearance of many urban landscapes, including Sainte-Marie-Majeure in Marseilles (1852-1893), San Spiridione in Trieste (1858-1869), Westminster Cathedral in London (1893-1903), Notre Dame d'Afrique in Algiers (1858-1872), the National Shrine in Washington (1919-1961), the Cathedral of Christ the Saviour in Moscow (1883, 2000), Saint-Espirit in Paris (1828-1835) and the Australian War Memorial in Canberra (1927-1941). Yet there is no clear overview of this rich tradition of neo-Byzantine architecture, which remains marginal and largely incomprehensible due to rigid national or regional patterns of interpretation, scholarly disinterest and historiographical reluctance.

This session considers the discrepancy between the plenitude, diversity and importance of re-imagined and re-used Byzantine architecture and its persistently peripheral status in historiography. This paradox is especially apparent in the context of Byzantine and neo-Byzantine architecture, frequently perceived as both a model for, and a precursor of, architectural modernism. A link between Byzantine and modern architecture, based on the ideas of structural rationalism, tectonics, truthfulness and anti-naturalism, as represented in neo-Byzantine architecture and elaborated by various historians and theoreticians - from John Ruskin and Henri Labrouste to Henry-Russell Hitchcock and Philip Johnson, Roger Fry and Clement Greenberg - seems to be, however, only part of an unexplored kaleidoscopic picture. The question of the origins, importance and roles of architecture associated with the Byzantine style in different contexts throughout the nineteenth and twentieth century remains obscure and elusive. Nevertheless, this archi-

tectural tradition has been developed under different social, ideological and political circumstances associated with concepts as diverse as nationalism and modern imperialism; clericalism and religious messianism; authoritarianism, monarchism and conservatism; spiritual regeneration and the re-interpretation of classical antiquity.

This session invites participants to investigate the complex and still largely unacknowledged architectural and ideological legacy of neo-Byzantine architecture, which has appeared across the globe in a dizzying array of building types: from Roman Catholic cathedrals to Protestant churches; from congregational temples for the Eastern Orthodox Christians to synagogues; from war memorials to exhibition pavilions and other secular buildings.

S2.1 A Modern Catholic Tradition: Neo-Romanesque and Byzantine Church Architecture for the Roman Catholic Church in Mid-Twentieth-century Britain

ROBERT PROCTOR

Glasgow School of Art, UK

The predominant style of church design for Roman Catholic churches in Britain from around 1920 until 1960 was a simplified Romanesque or Byzantine revival based loosely on north Italian models. Many of the architects who favoured this style remain little known, as regional architects specialising in a mode of architecture deliberately opposed to the development of modernism. F. X. Velarde in Liverpool; Reynolds & Scott in Manchester and E. Bower Norris in the Midlands; H. S. Goodhart-Rendel and Adrian Gilbert Scott, and many others, favoured variants on the style. Few needed to explain their motivations, since they were always in demand by the clergy, who were aware that the Church explicitly required “traditional” forms. Those who attempted an explanation articulated a defence of a Catholic tradition of church building. It was a tradition, however, that only began in the early twentieth century with the completion of J. F. Bentley’s Roman Catholic Cathedral at Westminster, and was actualised by architects who derived their de-

signs from this model, from books on Italian Romanesque and Byzantine architecture, from their travels and from each other. At the same time many architects proposed that their tradition was also modern, often embracing new materials and techniques and incorporating aspects of modern styles. In some extraordinary cases, church buildings in a fully understood modernist style accommodated historicising elements to express a development of this supposed Catholic tradition. This paper will consider the ways in which such church architecture could be conceived of as simultaneously adhering to “tradition” and to the “modern”. Bringing both terms into tension, neo-Romanesque and Byzantine church architecture of this period can be considered less as the retrograde rejection of modernism by an “other” branch of architectural practice than as highly symptomatic of twentieth-century anxieties and contexts.

S2.2 One Last Chance to Find the Right Style: the Byzantine Revival Synagogue in America

MICHAEL B. RABENS

Oklahoma State University, USA

This paper examines an architectural phenomenon that flourished for little more than a decade – the Byzantine Revival synagogue of the

1920s. From the beginning of the nineteenth century, when synagogue architecture emerged from the shackles previously imposed upon it, until the triumph of international Modernism after World War II, synagogue architects embraced a bewildering array of historical revival styles. The objective was usually the same: to discover a style that could be readily identified as Jewish. This goal was hampered by the lack of suitable precedents for monumental synagogues, and each effort at achieving consensus was destined to be temporary. The Byzantine Revival was perhaps the most anachronistic, certainly the last, but surely one of the most brilliant of these attempts to find the right style. Nearly every major American city came to possess an example of the genre. My paper will examine three of the most imposing of them: the Temple (Congregation Tifereth Israel) in Cleveland, Temple Isaiah in Chicago, and Temple Emanu-El in San Francisco. Each of these structures was built for a well-established congregation that had no qualms about claiming its place in the cityscape, and each one was designed by an architect who had little or no previous experience working with the Byzantine Revival style. The focus of my paper will be Chicago's Temple Isaiah (Alfred S. Alschuler, architect, 1923-1924), which is one of the purest examples of the style. I shall explore the reasons why the Byzantine Revival became so popu-

lar, as well as how it was justified as the most appropriate solution to the architectural problem of the synagogue. I shall also try to explain why this proved to be a singularly American phenomenon, without substantial parallels in European synagogue design.

S2.3 France-Byzantium: the Authority of the Sacré-Cœur

JESSICA BASCIANO
Columbia University, USA

Building churches was integral to the resurgence of pilgrimage in France that began in the mid-nineteenth century and continued into the twentieth century. The most famous of the shrines is the Sacré-Cœur on Montmartre in Paris (1874-1919). Conceived as an act of expiation in response to the crisis of 1870-1871, plans to build the church developed at the height of the pilgrimage movement. Paul Abadie designed it in the Romano-Byzantine style, inspired by the domed Romanesque churches that he had restored in southwestern France, which were thought to be linked to the Hagia Sophia by way of Saint Mark's in Venice. Soon after, Byzantine-inspired pilgrimage churches began to multiply. This paper analyzes the influence of the Sacré-Cœur, focusing on three pilgrimage churches: Léopold-Amédée

Hardy's Basilica of Notre-Dame du Rosaire in Lourdes (1883-1889); Victor Laloux's Basilica of Saint-Martin in Tours (1886-1925), as well as the competing, unbuilt project of Alphonse-Jules Baillargé (1872-1874); and Louis Cordonnier's Basilica of Sainte-Thérèse in Lisieux (1929-1954). By incorporating Byzantine architectural forms, pilgrimage churches evoked the campaign of national reparation embodied by the Sacré-Cœur. They reflected the theories of archaeologists such as Albert Lenoir, Félix de Verneilh, and Jules Quicherat on the interaction between Byzantine and Western medieval architecture. And the exotic forms of Byzantium embodied ultramontanism: a commitment to a centralized Church, tied to legitimacy, which dominated French Catholicism. Furthermore, they encapsulated the internationalism of the pilgrimages. In 1937, two hundred thousand pilgrims from around the world attended the benediction of the Basilica of Sainte-Thérèse that was presided over by papal legate Cardinal Pacelli. In sum: this paper addresses important, overlooked questions about the relationships between Christian archaeology, ultramontanism, and the revival of Byzantine forms in modern architecture.

S2.4 Revisiting Byzantium: Architectural Explorations of Byzantine Revival in Early Twentieth-century Greek Nation-Building

KALLIOPI AMYGDALOU
The Bartlett School of Architecture, UK

The assessment and incorporation of Byzantine heritage in the national historiographies of the nation-states that succeeded the Ottoman Empire took many forms and have become a point of strong intellectual debates. In the Greek context, the theory of continuity of the Greek nation, which established Byzantium as the intermediate inextricable link between antiquity and the modern times, provided a necessary ideological background for architectural explorations of the Byzantine Revival Style. This was manifested to a full extent during the reconstruction of the city of Thessaloniki after a massive fire had consumed its historic centre in 1917; the architectural committee in charge for the new design, including prominent figures such as Ernest Hébrard, Thomas Mawson and Aristotelis Zahos. They employed the Byzantine Revival as the appropriate architectural style for the facades of the main streets of the new city centre. Zahos, who was influenced by Jugendstil and searched for an authentic modernity in the local tradition, would later follow similar lines in the construction of the University of Ionia in the

then Greek-occupied Izmir. Yet the Byzantine Revival itself was not a homogenous movement and its proponents often came from very different ideological backgrounds. These two case studies, an urban scale application in Thessaloniki and a building scale intervention in the

newly acquired territory of Izmir will serve as a window through which I will address issues of the agency, representation and fluidity of meaning in a period of competition among national, religious and imperial identities.

Session 3: Histories of Environmental Consciousness

SESSION CHAIR:

PANAYIOTA PYLA, *University of Cyprus, Cyprus*

Contemporary environmental strategies in architecture are usually framed as responses to recent concerns with ozone depletion, global warming, or energy shortages. But environmental concerns have a much more complex relationship with the history and politics of modern architecture and urbanism. This session enlarges the historical and theoretical context of environmental awareness, debate and praxis in architecture, with the aim to historicize sustainability and enlarge the historical perspective on current debates – and as such it can be perceived as an extension of the SAH 2010 session Counter Histories of Sustainability (also chaired by P. Pyla). The session invites papers that investigate the relationship between environmental concerns and architectural culture in the midtwentieth century, before the popularization of environmentalism in the 1970s. The topic of this session does not pertain to concepts of Nature or biological analogies that influenced architecture through time, but rather it focuses specifically on post-World War II strategies that emphasized the prevention of environmental destruction on a local, regional or global level. Some such practical or theoretical strategies in architecture focused on low technologies of building and appropriations of particular knowledge systems, materials and techniques. Others forged partnerships with industrial production and advanced technologies. Others still put their emphasis on large-scale managerial control of natural resources, becoming entangled with the politics of colonial or post-colonial modernization. And others concentrated on small-scale experiments with single buildings, becoming entangled with other sets of politics. Taken together, all these approaches – and their contradictions – constitute an important history of environmental consciousness in architecture.

Papers that present critical analyses of particular case studies (such as low or high tech utopias, discourses on appropriate technologies, or versions

of “green” architecture) are most welcome. Papers should analyze the social, cultural, and environmental repercussions of the cases presented. Also welcome are papers that cut across geographical locales to offer broader reflections on environmentalism, historicizing terms like Ecology, Nature, Environment, and related concepts of “environmental balance”, “natural resources”, and so on. In what ways did social reformist visions in architecture become aligned with arguments for curbing industrial pollution or for preserving environmental “quality”? How did particular strategies for urban amelioration or mass housing, become intertwined with environmental fears?

S3.1 Concrete Conduits in Gandhi's Ashram. Tangled Environmental Aesthetics in Post-Independence Indian Modernism

ATEYA KHORAKIWALA
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Post-independence India's conception of nature as risk-resource system fuelled its project of modernization. Dams were construed as techno-scientific operations in systems designed to circumvent disaster. The corresponding cultural project of architectural modernism borrowed anti-colonial politics' essentialist strategy, foregrounding a search for identity and taking its cue from climate and vernacular technology. Although driven by resource-dearth, Indian modernists wrought scarcity into an aesthetic language: louvers, *chajjas*, verandahs, and lattices came to dominate Indian modernism's vocabulary. For Charles Correa, climate provided raw material for a new, yet ancient, aesthetic language. His early conceptual project – the Tube House (1962) – a unit designed to be low cost and easily multiplied, used deep louvers, a courtyard, and shaded windows to regulate the internal climate. The prototype has been called “ahead of its time”, as if it were a proleptic part of sustainability; however, the project was rooted in a different set of political and aesthetic lineages that came into play in a parallel project,

a museum commission that he won right out of MIT. The Sabarmati Ashram, built on the site of Mahatma Gandhi's home in Gujarat, in homage to the leader, sat at the intersection of three distinct intellectual lineages – Gandhi's politics, Tagore's aesthetics, and Nehru's techno-science. This paper uses Correa's Sabarmati Ashram project to interrogate the threads of environmental consciousness nested within the decolonization paradigm to argue that although these threads look like sustainability, they belong to a different history, and although they seemed to be a counter-narrative to big science and big dams, they were wrought of the same anti-colonial political origins. Although the Gandhi/Nehru/Tagore lineage was politically contradictory and certainly never resolved, this paper will look for architectural and aesthetic references to limn the alternate possibilities for what environmental consciousness may have been before the 1970s.

S3.2 “We Want to Change Ourselves to Make Things Different”

CAROLINE MANIAQUE-BENTON
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In a letter to Stewart Brand, in December 1968, editor of the *Whole Earth Catalog*, the inventor Steve Baer recalled: “I have now attended

two engineering conferences. I was both impressed and disappointed. They seem to be wonderful opportunities to get at problems and push right through them – you have people with such a variety of experience that questions are answered almost as soon as they are raised. The disappointment has been hearing speakers cut off a question by saying that, although it is an interesting question, it is a philosophical question”.

The Alloy conference that Steve Baer organized in the Spring of 1969 intended to remedy this defect. A range of inventive and diverse minds were invited to an abandoned tile factory in New Mexico for three days. Divided into sections and events – energy, structure, evolution, materials, man, magic, language, meals, play, projections, music – the Alloy conference was attended by engineers, inventors, architects, among others Jay Baldwin, Dean Fleming, Lloyd Kahn, Sim van der Ryn, Paolo Soleri, Stewart Brand. This was the cream of left field thinkers behind the *Whole Earth Catalog* and the alternative architectural movement. Their intention was to replace the homogeneous thinking of the universities and industrial consultants by combining a range of approaches – practical, scientific, spiritual and traditional – to resolve the major environmental problems of the day. A feature of the discussion was a deep sense of soul searching: “We want to change ourselves to make things

different”. The Meeting had the weaknesses of its strengths: many diverse ideas without a dominant focus. The paper uses the Alloy conference to test the efficacy and ambition of alternative thinking of the 1960s with respect to the environment, which cast a long shadow in the careers of thinkers, architects, engineers and designers who would play important roles in the 1970s.

S3.3 Zoo Landscapes and the Construction of Nature

CHRISTINA KATHARINA MAY
Ruhr-Universität Bochum, Germany

Since the 1950s zoos have taken up the mission to make their audience aware of conservational issues. The ideological shift towards conservational goals as well as public concerns about living conditions of captive wild animals influenced the concepts of zoo design. Zoos had to integrate popular imaginations about naturalness and scientific research on ecological issues, an ambivalent mixture between science and aesthetics.

During the 1950s and the beginning 1960s planners have worked on a new master plan for the Zoological Garden of Basel in Switzerland. The old buildings of the nineteenth-century's city zoo were demolished and replaced with animal houses styled according to post-war modernism.

Veterinary and behavioural research as well as new materials like concrete, glass and tiles supported the conditions for conservational tasks like health and fertility. Nevertheless, the zoo's environment should appear as a surrogate of Nature to enhance the public's awareness of conservational concerns and ecological relations.

The artist Kurt Brägger modelled illusionistic natural habitats with the help of a semiotic program, which transferred geomorphological structures of the regional landscape of Basel into the zoo. A dramaturgy of sight-lines and lightning effects led the visitors through the park to immerse the recipients into a coherent landscape experience. The new landscape design and the souterrain buildings of the 1960s relied on contemporary theoretical studies about walking experiences and phenomenological space. Conservational claims and ecological rhetorics were closely related to behavioural research on the relational space of territory and social behaviour. All these ideas influenced the design of Nature for both kind of users, for visitors and animals. The representation of zoological research contrasted the immersive effects of the popular themed exhibition space. Hence, the built environment of the zoo condensed and combined contradictory ideas of progress, conservation and reassurance.

S3.4 Experiments on Thermal Comfort and Modern Architecture: the Contributions of André Missenard and Le Corbusier

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d'Architecture Nantes, France*
DANIEL SIRET
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d'Architecture Nantes, France*

The early scientific researches into the thermo-regulative response of the human body during the 1920s and the 1930s normalized thermal conditions in working and educational environments to improve user's performance. The European and American contexts of housing promotion and industrial development during post-war extended this approach to different environments. Geographers, physiologists and engineers encouraged manufactured indoor atmospheres that could overcome human shortcomings resulting from environmental and biological conditions. Climate, indoor atmospheres and human body were interlinked to develop the ideal environment for modern society. Paradoxically, these original notions and researches have been used to promote both bioclimatic and weatherized architectures along the second half of the twentieth century.

The French engineer, researcher and industrialist André Missenard

was a prominent contributor to the study on the thermo-physiology of comfort as well as its experimental application to engineering and architecture. As a collaborator of the architect Le Corbusier, his influence not only attempted technical fields, but to the whole notion of the ideal environment for modern society. Consequently, Le Corbusier's works during the post-war became a collective laboratory on hygro-thermal control, where passive and active systems were constructs of what Missenard called "artificial climates". Based on an original research at the Foundation Le Corbusier archives and the French National Library, this communication presents the design method of the Grille Climatique and the buildings for the Millowners Association (Ahmadabad, India) and the House of Brazil (Paris, France) as study cases. As a result, the paper discusses the influence of physiology and environmental technology in the early approaches to thermal environments in architecture, what afterwards supported both bioclimatic and mechanical viewpoints.

S3.5 The United Nations Headquarters and the Global Environment

ALEXANDRA QUANTRILL
Columbia University, USA

The realization of the United Nations Headquarters between 1946

and 1952 marked the onset of a complex relationship between environmental management and global development in the postwar period. Designed by an international committee of architects, the headquarters were a vexed monument to world peace. At the same time the work of the fledgling institution reflected its incipient stance on environmental and economic concerns of a global order. The 1949 United Nations Conference on the Conservation and Utilization of Resources promoted international cooperation in allocating scientific research to resource disparity as a means of keeping the peace. Scientists, engineers, and technical experts offered strategies for prosperous member states to address resource deficiencies within developing tropical and arctic regions, which were presented as the last frontiers of cultivation. Lewis Mumford remained highly circumspect regarding the UN Headquarters' representation of a new global order, questioning its unconscious symbolism of the "managerial revolution" and monopoly capitalism. Indeed, Mumford pitted the degradations of mechanization against his theory of organic synthesis, in which science and the machine support life processes rather than diminishing them. By contrast, in his presentation of the UN headquarters Le Corbusier presented the organic in terms of an exact biology facilitated by new technology. Purportedly to address the diverse climac-

tic origins of the UN delegates, the envelope of the UN Secretariat was designed to function as a manipulable environmental control system accommodating the global population housed within, thereby fostering harmonious relations. Internationally published and widely imitated, the details of this thin, flat, smooth

surface of modernism embodied enmeshed aesthetic and technical ambitions. Drawing from contemporary discourses on technology and the organic, this paper will scrutinize the ways in which the UN invoked science to address environmental management at a global and a highly proximate level.

Session 4: In-Between Avant-Garde Discourse and Daily Building Practices: the Development of the Shopping Centre in Post-War Europe

SESSION CHAIRS:

TOM AVERMAETE, *TU Delft, Netherlands*

JANINA GOSSEYE, *University of Queensland, Australia*

This session will focus on a new urban figure that emerged in western Europe in the post-war period: the shopping centre. Following the apparent demise of pre-war modernism, post-war architectural culture was concerned that people's sense of responsibility to their local communities was eroding and expected architecture and urban design – by allowing people to identify with their immediate locale – to help buttress people's sense of belonging. The notion of a “core” that could engender community interaction therefore became an important theme in the avant-garde discourse on modern architecture and urbanism, and found a fertile breeding ground in the (often) highbrow building programmes of the western European welfare states. These building programmes not only targeted housing, health care and education, but also gave rise to the development of community infrastructure, which was to cater to all strata of the population equally: leisure parks, community centres, school buildings, cultural centres, and so on.

Parallel to these novel community-oriented infrastructures, another new (commercially inspired) spatial figure became popular in western Europe: the shopping centre. A fully-fledged architectural expression of the new logics of mass distribution and mass consumption, the post-war shopping centre gradually settled on the European territory. Even though it was most commonly developed by private bodies, from a social point of view it had much in common with the newly constructed welfare state centres, offering spatial centrality, public focus and human density.

For this session, we invite papers that explore this parallel between government-funded community infrastructure and privately developed shopping centres in post-war Europe. We want to discuss whether the mul-

tiple parallels between community infrastructure and shopping mall were a mere coincidence or, in fact, the result of the strong influence of contemporary avant-garde discourse about architecture and urbanism on daily building practice.

S4.1 Shopping à l'américaine in the French New Towns

KENNY CUPERS

*University of Illinois at Urbana-Champaign,
USA*

This paper explores how the rapid development of shopping malls in post-war France shaped the design of multi-use megastructure projects for the country's New Towns in the late 1960s and 1970s. Often cast as exemplary of the Americanization of post-war Europe, suburban shopping was in fact not solely an American import. In France, two distinct, competing types of suburban shopping emerged simultaneously. The *hypermarché* or hypermarket – a French invention of sorts – was geared towards the low-cost segment of the market while the more upscale “regional commercial centre” was adapted directly from the American dumbbell mall formula and contained both department stores and independent smaller boutiques. Despite intellectuals' denunciation of both types, which they cast as tasteless American imports threatening the French way of life, suburban shopping became a key source of inspiration for the architects and planners of France's New Town program, launched in 1965. Their approach was perfectly summarized in the words of Prime Minister Chaban-Delmas, who proclaimed that France needed “to master the

society of consumption by bestowing it with a touch of soul.” In France's post-war suburbs the shopping mall guaranteed the crowds and thus the kind of liveliness reminiscent of that of a traditional city. Focusing on the new urban centres for Evry and Cergy-Pointoise, this paper explores the strategies planners and architects employed to harness what they saw as “wild” and “anti-urban” private developments for their own urban projects. It argues that such designs were not so much signs of an architectural avant-garde influencing daily building practice than attempts to marry private development with centralized planning.

S4.2 From Million Program to Mall: Consumerism in the Swedish Town Centre, 1968-1984

JENNIFER MACK

Uppsala Universitet, Sweden

In September 1968, Prince Bertil of Sweden inaugurated Skärholmen Centrum, a new outdoor square on the outskirts of Stockholm designed by the architects Boijesen & Efvergren. As a neighbourhood core, this *centrum* (town centre) emerged in the heyday of the so-called Million Program, as Swedish welfare state politicians and architects constructed over one million dwelling units between 1965 and 1974, often in new town suburbs.

Here, I examine the transformation of the *centrum* from the late 1960s to the mid-1980s, arguing that “community” and “consumerism” were originally regarded architectural and social antagonists but quickly became critical partners. When constructed, town centres adhered to Social Democratic ideologies that encouraged social cohesion among citizens through “service”: standardized amenities like libraries, hobby spaces, post offices, youth centres, and stores offering industrialized goods. But was Skärholmen Centrum a community centre or a shopping centre? A national newspaper article entitled “Demolish Skärholmen!” appeared just two days after Bertil’s speech, beginning a lengthy debate. Some critics pilloried the modernist concrete forms and 4,000 parking spaces of this “welfare state concentration camp”, while others argued against its naked “consumerism”.

With press like this, Million Program areas like Skärholmen were increasingly stigmatized by the 1970s, and architects searched for ways to revamp their urban environments. Increasingly, they privileged shopping. By 1984, new glazed atrium structures covered Skärholmen Centrum’s old pedestrian streets, and private stores took precedence over social services. As renovation trumped demolition, the *centrum*’s supposed architectural failures ultimately required a radical change: the welfare state’s premier public

squares became indoor malls. If the *centrum*’s “consumerism” originally served as an epithet, how did it become a design goal in less than two decades?

S4.3 Reinventing the Department Store in Rotterdam: Breuer’s *Bijenkorf*, 1953-1957

EVANGELIA TSILIKA
Independent scholar, Greece

This paper will offer an insight into Marcel Breuer’s *de Bijenkorf* Department Store Complex, a work that belongs to the most creative period of the architect, when he finally had the chance to turn the Bauhaus ideas into practice. Free from doctrines and styles, Breuer, with this project, reinvented the department store in its substance – as if it were the first one to be built in history – creating a modern background for human activity in the new centre of post-war Rotterdam.

In our analysis we investigate Breuer’s approach to the creation of this specific building typology, primarily through the study of his archive (original drawings, speeches and writings). In a broader context, by reflecting on the firm’s decision to abandon the remnants of Willem Dudok’s 1930 *de Bijenkorf*, destroyed by the Nazi Germany incendiary raids in 1940, and to commission a new building at a different location, next

to the *Lijnbaan* shopping centre and the V&D department store – both projects of the city’s reconstruction period – we shed light on the unique identity of Breuer’s commercial beehive and explore its role in the post-war modernist reconstruction plan of the inner city of Rotterdam (Basic Plan, 1946). The paper thus draws parallels between Breuer’s design and the Basic Plan, as both share the same avant-garde spirit and dynamic. Both designs are pure representations of their era (sincere, rationalists and with practical spirit) and both cherish the values of the Modern Movement for community welfare, acknowledging at the same time the sovereignty of consumerism and market economy. Instead of getting carried away by nostalgia and old practices, they take the chance to create anew their desired image, showing their eagerness to experiment on a *tabula rasa*, be it about a razed city centre, or a new shopping philosophy.

S4.4 Chilean Snail Buildings: Architecture, Typology, Shopping and the City

MARIO MARCHANT
Universidad de Chile, Chile

In the middle of 1970s, Chilean Commercial Snail Buildings (CL.CSB) began to populate Chile’s main cities creating a new architectural typology.

Nowadays, they represent – perhaps by chance – the most risky and ephemeral experiment and model of Chilean commercial architecture. *El Caracol* – its first specimen, literally “snail” in reference to its spiral shape – was built in Santiago in 1974. After that, CL.CSB multiplied rapidly (over 30 buildings) during an extremely short period of time (1974-1983) all over the country and under a very particular context – Pinochet’s dictatorship – in which Chile experienced profound political, economic and urban transformations towards a neoliberal consumption society. The main spatial characteristic of the snail buildings consists of the continuous spiral pedestrian ramp that lifts the sidewalk (public space) toward the block’s interior (private space) to generate a container for small commercial stores around a large central void that crosses vertically through the whole project. This system introduced a new way of perceiving and inhabiting the city in Chile by means of commerce and the intensification of land use. From that central space (Bentham’s panopticon and Frank Lloyd Wright’s Solomon R. Guggenheim museum) new ways of collective life were developed aimed at privacy and visual control, aspects that fit perfectly with the dictatorship in which the buildings emerged. CL.CSB are part of Chile’s architectural and social heritage, they are highly significant but totally ignored by the discipline, and they represent the last – and still stand-

ing – commercial spaces of urban life before the contemporary logic of (sub)urban expansion represented by the mall. CL.CSB have a interesting potential link with the work developed in post-war Europe during the 60's by Claude Parent and Paul Virilio (*Architecture Principe*) under the theoretical frame of the Oblique Function as the Centre commercial Sens (Sens, France, 1968-1970) designed by Parent.

S4.5 Building European Taste in Broader Communities: David Jones in Australia

SILVIA MICHELI
University of Queensland, Australia

From the beginning of the twentieth century, the Australian department store David Jones operated as a vehicle for community making at a national level. It offered spatial centrality, public focus and human density, but also become a stage for cultural events. By the end of 1930s, the company chairman Charles Lloyd Jones ensured that every David Jones outlet included venues for art, used for the purpose of hosting both Australian and foreign art exhibitions. On 1st August 1944 the David Jones Art Gallery in Sydney officially opened on the seventh floor of the Elizabeth Street store. This phenom-

enon intensified during the 1950s, with the organization of a series of exhibitions, some of them dedicated to the promotion of contemporary industrial design and architecture emanating from Europe, generating the opportunity for David Jones to establish solid relationships with European institutions. This approach to building community through the dissemination of culture at shopping centres had its precedent in pre-war Europe. For instance, in 1933 the famous London department store Fortnum & Mason hosted an exhibition of Alvar Aalto's furniture that launched the Finnish architect abroad, introducing Finnish design to the British public. Meanwhile in Australia, for the lack of an official institution that supported and promoted good quality design, the David Jones department store took up this role, assuming the task to both improve and make more sophisticated the taste of the Australian populace. This paper aims to demonstrate that the role of commercial shopping outlets for engendering community interaction in the post-war context was not only a phenomenon occurring in Western Europe. The Australian example of David Jones can be considered as a useful comparative case study to frame the issue more broadly, indicating how commercially inspired structures with cultural ambitions become strong social attractors at a national level.

Session 5: Fortified Palaces in Early Modern Europe, 1400-1700

SESSION CHAIRS:

PIETER MARTENS, *KU Leuven, Belgium*

KONRAD OTTENHEYM, *Universiteit Utrecht, Netherlands*

NUNO SENOS, *Universidade Nova de Lisboa, Portugal*

From the fifteenth century onwards the spread of firearms profoundly affected the medieval castle. Residential and defensive elements that were once united in a single structure now evolved into separate architectural entities. The *château* fort gradually developed into a residential palace surrounded by a fortified perimeter. In addition, the shift from vertical to horizontal defence meant that the main trait of a stronghold was no longer its profile but its plan. As the plan became dictated by firing lines, angular shapes took the place of round and square ones, and the overall geometry became regularized. Efforts to reconcile the often contradictory demands of residence and defence inspired a wide variety of architectural designs across Europe, many of which have received little scholarly attention.

This session focuses on the building typology of the *palazzo in fortezza* in its broadest sense. Besides fortified palaces that were planned as a whole, it will also consider instances where new fortifications were built around an older palace or, vice versa, where a new residence was erected within a pre-existing citadel. The aim is to explore the conjunction of palatial residence and military defence. Papers may discuss the architectural connection (or lack thereof) between the palace and its fortifications. How was the building's defensive role combined with residential comforts and ceremonial requirements? What happened to weak elements such as entrances, windows, forecourts and gardens? Did its decorative programme reflect its martial component? Was the fortified perimeter truly functional or merely symbolic? Did its military features answer to the demands of full-scale warfare or only to limited security needs? Conversely, could a fortified palace really operate as a fully-fledged princely residence, or were there limitations to the extent

of its court life? Relevant events such as an attack on a fortified palace or a courtly ceremony held within its confines may also be examined. Of particular interest are issues of cultural interchange, considering that fortification was an “international style”, whilst palatial architecture was firmly tied to local and dynastic traditions. We welcome cases from the whole of Europe (including its overseas colonies) and especially from less studied regions such as Central and Eastern Europe. We explicitly seek analytical papers that enable transnational comparison.

The session fits within the framework of the ESF Research Networking Programme “PALATIUM. Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (1400-1700)” (www.courtresidences.eu).

S5.1 Fortified Palaces in Early Modern Sicily: Models, Image Strategy, Functions

EMANUELA GAROFALO

Università degli Studi di Palermo, Italy

FULVIA SCADUTO

Università degli Studi di Palermo, Italy

In early modern Sicily the extra-urban fortified residence was a limited but important architectural phenomenon. Starting from the last decades of the fifteenth century, previous residential buildings, especially towers, were in some cases renewed by the introduction of a surrounding fortified perimeter with bastions (e.g. Donjon of Adrano; tower of Migaido, or villa S. Marco near Bagheria). Subsequently the genesis of new palaces with bastions, bulwarks, and pseudo-bulwarks is certainly linked to contemporary publications and specialized treatises, but local conditions played an equally important role. The position along the Mediterranean frontier with the Islamic world and the presence of numerous military engineers created an environment particularly open to fortified buildings, providing at the same time a wide range of experiences for confrontation and imitation. In this situation the symbolic meaning of fortified structures was particularly resonant with aristocratic clients. The representational aspect was evident also in buildings with a true defensive purpose. Medieval idioms and allu-

sions to modern fortifications were used to legitimate social hierarchies. At the end of the seventeenth century, for example, the Rome-trained architect Giacomo Amato planned a magnificent palace for the Spacaforno family with bastions and a double boundary wall. This paper will present a sequence of examples that are most representative of this architectural phenomenon. It will especially focus on the models in use and how they change along the centuries; on the intertwining between residential and military needs in the conformation of inside and outside spaces; and finally, on the relation between image strategy and practical function.

S5.2 The “Castrum Sanctae Crucis” in Cremona: from a Fortified Castle to a Courtly Residence

JESSICA GRITTI

Università Ca' Foscari di Venezia, Italy

VALERIA FORTUNATO

La Sapienza-Università di Roma, Italy

The Castle of Santa Croce in Cremona was reconstructed by the ducal couple Francesco Sforza and Bianca Maria Visconti from 1452 and was transformed into a courtly residence, where they – and in particular the duchess and her sons – usually spent some parts of the year. Cremona was the second

most important city of the state, where Francesco Sforza and Bianca Maria celebrated their marriage. The complete loss of the monument (except for the remains of a round tower) seems to have discouraged its study, so that the history of the castle is little known. But thanks to a great number of documents in the Archivio di Stato in Milan, this paper will trace the history of the reconstruction of the castle by the Sforzas, the lost identity of its designer (hitherto believed to have been Bartolomeo Gadio), and the organization of its building site. Besides, a number of drawings from the sixteenth to eighteenth centuries – some of them unknown to scholars – will be used to reconstruct the form and the functions of the various parts of the castle, both in the Sforza period and also during the sixteenth and seventeenth centuries. The Castle of Santa Croce seems to present all the characteristics of a “fortified palace”, because it was a medieval castle which became a courtly residence during the Quattrocento, with a vast garden for hunting and a documented *studiolo* for the duchess. In the sixteenth century, the original square keep with angular towers was inserted into a larger system of fortifications. The castle has always been fundamental both for the Sforzas and, afterwards, for the French and Spanish governments, being at the south-east boundaries of the State (with the Venetian Republic). Also, it was often chosen as a stra-

tegic place, due to its central location between Milan, Mantua, Brescia and Piacenza, as was the case during the *Dieta* of the most important lords of the period, organized by Ludovico Sforza in 1483.

S5.3 From Old to New: the Transformation of the Castle of Porto de Mós

LUÍS GIL

Universidade Nova de Lisboa, Portugal

Articulated with the neighbouring villages of Ourém and Pombal, Porto de Mós played a strategic role in the defence of the important cities of Leiria and Coimbra since medieval times. In the thirteenth century, under King Dinis, the castle acquired its relatively regular shape with four towers, which was the basis of subsequent reforms, such as the fourteenth-century addition of a fifth tower, by King Fernando. The last major construction campaign that added a palace to the castle took place in the mid-years of the fifteenth century and is due to Afonso, 4th Count of Ourém and putative heir to the duke of Braganza. While the exact date of Afonso's campaign is not known, most of the works must have taken place after the count's return to Portugal from his second trip to Italy, in 1452, since they included innovations of an experimental character that originate there. On the one hand, they introduced new military

features to the castle including openings for firearms. On the other hand, they increased the available liveable space as well the residential character of the castle through the addition of tiled roofs rising above the battlements and new (as well as novel) loggias. The interior of the building was subdivided and much altered, maintaining a small distribution patio followed by the main courtyard around which a series of new chambers is organized. New features reflecting increasingly sophisticated notions of comfort were also added such as fireplaces, and large windows and loggias providing striking views over the surrounding landscape. In order to understand the resulting fortified palace, one must take into account Afonso's cosmopolitan life and his long voyages in Europe, especially in Italy. After the works due to him, the palace of Porto de Mós reflected the most advanced European innovations in both military and residential architecture of its time and could not be rivalled by any of its other Portuguese counterparts.

S5.4 Symphony in Brick: Moscow Kremlin at the Time of Ivan III

ELENA KASHINA

University of York, UK

This paper discusses the ensemble of the Moscow Kremlin which emerged during the reign of the

Grand Prince Ivan III (1462–1505) to reveal it, first, as an intercultural complex, and second, as a *palazzo in fortezza* whose distinctive features enabled a harmonious conjunction of palatial residence and military defence. The rise in status of the principality of Moscow during the period required that a new diplomatic ceremony be elaborated, along with an architecture that would mirror the lineage, kinship and historic roots of the state and the sovereign, as well as demonstrate the sovereign's command of contemporary cosmopolitan knowledge. The grandiose construction that ensued produced a symphonic, wholly cohesive narrative, based on a harmony of vernacular tradition and of cutting edge civic and military engineering innovation brought over by invited Italian architects, and in continuity with previous fortifications and urban evolution. Alongside the new Grand Prince's palace, and a new entire ensemble required for diplomatic protocol modelled on the Italian palazzo paradigm, the perimeter, fortified in a manner fully suited for all-out warfare, embraced the most symbolic cathedrals, the residence of the highest hierarchy of the Church, the treasuries of the State and of the Church, with all the regalia and holy items, administrative buildings, a number of monasteries, and the homes of select nobility. Crucially, in keeping with Russian mediaeval tradition, a fortified enclosed territory functioned as the administra-

tive, spiritual and social centre for the population of the adjacent areas and was meant to accommodate it (provide shelter) in times of strife. The resulting protected perimeter thus formed a civic fortress, which in its self-sustainability, capacity for communication with the world beyond and ability to protect itself can feasibly be compared to the Vatican.

S5.5 Seventeenth-century Fortified Villas in the County of Gorizia with Residences Modelled on the Type of a Venetian Palace

HELENA SERAŽIN

Umetnostnozgodovinski inštitut Franceta Steleta, Slovenia

After the second Venetian-Austrian war (1615–1617), the nobility of the County of Gorizia, one of the frontier lands of the Holy Roman Empire, began to modernize their uncomfortable castles, outdated as to the military purpose, or to build new ones in the form of fortified yet comfortable countryside residences. Even though the Gorizia nobles were subjects to the rulers of the Holy Roman Empire in terms of politics and religion, they were strongly attached to the neighbouring Serenissima as concerns architecture and art in general (e.g. plans for the conver-

sion of the Renaissance castle of the Attems family in Heiligen Kreuz by Vincenzo Scamozzi). However, from a typological viewpoint, a more interesting issue seems to be that of the fortified villa. It developed gradually in this area and employed for the residence the design of a comfortable Venetian palace with added corner towers. In spite of the built-in loopholes, these did not enable any effective defence since in the majority of cases they were only extensions to corner rooms. Together with the walls, which surrounded the residence as well as the festive court, the gardens and the ancillary buildings, they provided a limited defence in minor armed conflicts in which no heavy artillery was used. The towers thus primarily performed a symbolic role and the fortification elements were subordinated to the residential function and to the needs of the owners, as in the example of Villa Colloredo at Dobrovo where one of the corner towers of the walls also served as a chapel. Residential villas with corner towers were mainly built on exposed, clearly visible, but easily accessible locations in the landscape, so that the important status of their lords was conspicuous already at a great distance. The owners mostly belonged to the nobility of a more recent origin coming from the Italian lands and they yet had to secure their social rank among the Gorizia and Austrian aristocracy.

Session 6: Public Opinion, Censorship and Architecture in the Eighteenth Century

SESSION CHAIRS:

CARLO MAMBRIANI, *Università di Parma, Italy*

SUSANNA PASQUALI, *La Sapienza-Università di Roma, Italy*

Among the general transformations of the eighteenth century, there arose a new relationship between the press and architecture. For the first time, a space was born for the emergence of public opinion regarding architectural projects of varying scale and relevance. In those countries where the press was under direct censorship, public opinion found other outlets, such as pamphlets and anonymous letters; in all cases, though, there was evidence of a new and more critical response to changes in the built environment, replacing unrestrained praise. The aim of this session is to collect and discuss published, and unpublished, examples of the interaction between architecture and public opinion during the eighteenth century.

Increasingly, the periodical press becomes a commercial enterprise, with direct competition between different journals and newspapers. How far was architecture – as well as other transformations of the built environment – among the themes that formed part of this process?

A periodical press also develops in nations where censorship is in place. In these conditions, how exactly was architectural criticism/debate affected? And what do other sources tell us about positions that could not be expressed in the official press?

Patronage and new building types led to major transformations in architecture. For works commissioned by rulers, whether kings, princes or popes, what room for criticism/opinion was there in the eighteenth-century press? What were the restrictions of censorship, either of the state, or self-imposed? What role did official academies play in facilitating criticism? The Assembly Rooms in Great Britain, the seats of the Accademie scientifiche di dilettanti in Italy, and theatres in every nation were commissioned by collective bodies, such as the Società dei cavalieri, or similar groups of patrons.

What kind of discussion developed through the projects for these buildings, and how far was that discussion open in character, involving wider public opinion?

And finally, with the growth of cities, the design of open spaces and of urban-scale projects, and the emergence of competitions, the European landscape changes. As new public buildings, city squares, bridges and port facilities started to appear, how were contrasting opinions on these transformations expressed? By what means, and where, did a public debate around these objects develop?

S6.1 Distinguished Sociability or a Mockery of the Enlightenment: the Building of Felix Meritis

FREEK SCHMIDT

*Vrije Universiteit Amsterdam,
Netherlands*

“Among comparable foundations, the building of the society Felix Meritis can, even in the greatest and wealthiest cities of Europe, be called unique in its kind”. Thus the building on the Keizersgracht is described in Jan Wagenaar’s *History of Amsterdam* (1802). With its majestic features it is the best known eighteenth-century building in Amsterdam. It was erected between 1787 and 1792 for the cultural society Felix Meritis – Latin for “happy through merit”, according to the designs of the Amsterdam architect Jacob Otten Husly, winner of the 1787 international competition for the new building, a rare phenomenon in the eighteenth-century Dutch Republic. Long forgotten archival documents and contemporary pamphlets reveal that the judging of the competition and the building process were surrounded by differences of opinion among the members of the society. Together with contemporary prints, these sources clarify much about the building, its architecture and what it should represent for the society. They provide a nuanced insight into eighteenth-century systems of patronage and the relation-

ships between designer, users and the public. Even before the competition there had been discussion about the designer, and during the process of judging the competition entries, several members protested against the lack of transparency in the procedures. After the festive opening of the building, anonymous pamphlets appeared, accusing the building committee of corruption, arrogance and irresponsible behavior. Thus, the ambitious competition was followed by ugly internal disputes between the members. It became the subject of public mockery, unworthy of a cultural society that pursued noble Enlightenment ideals. Building the new Felix Meritis became an apple of discord within the society that would eventually lead to its demise.

S6.2 “Fair Manly Candid Criticism”: Architecture and Libel in Eighteenth-century Britain

TIMOTHY HYDE

Harvard University, USA

In late eighteenth-century London, one’s reputation was necessary to uphold but very difficult to protect. Newspapers, magazines, broadsheets, and pamphlets circulated rapidly, overflowing with comment, opinion, and critique. One of the few defenses that could be wielded effectively in this whirl of public opinion was the law of libel, which offered a

means of censoring the publication of derogatory claims. Though today we regard aesthetic criticism – the public judgment of aesthetic objects – as an obvious corollary to the presentation of these objects to the public realm, in the realm of press and publicity in eighteenth-century Britain it was not yet clear whether aesthetic criticism distinguished between objects and their authors. This paper will reveal the facts of the case of Sir John Soane, who despite what now seems his manifest professional success, more than once angrily sued his critics for libel. Upon reading disparaging accounts of his architectural designs in London newspapers, Soane retaliated by arguing in court that such public ridicule was damaging to his reputation and should therefore be censored by the courts. In all of Soane's lawsuits, and in a few other pivotal legal decisions that the paper examines, the judges disagreed, and thereby crafted a legal consensus that an aesthetic object such as architecture was not an embodiment of its architect, and that a critique of the building need not be a critique of the man. With its historical interpretation of these events, the paper will argue that a new relationship between the press, public opinion, and architecture was calibrated through the mediating sphere of law, as an entirely new conception of aesthetic criticism emerged in the public realm as a precisely theorized legal exemption.

S6.3 Audible Disagreement: the Politics of Acoustics in Late Eighteenth-century Europe

JOSEPH CLARKE
Yale University, USA

This paper examines how architectural discourse was influenced by a neglected source: public judgments about the acoustics of Parisian theaters as debated in journals, books, and pamphlets in the 1770s and 1780s. Performance halls' transformation into urban monuments has been traced in the work of Claude-Nicolas Ledoux and others, revealing a project of rational social control through techniques of visibility. Yet the growing size of theaters and the changing character of audiences was making aurality a more crucial consideration, as French audiences evinced a new interest in sensitivity and relied more than ever on these halls' interior forms to help them pick up emotional nuances. Acoustics was not merely a technical challenge calling for professional amelioration but a means of confronting a basic social problem: how should a limited resource be distributed equitably among members of a public situated unequally? Some struggled to find words to describe sonic impressions, while others transferred their more general distaste for a particular building or performance onto the aural environment. In 1770, for example, the Théâtre de la Porte Saint-

Martin, new home of the Académie Royale de Musique, was accused by an anonymous critic in the *Journal de musique* of having an infelicitous echo caused by box partitions in the galleries. This criticism made little scientific sense but reflected the writer's desire for a more acoustically unified audience: "Tear down these partitions that turn the loge boxes into as many confessionals", he urged. Parallel debates ensued

among theater critics, composers, scientists, and architects over the most aurally effective interior configuration for performance spaces. That these debates took place not in conventional architectural treatises but in a more disparate array of print media illustrates the evolving relationship between the sensory experience of architecture and the polity who debated its merits.

Session 7: The Historiography of the Present

SESSION CHAIR:

ANDREW LEACH, *Griffith University, Australia*

In her concluding comments on the Second International Meeting of the EAHN in Brussels, Mary McLeod noted a tendency among more recently minted scholars and PhD students to be preoccupied (and perhaps problematically so) with the recent past. Evidenced either as the historiography or critical appraisal of the architecture since the 1970s or as the study of architectural history's earlier moments and trajectories through attention to their historians, this work actively addresses the patrimony of the present. It further looks to the task of understanding those moments in the recent past in which the form and structures of contemporary architectural thought, practice, education and criticism were introduced or confirmed. What do the tools and disciplinary perspectives of the architectural historian offer this problem? Is this a proper subject for architectural history scholarship? Can we reverse the implications habitually drawn from Tafuri's maxim "*non c'è critica, solo storia*" to argue that subjects of criticism can, indeed, be subjects of history? That the passage of time is not the only means by which to foster critical distance? When does it stop being too soon to start writing architectural history?

This session invites speakers to reflect on the broader issues at stake in this pull to the present: to historicize this development, to contextualize it institutionally and intellectually. What is at stake in the perceived growth of attention to the recent past? What is the nature of this work? What objectives underpin its momentum? Does it speak to the history and fates of architectural theory among the architectural humanities? Or the role of cultural studies in positioning architectural matters in hitherto unconsidered territories? And what are the implications of attending to the present and the recent past rather than other historical moments? Is there an impact upon resources, students and opportunities that can reshape architectural

history and undermine traditionally strong fields of historical study (antiquities of various stripes, the medieval epoch, and so forth)? How does it affect architectural history's geography, or the parallel pull to consider the global? Papers in this session will address these broad-ranging questions through focused reflections on the current shape of architectural history as a field of study. Contributions may offer cross sections through a series of cases, through treatment of a defined moment (such as postmodernism, or deconstructivism) or present examples symptomatic of broader problems or positions within the questions sketched out here. Papers will ultimately contribute to the broader historiography of ideas in architectural culture, and contributions may also reflect on the role and valency of this disciplinary agenda on architectural history writ large.

S7.1 Claiming the End of Postmodernism in Architecture

VALÉRY DIDELOIN

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In recent years, ever greater numbers of researchers have been turning their attention to the subject of postmodernism in architecture, with most starting by stating when it expired. Indeed, it is when a cultural movement is definitively part of the past that people most commonly undertake to study it. Whereas the date of its emergence is regularly put back to earlier and earlier moments in the history of architecture, postmodernism in architecture is commonly considered to have ended – or died – in the mid-1990s, a period that corresponds to the most recent past into which historians have commenced their investigations. From that time onwards, the field of contemporary architecture has been declared open to theory and criticism. This paper will carefully examine the conditions under which postmodernism's death notice was given in architecture, noting furthermore how this notice differed between the architectural cultures of Europe and the United States. Which historians, critics and architects conducted its autopsy? What arguments were developed, for example, in the columns of the American journal *Architecture* in 2011

to say that post-postmodernism's time was up? Clearly distinguishing stylistic questions and anthropological issues, the paper will go on to consider the possibility that the end of postmodernism was announced prematurely, outlining a number of hypotheses with a view to historicising contemporary architectural production.

S7.2 Architectural Discourse and the Rise of Cultural Studies

ANTONY MOULIS

University of Queensland, Australia

None of the recently published anthologies of architectural theory, representing intellectual work in the field from the early 1990s to the present, refers to the rise of cultural studies in the contemporary discourse of architecture. Nor does the relationship between the history of architecture and the production of cultural studies appear to have been addressed. Nonetheless it is apparent that since the early 1990s, cultural studies – a field covering, amongst other subjects, politics, identity discourse, media, gender and popular culture – has grown in scope and is now taken up broadly within academic discussions of architecture. What can be made of this rise relative to the discipline of architecture and for an understanding of theory and history as

agents of the discourse? In seeking to debate the post-critical moment in architectural theory of the late 1990s, Mark Jarzombek makes the observation that the kind of diverse intellectual work to which architecture has become subject since this time appears remote from the practice of architecture. Though Jarzombek's remark is an aside, it raises issues not yet properly faced that concern the role of cultural studies within architecture's disciplinary field. This paper will map the rise of cultural studies in relation to architecture from its beginnings with the 1990 Princeton symposium *Sexuality and Space*, organised by Beatriz Colomina (subsequently edited and published in 1992) and her 1994 book *Privacy and Publicity: Modern Architecture as Mass Media*, which constitute the incipient events setting out the ground for cultural studies entry into the disciplinary field of architecture. In retrospect, Colomina's claim to "displace Architecture" through the frame of cultural studies was not simply about architecture as object, but can be seen in architecture's recent historiography as a moment of disciplinary displacement, the effects of which are still being felt in its academic field today.

S7.3 After Nature: an Architectural History of Environmental Culture

DANIEL BARBER

University of Pennsylvania, USA

One of the more prominent aspects of recent architectural history involves how the field has been configured relative to the environment. Since the 1960s, a number of historians and critics have engaged the field on these terms. An analysis of these histories helps to simultaneously dispel and expand the rubrics of "environment" and "sustainability" as they are deployed in architectural discourse, and in particular to lead such concerns away from engagement with nature as a static object of concern and towards a more diverse and broad based attempt – at once aesthetic, technological and social – for the use of design tactics to intervene in the global ecological system. Historical narratives and critical analyses by Brenda and Robert Vale, James Wines, Malcolm Wells, Philip Drew and many others developed not only in book form, but also through articles, special issues, and new journals. The first part of this paper will analyze how these projects harnessed historical evidence either with the intent of clarifying methodological or technical challenges in the present, or sought to describe a *longue durée* history of vernacular practices as a means to justify the contemporary significance

of architectural-environmental traditions. At the same time, the issues embedded in these writings should not be dismissed for their ideological commitments. The second part of this paper will place these architectural-environmental histories in a dynamic relationship with, rather than in opposition to, the range of interpretations of architecture's social, aesthetic, and technological future as it has been envisioned since the 1970s. The aim is to outline a historiography that sees concern over territorial management, social change, and the outlines of the ecological future as part of the architectural historiography of the present, while also remaining attentive to the premise of the environment as a new driver for social and political change.

S7.4 Looking Back, Looking Now: Architecture's Construction of History

INBAL BEN-ASHER GITLER

Sapir Academic College – Ben Gurion

University of the Negev, Israel

NAOMI MEIRI-DANN

Tel Aviv University, Israel

The debate concerning the temporal boundaries of architectural history is a pressing issue, the implications of which reach beyond pure intellectual discourse to raise questions that are educational, economic and institutional. The notion of history in our

field has indeed begun to change, concurrent with a general re-examination of its epistemological and disciplinary boundaries. In this paper, we argue that while practicing the discipline of architectural history within traditional timeframes and established analytical tools is of utmost importance, scholars should also embrace the research and criticism of more recent architecture. Taking our cue from scholars who have raised similar questions with regard to art history, such as Preziosi and Camille in the 1980s and Rogoff, more recently, we demonstrate that it is not only the past that inspires the present: the study of the past as an object or subject of research is always influenced by the present, by its current discourses and ideologies. In other words, looking at what is built now, or has been built only recently, is an important dimension of looking back. While underscoring the importance of researching the history of architecture contextually (also as a tool for understanding recent architectural production), we investigate how historical research is transformed by the present, by intellectual and academic "turns" as well as by cultural developments. We will show how recent architecture has influenced the architectural canon as well as how it has shaped our perspective of architecture's cultural context in past eras. It positions the important role of the present in the construction of history and the production of new historical knowledge.

Including the present in teaching and research is certainly a breach of disciplinary boundaries, but it has the capacity to maintain architectural history's academic relevance and its relevance to society and its evolving built environment.

S7.5 Radical Histories and Future Realities – NOW

LARA SCHRIJVER

Universiteit Antwerpen, Belgium

Over the course of the twentieth century, architecture was marked by a series of radical visions in which architecture played a prominent role in reconfiguring both society and individual consciousness. Architectural manifestoes marked a path towards wholesale societal reform, and their subsequent failure to reshape society heralded a period of disbelief in a better future through architecture. Current culture seems increasingly focused on the present. Even the appeal to “tradition” or to “history” in current societal discourse is a mode of addressing present maladies rather than a long historical narrative. Following Douglas Rushkoff's suggestion that societal developments on the whole are

suffering from “present shock”, this paper questions the agenda of architecture in the twenty-first century. If the proliferation of media directs our attention to a permanent, all-encompassing “now”, then how can architecture, a field driven by the promise of alternate futures, find a new mode of existence? This paper takes up a number of failures and successes of twentieth-century architectural propositions, and questions how architecture might conceive of a future that does justice both to imminent realities and possible ideals. In a global state of “presentism”, if the future is no longer to be envisioned, then what might the future of architecture entail? And what will become of history and theory, in a non-narrative permanent present? Does this beg the need for a more extended or deeper understanding of history? Does it seek timeless critical reflection that continues time and again to hit the mark? While there is a risk in this permanent present – the impossibility of standing out, of teleological satisfaction, and of narrative threads that bring together long and various histories – might it not also suggest a new relation between the practices of history and theory and the bubbling cauldrons of the practices they study?

Session 8: Building by the Book? Theory as Practice in Renaissance Architecture

SESSION CHAIRS:

SARA GALLETI, *Duke University, USA*

FRANCESCO BENELLI, *Columbia University, USA*

The rise of theory is one of the distinguishing traits of Renaissance architecture. Taking different formats – manuscript and printed, and ranging in genre from the instruction manual addressing the specific needs of the practitioner to the learned dissertation feeding the interests of the intellectual elite – architectural treatises flourished across fifteen- and sixteenth-century Europe, becoming the primary means for the dissemination of architectural knowledge past and present. Furthermore, Renaissance treatises shaped generations of professionals, informed the choices of their patrons, defined the contours of the profession and established models for the organization of field-specific information.

Renaissance theoreticians were also practitioners. Their understanding of the classical past was based as much on the reading of ancient texts as it was on the excavation and surveying of the physical remains of Antiquity. Antiquity itself was both the object of their humanistic curiosities and a repository of ideas and models for their design practices. And writings provided broad historical narratives on architecture, its origins and its developments as well as recipes, technical solutions, and practical prescriptions. This integrated approach, bringing together theory and practice, was the very basis of the success of Renaissance architectural treatises and their impact the cultural and built environment. Yet, scholarship typically analyses Renaissance theory of architecture as a field of its own, independent from practice. Such separation prevents, rather than promotes, our understanding of how architectural knowledge was produced, disseminated and received in the Renaissance.

This session seeks to bridge the current epistemological divide by focusing on the connections between the theory and the practice of architecture in

fifteenth and sixteenth-century Europe. It welcomes papers dealing with the variety of ways in which the practice and theory of architecture informed each other; with the ways in which theoretical texts were conceived, produced, and illustrated to facilitate comprehension; and how architects and humanists read, understood, or misunderstood theoretical texts. A case-study approach is preferred.

S8.1 “Restaurenti e restitutioni di case”: Book VII on Architecture by Serlio and the Dissemination of the Classical Order

ALESSANDRO IPPOLITI

Università di Ferrara, Italy

VERONICA BALBONI

Università di Ferrara, Italy

The years when “Liber Septimus” was in circulation, written by Sebastiano Serlio and posthumously published in 1575 in Vienna, correspond to the postseismic period of reconstruction in Ferrara. Pirro Ligorio directly investigates the damages caused by the earthquake of 1570, describing a city destroyed by collapsing, badly built, old medieval constructions, weakly put together and with no substance. Sebastiano Serlio's technical solutions and practical rules – illustrated in the Seventh Book with examples where the language of medieval architecture is updated with “modern” solutions – perhaps find in Ferrara one of their first cases of practical application, thanks to the presence of architects like Aleotti, a faithful connoisseur of Serlio's writings (as well as Vignola's), and to the treaty's recognised value as an operational tool. It was a treaty that “ha restituito l'Architettura, e fattala facile ad ogniuno”, as Jacopo Strada would later introduce it to readers in *editio princeps*. The aim of this contribution is to investigate the re-

lations between Serlio's theoretical and practical postulations and the reconstruction and restoration that began in Ferrara in the 1570s, both in the field of architectural heritage, and the field of basic building. The latter is a specific object of study for the author, who devotes an important part of Book VII to it. The contribution will develop various topics, in order: The city of Ferrara before the earthquake of 1570: a typical medieval city; Exempla of modern architecture in Ferrara: the sixteenth century palaces of the Herculean Addition; Serlio's *Regola* and architectural language in Ferrara: churches and palaces at the end of the sixteenth century; Serlio's *Regola* and construction language in Ferrara: basic building at the end of the sixteenth century; Conclusions: the importance of Serlio's treaty in the reconstruction of Ferrara.

S8.2 “Libri tre nei quali si scuopre in quanti modi si può edificare vn Monast.o sÿ la Chiesa”: Architectural Treatise of Capuchin Friar Antonio da Pordenone

TANJA MARTELANC

Umetnostnozgodovinski inštitut Franceta Steleta, Slovenia

The Order of Capuchins, which diverged from the Observant Franciscans in 1528, strived to live more

strictly than their predecessors. Therefore, they also tried to recreate the physical world of the first St. Francis's followers which they enriched with modern knowledge. For this reason, they elected four friars per province – the so-called *fabricieri* – who were responsible for building and who assured that their convents were constructed according to the Capuchin constitutions. In several cases, *fabricieri* were well educated in architectural knowledge and wrote interesting architectural treatises, which were regularly used in practice. One of them, Antonio da Pordenone (1560–1628), a Venetian Capuchin, wrote in 1603 a very detailed architectural treatise, which he supplemented several times in the first quarter of the seventeenth century. In this work, he united knowledge of the classical and Renaissance treatise writers such as Marco Vitruvio Pollione, Gaio Plinio Secondo, Sebastiano Serlio, Leon Battista Alberti, Andrea Palladio, Daniele Barbaro, Giovanni Antonio Rusconi, Giovanni Nicolò Doglioni etc. Da Pordenone applied and combined his expertise with the tradition of building a Capuchin convent, which developed during the sixteenth century, and the tradition of the region, in which the monastery was constructed. Based upon the exceptional insights of classical and Renaissance architectural theory, da Pordenone's treatise was easily put into practice in the following centuries. It led the Capuchin's *fabricieri* step by step in their at-

tempts to raise a cloister; consequently the constructed convents deviate insignificantly from the ideal proposed in the theory. The application of the treatise will be illustrated with the architecture of the former Styrian Capuchin province where, according to the specific construction and ground floor characteristics, his work was probably known through copies.

S8.3 Foundations of Renaissance Architecture and Treatises in Quinten Massys' St-Anna Altarpiece

JOCHEN KETELS
Independent scholar, Belgium
MAXIMILIAAN MARTENS
Universiteit Gent, Belgium

The architectural settings in the paintings by Quinten Massys have not received the necessary scholarly attention. Remarkably different from those of his contemporaries, like the Antwerp mannerists, his architecture presents an elegant mix of flamboyant Gothic and supposedly fantasized Italianate decoration. However, no one has been able to pinpoint with conviction the doubtless Italianate architecture or painted sources which he may have known and used for his famous St-Anne Altarpiece (Brussels, Royal Museums). Moreover, the architecture has been restricted to the second plan, and considered

as the necessary background for the theological subject. The association with the brother of the artist, who acted as architect for the church in which the altarpiece came to hang, has been underexposed. Recent technical research revealed a complex system of incised and underdrawn construction lines, a construction based on an in-depth knowledge of perspectival theories. Moreover, there are similarities between architectural annotations in Renaissance treatises and painterly construction and mathematical insights. We therefore demonstrate a very decisive role for the architecture and we will try to identify the relationships between early sixteenth-century built, theoretical and imaginary architecture. Although the composition of the work is seen as an appropriate translation of a strict medieval religious motive, we will demonstrate that Massys transformed the iconographic program according to innovative Renaissance insights. We will show that Massys relied on mathematical treatises and managed to integrate them discretely into a pictorial masterpiece. Therefore, this paper studies the architectural sources for the built system, the vocabulary used, and the underlying mathematics and Renaissance principles through computer animated 3D reconstructions and mathematics. It highlights another facet of architectural production at the beginning of the Renaissance.

S8.4 An Invented Order: Francesco di Giorgio's Architectural Treatise and Quattrocento Practice

ANGELIKI POLLALI
DEREE The American College of Greece, Greece

Francesco di Giorgio Martini could represent the epitome of the Renaissance artist/architect of fifteenth-century Italy, as he exemplifies all the characteristics that traditionally we associate with that period. An "uomo universale", he was trained as a painter, but he also practiced sculpture and architecture. In addition, he engaged in the writing of an architectural treatise, which survives in a number of manuscripts and successive stages of preparation. Scholars have identified in the evolution of the text Francesco's transformation from a practicing artist to a humanist. The architect's longstanding interest in Vitruvius has substantiated this conclusion. Francesco included passages from *De Architectura* in his treatise and also undertook a separate, almost integral, translation of Vitruvius. Despite Francesco's Renaissance pedigree, his architecture, his theory and their interrelation remain understudied. This is all the more surprising as Francesco's oeuvre could provide us with a representative case study of Quattrocento architecture. Unlike Alberti's humanistic enterprise and Filarete's utopian vision of architec-

ture, the treatise of Francesco di Giorgio appears to be closely related to his Quattrocento practice. Some sporadic attempts have been made to correlate diagrams/plans found in Francesco's treatise to his buildings. In this paper, I will focus on Francesco's discussion of the columns and his reception of antiquity. In particular, I will argue that the entablature, as discussed in Saluzzianus 148, is not related to Vitruvius, but reflects Quattrocento practice, as it can be seen in the buildings by both Francesco di Giorgio and Alberti. Combining this "Quattrocento entablature" with the Vitruvian columns, Francesco invents and proposes a new order for Quattrocento architecture.

S8.5 "Donami tempo che ti do vita": Francesco Laparelli, Envisioning the New "City of the Order", Valletta

CONRAD THAKE

L-Università ta' Malta, Malta

Valletta was conceived as a new fortified city for the knights of the Order of St John in Malta. In the aftermath of the Great Siege in 1565 and the defeat of the Ottoman Turkish army, it became critical to build a new fortified city on the Sceberras peninsula that separated the two natural harbours. The eminent soldier and military engineer Francesco Laparelli

from Cortona was entrusted with the design and planning of the Order's new city. Laparelli not only submitted four plans which delineated the new city in accordance with Renaissance urban planning but also wrote an architectural treatise which forms an integral part of the Codex Laparelli. This paper will explore the relationship between various theoretical concepts and principles as expounded by Laparelli and the physical evolution and development of Valletta, as one of the finest Renaissance cities in Europe during the second half of the sixteenth century. Aspects of military defense, city planning, service infrastructure and architectural principles will be considered in studying the dialectic between theoretical issues emanating from Laparelli's treatise and the physical process of creating the city of Valletta. The new "city of the Order" represents an ideal case study of "theory as practice" within the historical milieu of the sixteenth century. During his brief but eventful stay on the island Laparelli created the physical framework of the city conceived primarily as a fortified military city that would be able to safeguard the Order of St John from impending threats by the Ottoman Turks. The convergence of theoretical principles and physicality of the construction and building process will be one of the main themes of the paper.

Session 9: Architecture and Conflict, C. 300–C. 1600

SESSION CHAIR:

LEX BOSMAN, *Universiteit van Amsterdam, Netherlands*

In conflict and war architecture is often damaged or destroyed, but many situations of conflict have, on the other hand, also led to the creation of new buildings. In the Middle Ages and the Renaissance, when high-ranking individuals or large groups of people had to be convinced of power, authority or friendship for instance, various strategies could be employed. Visibility was (and still is) of course an enormous advantage of buildings, leading those who held power to turn to architecture in instances where no other means were available to convince people of their authority. This pattern continued throughout the Middle Ages and the Renaissance. Power might of course be expressed, but not all rival parties would necessarily accept such expressions of superiority, and techniques of persuasion were called for. Architectural concepts and forms could be incorporated in the building project to avoid alienating those to be won over, and to facilitate their allegiance in situations of changed personal and institutional relations. In many cases the inclusion of particular groups and individuals was closely connected to policies of exploiting, rather than erasing, their identities. This session will explore the various architectural means employed by participants in situations of conflict or rivalry during the Middle Ages and the Renaissance. Cases may be at local or regional level, but may include architecture that was aimed at a larger audience, as in a national or international theatre of operations. We invite papers considering questions of the following kinds: the aims of patrons with their architecture; how the element of time could be used to their advantage or would turn against them; if the architectural choices made in such situations would support either new or more traditional architectural features; whether or

not patrons favored specific architects for various projects to ensure that the intended message would be expressed in the right way. Both individual buildings and groups of buildings can be discussed in papers. In some cases buildings may be the starting point in a paper, whereas other papers may investigate the position and ambitions of patrons.

S9.1 The Chrysotriklinos within the Great Palace of Constantinople as Site of Contestation Between Byzantium and Sasanian Iran

NIGEL WESTBROOK

*University of Western Australia,
Australia*

The sixth-century Byzantine imperial hall known as the Chrysotriklinos, or Golden Triclinium, from its construction formed the heart of the Byzantine Great Palace in Constantinople, and served a central role in the complex court ceremonial for investitures, festivals and, crucially, embassies during a period when the Eastern Roman Empire faced an existential threat first from Sasanian Persia, and later from the Islamic Caliphate. From the references to the Chrysotriklinos in Byzantine texts, notably the tenth-century Book of Ceremonies, it seems clear that the building consisted of a domed, octagonal central space, surrounded on each of its faces by vaulted side-halls. This configuration has usually been associated with central plan Roman palace halls and Early Byzantine martyrium churches such as the sixth-century octagonal church of Sergius and Bacchus in Constantinople. However I will contend that its form may, plausibly, lie in the contestational emulation of Sasanian domed palace halls which were known to Roman emissaries, in a similar process to what Canepa has

described as the agonistic exchange of symbolic motifs between Rome and the Sasanian court. Emulations of ceremonial, artistic motifs and, I will argue, centrally-planned palace reception halls, contributed to the assertion of the monarch's legitimacy of rule. This ascription of symbolic significance to palatine building forms – octagonal and triconchal halls – would later influence the architecture of the Papal and Carolingian palaces. In this paper, I will attempt an architectural reconstruction of the Chrysotriklinos and will discuss the symbolism of the forms and spaces, in relation to the rituals recorded as having taken place within and around the hall, in order to reveal how space appears to have been “performed” in this complex in the sixth to tenth centuries, through which the position of the emperor as world ruler was asserted.

S9.2 Building Identity and Community in the Post-Crusade Morea: the Architecture of Interaction in the Thirteenth-century Peloponnesos

HEATHER E. GROSSMAN

University of Illinois at Chicago, USA

A group of fourteen churches built in the thirteenth-century Greek Peloponnesos will be discussed in order to explore the mechanisms of architectural and cultural exchange between patrons, architects, ma-

sons and viewers of varying religious, ethnic and social status in a post-conquest society. Following the 1204-1205 CE defeat of the Byzantine, Orthodox Greeks residing in the region, then known as the Morea, Latin Catholic knights of northwestern European (largely French-speaking) lands established the Principality of Achaïa, divided further into several fiefdoms. Local Greek *archons* (landholders), were permitted some privileges, though tensions between the communities are recorded. However, the extant churches of the region prompt a more nuanced reading of the relationships between these supposedly opposed groups, particularly when examined over the one-hundred year duration of the Principality in light of their functional, temporal and topographic relationships. Previously these churches were divided into “Western” and “Byzantine” categories reflective of the cultural groups found in the Principality at the moment of conquest, I treat them as an inclusive group, showing that architecture physically and figuratively built a shared identity for the communities of the Morea, finally fusing into a singular Moreot building practice and society. I parse the negotiations and procedures involved in the design and construction of Moreot churches as well as shifting architectural aesthetics that contributed to a fluid and changing architectural embodiment of group/cultural identity. This is demonstrated through a close archaeological reading of

the extant architectural remains of several larger monastic and smaller parochial churches found throughout the Frankish-controlled territory. Finally, this paper investigates and re-frames scholarly models of cultural and artistic interaction that are used to explain identity and community in post-war/conquest societies such as the thirteenth-century Morea, offering a new reading of the ancient Greek term *methexis* (meaning “communion” or “participation”) as a replacement for terms such as “hybridity” or “influence”.

S9.3 Sienese Fortifications in the Age of the Guelph Commune

MAX GROSSMAN

University of Texas at El Paso, USA

The Republic of Siena, like all medieval Italian communes, was engaged in a perpetual struggle against enemies both within and beyond its borders. Bounded by the city-states of Florence and Arezzo to the north and east, the bishopric of Orvieto to the southeast, the Aldobrandeschi fiefdom to the south and west, and the lands of Volterra to the northwest, the Sienese state encompassed nearly three hundred towns, villages, castles and monasteries. Yet at the dawn of the Trecento, after nearly two centuries of administration, diplomacy and military occupation, the commune failed to pacify and completely unite the ter-

ritory, which Daniel Waley aptly described as a “fragmented, haphazard collection of lordships and townships, having almost nothing in common except [their] fragile subordination to Siena”. The greatest security challenge remained the inherent disunity among the inhabitants, whose loyalties often lay more with an influential family or anti-government faction than with the Republic. Moreover, the threat of military incursions from neighboring states never abated and, indeed, became increasingly dangerous in the course of the fourteenth century. It was during this period of social unrest and military insecurity that the Sienese invented a new type of military architecture. Derived from the façade of Siena’s new civic palace, the Palazzo Pubblico, it adhered to a standardized architectural code that projected the authority and prestige of the capital and, at the same time, obscured or even canceled pre-existing architectural idioms. Its iconographic features were as important as its effectiveness against the state’s enemies. In time, the walls and gates of numerous communities were updated in the new style, which was also “deployed” for new fortresses throughout the territory. The new military architecture not only demarcated the confines of the state, but also promoted the myth that its disparate inhabitants were peacefully united under the benevolent Republic.

S9.4 “Faciendo sette et sedicion”: Architecture and Conflict in Sixteenth-century Verona

WOUTER WAGEMAKERS

Universiteit van Amsterdam, Netherlands

In the aftermath of the War of the League of Cambrai (1508-1517), the cityscape of Verona underwent a remarkable change. The war years had taken a heavy toll on the city, killing thousands of inhabitants and damaging large parts of the medieval structures, which made extensive restoration activities necessary and at the same time created opportunities to experiment with architecture. In the postwar period the Veronese elite were eager to adopt the latest fashions from papal Rome, hiring Michele Sanmicheli (1487/8-1559), who was trained in the environment of Bramante and the Da Sangallo family, as their architect of choice. Historians have ascribed to Sanmicheli a fundamental role in the flourishing of the arts in Verona, but remain reticent about the reasons of his sudden success from the late 1520s onwards. In this paper his buildings will be addressed from the point of view of his patrons by linking his private commissions in Verona to the power vacuum that ensued from the war, which resulted in repeated confrontations between two rivaling clans. Why did these power struggles prompt Sanmicheli’s pa-

trons to build? And how did these buildings fit into their strategies to take control of the Veronese institutions? Also, why did they prefer Sanmicheli for their projects? Two case-studies, the city residences of the Bevilacqua and Lavezzola families, will serve as illustrations of the relationship between architecture and power, and show how closely connected architecture and conflict were in sixteenth-century Verona.

S9.5 Political Power Through Architectural Wonder

SUSANNA PISCIELLA

Istituto Universitario di Architettura di Venezia, Italy

In 1617 there were rumours in the Farnese Dukedom of Parma about the passage of Cosimo II de Medici, on the way along his pilgrimage to San Carlo Borromeo's tomb in Milan. This became a valuable opportunity for Ranuccio I Farnese to regenerate the innocence and serenity of his dukedom which had been seriously stained five years before by the torture and beheading he had applied to seven of his feudal lords, believing there was a conspiracy against him with the indirect sup-

port by the Gonzaga, Medici and Malaspina dukedoms. In and around the Dukedom of Parma the atmosphere was one of suspicion; forging new alliances became essential in order to restore and strengthen the affected power of Farnese. Cosimo II de Medici's passage through Parma was the great occasion to arrange a marriage between Odoardo Farnese and Margherita de Medici. There were just a few months available to prepare "the most beautiful feast [*vision] ever seen in whole Europe" to impress and gain the consent of Cosimo II. The city was transformed into a huge theatre perspective, a procession of wonder from outside the city in the morning and culminating inside its very core in the evening, on the stage of Teatro Farnese, with a wooden, light and suspended structure inside the bricks and massive first floor (L87m x W32m x H22m) of Palazzo Farnese della Pila. Realized by Aleotti on the model of the Palladian Olympic, it was designed for the opening opera "In Defense of Beauty" meant to transmute Parma and the Farnese fictionally such that Discord is overcome through Beauty. Everything was ready but Cosimo II never arrived. This extraordinary project opened onto the era of Baroque wonder.

Session 10: Ideological Equality: Women Architects in Socialist Europe

SESSION CHAIRS:

MARY PEPCHINSKI, *Hochschule für Technik und Wirtschaft Dresden, Germany*

MARIANN SIMON, *Budapesti Műszaki és Gazdaságtudományi Egyetem, Hungary*

Emerging in the 1970s, the feminist approach to architectural history in the West and in the United States explored beginnings: from investigations of women who created spaces via exhibitions and who were influential as patrons and architects around 1900, to a focus on women in the shadows of modernist masters or who laboured in adjunct positions throughout the twentieth century. As women architects slowly gained ground in the 1980s and 1990s, research turned to new themes focusing on gender, space, and architecture.

In the former socialist countries of Eastern Europe, however, the emergence of the woman architect and a gendered approach to history followed a starkly different trajectory. Before 1945, most architectural faculties limited the number of women architecture students but, after World War II, women's integration into the profession was quick and radical. Because the new socialist states desperately needed engineers and architects, restrictions were abolished and the number of female architecture students increased extensively. The sudden integration of women into architecture served more than a practical demand. Because the ideal Socialist Woman should seek self-fulfillment in work and social-political commitment, the influx of women into architecture and engineering reinforced the prevailing political ideology. Abundant state commissions provided work for all who were willing, and, in principle, the new generation of women architects entering the profession in the 1950s and early 1960s were offered the same opportunities as their male colleagues.

While the bulk of gender research in architectural history concentrates on difference, this situation of conscious (forced) equality may help to explore other aspects of the feminine. Therefore we hope to generate a new con-

sideration of gender and architecture inspired by the situation in Socialist Europe, and we seek papers that address this special situation. For example, did state-promoted, ideological equality contradict everyday gender practices? How did it impact on the situation for women in architectural design offices? Did women play an adjunct role or did they supervise large commissions? Were they confined to the usual “feminine” fields, like residential architecture, interior design, or monument preservation? How did the media treat them and their work? Did they embrace Socialist ideology, did they attempt a more critical position, or did they exploit their position as women for other ends?

S10.1 Emancipation and Professional Obstnacy: GDR Women Architects

HARALD ENGLER

Leibniz Institut für Regionalentwicklung und Strukturplanung, Germany

Women architects experienced a complicated occupational trajectory in the GDR. Due to the government's support, the number women architects grew steadily to roughly 26% of all practitioners by 1989. Yet it was difficult for women architects to assume leading roles. Their presence on the board of the Association of Architects of the GDR only increased from 1.2% in the early sixties to 8.7% in the late eighties. In more than 40 years of GDR history only three women ever became chief architects of a large city. Nevertheless their apparent marginalization should be considered from the perspective of these women. They created specific, obstinate approaches to reflect their particular contribution to the dominant world of (male) architects. Aside from typically feminine areas such as interiors and monument preservation, women architects claimed to adopt softer and more feminine working methods to complement the masculine, technological, and rational language of architecture. Their arguments echoed those of late nineteenth-century German feminists, and illustrate how ideas about gender and work, which arose in a bourgeois context, per-

sisted under Socialism. Nevertheless, women architects in the GDR were active in many areas including construction supervision, housing, historic preservation and education. The database of all GDR architects at our institute will be used to analyze and assess women's participation in these fields.

Although many women architects from the GDR today deny the existence of female networks, it is worth speculating: To what extent is it possible to identify networking strategies among these women? There are strong indications of efforts to help other women architects in the work place, especially if women were heads of collectives or chief architects. Also: Did they exploit their position as women for other ends? This paper explores such structural and institutional issues in addition to examining the work of several compelling protagonists.

S10.2 Women in Hungarian Industrial Architecture

PÉTER HABA

Moholy-Nagy Művészeti Egyetem, Hungary

Emerging after the 1956 Revolution, the reform-spirited Kádár system greatly accelerated the emancipation of Hungarian women. Beginning in 1960, the Kádár system replaced the Rákosi dictatorship's de-feminized “working woman” ideal with

new feminine roles. Substantially more women professionals, including women engineers, appeared during Hungary's second wave of "socialist industrialization". The authorities also de-Stalinized the political sphere, restructured the economy, and promoted modernization. These efforts focused on modernizing households and expanding industries for trade with other Comecom countries.

Changes regarding the situation of women working for the Industrial Building Design Company (IPARTERV), one of Hungary's largest state design offices, reflect these trends. Under the Rakosi's dictatorship, hardly any women designed industrial buildings. Yet after 1956, at a time when IPARTERV's professional prestige grew, their numbers increased, often as leading architects of large projects. Structural innovation and an optimistic investment boom resulted in spectacular buildings that were utilized as backdrops for the Kádár regime's propaganda. They also attracted international attention. Due to IPARTERV's prestige, women employees had more support than those in other state design offices. It is hardly a coincidence that the first female winner of the Ybl Prize, Hungary's most prestigious architectural award, was IPARTERV's Olga Mináry, and that she represented Hungary at the 1967 UIA Congress in Prague. However, Mináry's success and that of women with similar careers reflect political efforts to demonstrate the system's

appreciation of women and highlight emancipation's progress. This paper explores the following questions: Did industrial architecture provide Hungarian women architects with excellent opportunities because politicians found it expedient to connect IPARTERV's performance with the efficacy of the "Hungarian model" of Socialism and new feminine ideals? Did a personal or social commitment on the part of IPARTERV's management bring about an increase in women employees? What factors typified the careers of women architects at IPARTERV?

S10.3 Women Architects in the People's Republic of Poland

PIOTR MARCINAK

Politechnika Poznańska, Poland

Few Polish women architects attracted widespread recognition during the inter-war years. This situation improved in the People's Republic of Poland (PRL). Although the pre-war feminist movement was not revived, Communist authorities needed qualified workers. They encouraged women to perform "male" jobs and increased educational opportunities. Professional women soon became common. Whereas women perceived the "new" professions as a means to acquire status, achieve social emancipation, and become independent, the political situ-

ation, economic difficulties, and the persistence of the traditional family model forced women architects to view practice as a means to make a living and not a creative undertaking. State-sponsored daycare relieved women of some parental duties, yet they remained responsible for the family and the home. Official propaganda claimed that professional careers led to self-actualization, yet the difficulties of everyday life hindered this goal. Although half of the architecture students were women, few remained in practice.

A spirit of creative freedom was confined to the state-owned studios, which employed many women. Some also worked in construction administration or education. Nevertheless, Halina Skibniewska, Hanna Adamczewska-Wejchert, Małgorzata Handzelewicz-Wacławek and Jadwiga Grabowska-Hawrylak emerged as important designers, professors and award recipients who influenced Polish architecture after World War II, although most started their careers before the war. For some, teaching provided professional independence and the opportunity to publish. Books like Helena Syrkus' *Spoleczne cele urbanizacji* (*The Social Objectives of Urbanization*) or Bożena Maliszowa's *Śródmieście. Wybrane zagadnienia planowania* (*The City Centre. Selected Urban Planning Problems*) influenced a generation. Meanwhile, numerous anonymous women (educated mostly after 1945) labored in the state-owned studios and contributed to

the period's ambitious architectural and urban planning projects. Working in supporting roles, they rarely developed independent professional positions. This paper presents the achievements of women architects and demonstrates the relationship between their professional activities and the Communist state's socio-political methods.

S10.4 Emancipated but Still Accompanied: Slovak Women Architects

HENRIETA MORAVČÍKOVÁ

Slovenská akadémia vied, Slovak Republic

Slovakia's first architecture school opened in 1946, and the first Slovak women architects, three graduates of this school, began working in 1950. In the 1950s, state ideology and the law guaranteed women equal rights. However, problems resulting from the nation's poor economy and the hesitation of Slovak women, who had emancipation forced upon them by state policy, complicated women's social status. Meanwhile, throughout the 1960s, other processes, including Slovak emancipation, modernization and industrialization, combined with increased building production, the construction of national institutions, and the establishment of specialized planning institutes accelerated women's entry into public life.

Although the building sector provided opportunities for women architects, their situation was far from easy. A woman on a building site could perform a laborer's tasks but she was not expected to supervise construction. Women could move about only when accompanied by a man, such as a classmate, husband or superior officer. The situation in the state design offices was similar. Strict professional discipline and the time-consuming nature of creative work combined with familial responsibilities placed enormous pressure on women architects. After a promising start, many left architecture and worked in supporting roles. In the 1960s, Viera Mecková (1933-) and Ol'ga Ondreičková (1935-) managed to transcend these limitations. Both were studio directors, designed important public buildings and received awards. Mecková worked in a regional centre that carried out state commissions and conceptual projects similar to the work of Superstudio. When she was 35 years old, Ondreičková completed a structure for the World Ski Championships in the High Tatras, which insured her later success. This paper examines these women, their positions, the similarities and dissimilarities in their approaches to architecture, and their careers. It considers the situation of women architects in the former Czechoslovakia and focuses on the strategies that they employed to gain recognition.

S10.5 Female Students of Josef Plečnik Between Tradition and Modernism

TINA POTOČNIK

*Raziskovalni inštitut za vizualno kulturo
od 19. stoletja do sodobnosti, Slovenia*

After World War II, in the changed socio-political circumstances of the newly established socialist state of Yugoslavia, in contrast to the pre-war period, almost exclusively female students studied under the leading Slovene neo-classicist architect Jože Plečnik (1872–1957), who at that time still taught at the Ljubljana Faculty of Architecture. The present paper focuses on those women architects who were professionally active when the crucial period in Slovene twentieth-century architecture began and reached its peak in the 1960s. Their professional position and the role of their work in the formation of the new socialist country and the new society will be discussed, with special regard to the following questions: How did Plečnik's female students navigate between his architectural views (influenced/inspired by tradition), foreign influences and the needs and directions of a socialist state, such as solving the housing problem and building public facilities? Why did they, in the time of the socialist regime, study and work under Plečnik, known for his interlacing of architecture and religion? Were they because of their gender seen

as less likely to succeed professionally and thus directed to him, since Plečnik's work was not really appreciated at that time, or were they just not enticed by ideological conformity as some of their male colleagues were? Where did they find work after concluding their studies and on what kind of commissions? Furthermore, this paper will shed light

on professional as well as personal relationship between Plečnik and his female students. On the basis of archival research and interviews with Plečnik's female students who are still alive the paper will deepen our understanding of the position of women architects in socialist Europe.

Roundtable 1: Piedmontese Baroque Architecture Studies Fifty Years on

ROUNDTABLE CHAIR:

SUSAN KLAIBER, *Independent scholar, Switzerland*

The current decade marks the fiftieth anniversary of the great flowering of studies on Piedmontese Baroque architecture during the 1960s. Proceeding from pioneering works of the 1950s such as Rudolf Wittkower's chapter "Architecture in Piedmont" in his *Art and Architecture in Italy 1600-1750* (1958), or Paolo Portoghesi's series of articles and brief monograph on Guarini (1956), international and local scholars like Henry Millon, Werner Oechslin, Mario Passanti, and Nino Carboneri produced an impressive array of publications on the period. Some of the milestones of this scholarly output include the architecture section of the exhibition *Mostra del Barocco Piemontese* (1963), Andreina Griseri's *Metamorfosi del Barocco* (1967), and Richard Pommer's *Eighteenth-Century Architecture in Piedmont* (1967). This scholarship culminated in major international conferences on Guarini (1968) and Vittone (1970), as well as the initiation of the *Corpus Juvarianum* in 1979.

This roundtable aims to commemorate the golden age of studies on Piedmontese Baroque architecture through a critical assessment of the heritage of the 1960s. Have Griseri's and Pommer's "challenging" (Wittkower) concepts proven robust? Does a traditional geographic-stylistic designation remain fruitful for investigating a region whose two major architects built throughout Europe and whose ruling dynasty entered supraregional marriage alliances? Do recent interdisciplinary methodologies – drawing from fields like geography, sociology, or history of science – reframe the roles of agents like civic authorities, construction workers, or military engineers? Has new material evidence altered long-held assumptions?

Discussion positions may directly address historiography or methodology of the 1960s, or present alternative approaches in the form of case studies or new research projects that critically engage with this historic body of schol-

arship on Piedmontese Baroque architecture, urbanism, and landscape. At its previous conferences, the EAHN did not highlight the architecture of the host region in dedicated panels. Turin, however, arguably presents an ideal venue for an international roundtable with regional focus: then as now, Piedmont is a major European crossroad for cultural influences from the Italian peninsula, France and Spain, northern Europe, and the former Hapsburg empire. Piedmontese Baroque architecture continues to occupy both local and international scholars, as demonstrated by the recent series of monographic conferences in Turin on architects like Alfieri, Garove, and Juvarra organized by the Bibliotheca Hertziana together with the Venaria Reale consortium. Breaking out of these monographic constraints, this roundtable will provide an opportunity to reflect on where the field has been during the past half century, as well as where it might go in the next fifty years.

RT1.1 Architectural Exchanges Between Rome and Turin Before Guarini

MARISA TABARRINI

La Sapienza-Università di Roma, Italy

The architectural advisors of Maria Cristina of Bourbon, Regent of Savoy from 1637 to 1648, were Count Filippo San Martino d'Aglié, appointed "Gran Maestro delle Fabbriche" in 1643, and her former brother in law, Prince Maurizio of Savoy. The two men had been close since their sejour in Rome when Maurizio was still a cardinal and Filippo his gentleman of the chamber; they both had grown up in the cultural and artistic milieu of the city and shared the same interests developed inside the Accademia dei Desiosi. For them it was quite logical also to consider ideas and suggestions of the architects whom they had known during their stay in Rome for the challenging architectural programmes being planned in Turin. In addition, between the death of Carlo di Castellamonte in 1630 and the professional maturation of his son Amedeo, the ducal engineers were attracted by the monumental persuasiveness of the works of their Roman counterparts. This focus on Rome was enhanced by the arrival in Turin of the Theatines and the Minims with their first settlements during the 1620s, and by the promotion of the "dynastic cult" with the resumption of works in the chapel of the Holy Shroud in the 1650s.

However, the novelty of the contemporary urban and architectural planning of Turin as a capital city was not ignored by Roman architects as can be seen in some unrealized projects for the renewal of Rome. That Turin could thus command the attention of contemporaries tends to reinforce the theses of Andreina Griseri and of 1960s scholarship on Turin as a model city. The 1640s and 1650s in Turin coincide with a phase of transition and experimentation before the arrival in 1666 of Guarino Guarini, who marked a turning point in Baroque architecture in Piedmont.

RT1.2 Guarino Guarini: the First "Baroque" Architect

MARION RIGGS

Independent scholar, Italy

In her contribution to the conference *Guarino Guarini e l'internazionalità del barocco* of 1968, Silvia Bordini presented a historical overview of the criticism of Guarini, claiming at one point that remarks of eighteenth-century writers "accomunano Guarini nella generale valutazione negativa dell'arte barocca". As Bordini rightly claims, this criticism of Guarini was indeed part of a broader trend of censuring the work of architects whom we would now characterize as "baroque". But late-eighteenth-century criticism of Guarini was also unique, and in significant ways not discussed by Bordini. Promi-

nent theorists – Jacques-François Blondel, Francesco Milizia, Antoine Quatremère de Quincy, and others – made clear distinctions between Guarini's failings and those of other architects, and particularly those of Borromini, the architect whom modern scholars most often consider the focus of eighteenth-century criticism. Quatremère de Quincy, in his well-known definition of "baroque" as an architectural term, in fact singled out Guarini alone as "le maître du baroque". My discussion focuses on what made Guarini's architecture unique, and "baroque", in the minds of late-eighteenth-century critics. Such a discussion seeks to reevaluate current perceptions of what the term "baroque" meant when it was introduced into architectural criticism and to recognize the criticism of Guarini as a distinctive and crucial part of the formation of these early notions of "baroque" architecture. In so doing, my discussion also calls for a reappraisal of the significance of Piedmontese architecture in the formation of the concept of "baroque" architecture more generally.

RT1.3 The Multifaceted Uses of Guarini's *Architettura Civile* in 1968

MARTIJN VAN BEEK

Vrije Universiteit Amsterdam, Netherlands

In 1968 the conference *Guarino Guarini e l'Internazionalità del Baroc-*

co took place in Turin. The conference papers published in 1970 show the various ways in which the presenters had found arguments in the text of Guarini's treatise *Architettura Civile*, for instance to draw philosophical and symbolical conclusions from the comparative analysis of his drawings, or to deconstruct Guarini's supposed knowledge of stereotomy by a close-reading of *Trattato IV*. The way in which the treatise was applied for the 1968 conference contributions echoes the influence of Sigfried Giedion in the historiography of Guarini. In his search for a theoretical foundation for modern architecture, Giedion pointed at the work by the baroque architects in general and by Guarini in particular. After all, Guarini was the author of an extensive theoretical text on architecture in the baroque period. By doing so, Giedion promoted Guarini as an architect and scientist combined in one person, connecting his artistic genius with his theoretical abilities, and his buildings with his text. It is interesting to evaluate the application of the treatise in the conference contributions of 1968 in order to question the handling of treatises in architectural historiography in general. This paper will present an analysis of the argumentative uses of *Architettura Civile* in the 1968 conference papers. The hypothesis that forms the basis of the analysis is Manfredo Tafuri's distinction of the operative architect and the critical architec-

tural historian, an idea expressed in 1968 as well. Is this distinction visible in the argumentative uses of Guarini's treatise? And in which way has the existence of the treatise influenced Guarini historiography?

RT1.4 Idealism and Realism: Augusto Cavallari Murat

ELENA GIANASSO

Politecnico di Torino, Italy

In the late 1960s, when Andreina Griseri and Richard Pommer published their works on Piedmontese Baroque architecture, *Forma urbana e architettura nella Torino barocca. Dalle premesse classiche alle conclusioni neoclassiche* (1968) was published in Turin, the outcome of national research projects coordinated by Augusto Cavallari Murat since 1962. An engineer who graduated from the Politecnico di Torino, then professor and director of the Istituto di Architettura Tecnica at the same university, Cavallari Murat produced many publications now included among the milestones of architectural history and restoration. *Forma urbana* chose Turin, in particular the space bounded by city walls considered the historic centre, as a case study to introduce and explore an approach to the built environment. The method presents its results in a conjectural philological survey, a tool to provide a uni-

fied configuration of the historical urban center, after it merged into the UNI standard. The author examines the Baroque period in depth (seventeenth–eighteenth centuries), because it "gets to the roots of the appearance and of the concrete planning more distant in time, all the way to the prior operations of tracing out by Roman colonization [...] and to the subsequent uses of theoretical principles and practical operating modes of the city's architecture" in the nineteenth century.

The paper highlights the methodology of research undertaken by scholars from the Politecnico di Torino in the 1960s, likening it with the scholarly literature produced during the same period on Piedmontese Baroque architecture. The comparison between these contemporaneous studies highlights Cavallari Murat's position, today perhaps idealistic, regarding the concepts of "historic centre" and "monument". However, the historical research method applied by Cavallari Murat and his survey technique still crop up as an emblematic reference for "making history" today. Thus, *Forma Urbana*, almost fifty years after its publication, remains relevant.

RT1.5 A Regional Artistic Identity? Three Exhibitions in Comparison

GIUSEPPE DARDANELLO

Università degli Studi di Torino, Italy

The *Mostra del Barocco Piemontese* organized by Vittorio Viale in 1963 suggested the recognition of a strong architectural identity in the historical experience of Piedmont. The exhibition inspired major initiatives of study that led an international contingent of art and architectural historians to wonder about the personality and work of artists such as Guarino Guarini, Filippo Juvarra and Bernardo Vittone. Subsequent research shifted the interest to urbanism and history of the city, while the exhibition *Diana Trionfatrice. Arte di corte nel Piemonte del Seicento* (Turin 1989) recognized the engine of the artistic development in the dialectical relationship centre-periphery between the provincial areas and the capital of Savoy. The exhibition *I Trionfi del Barocco. Architettura in Europa 1600-1750* (Stupinigi 1999) intended to illustrate the development of architectural types in seventeenth and eighteenth-century Europe, and pointed out the innovative role played by Piedmontese architecture in the development of exemplary models. This discussion position critically compares the results obtained by these three exhibitions in outlining the research issues that still need to be addressed.

RT1.6 An Enduring Geography: Piedmontese Architecture and Political Space

CORNELIA JÖCHNER

Ruhr-Universität Bochum, Germany

In his review of Albert Erich Brinckmann's *Theatrum Novum Pedemontii* (1931), Giulio Carlo Argan (1932) considered the reasons why architects like Guarini and Juvarra seemed to be interesting for Piedmont. This was in contrast to Brinckmann's perspective on Piedmont as a certain area ("Boden") which made it possible to attract these artists from outside. Instead of such an idealistic model of *Kunstlandschaft* the young Argan wanted to establish critical-historical methods to identify the characteristics of Piedmontese architecture. Postwar studies in architecture, particularly Rudolf Wittkower's chapter "Architecture in Piedmont" (1958) are based on this critique by integrating the "rapid political development" (Wittkower) of Piedmont in the seventeenth and eighteenth centuries. While Wittkower saw no tradition established between Juvarra's architecture and that of Guarini, Richard Pommer (1967) arrived at opposite conclusions: for him, the connection of an "open structure" as described by Vittone at the end of the eighteenth century is visible already in Guarini's S. Lorenzo, Turin. Here Piedmont again becomes a "Kunstlandschaft"

that creates a long tradition of architecture, but now within the focus of an individual form. At the same time, the geographical frame regarding the city was altered by the Cavallari Murat school into the productive term of "territory". Form was now often brought into the order of typologies.

My contribution will focus on the relationship between architectural form and political space, exploring

how this relationship was shaped in a new way during the 1960s against the background of the 1930s. After the war, form and style were intellectually brought into a kind of "service" for the ruling dynasties, which has been an iconographic paradigm up to now. Instead of separating political history and architecture, today it seems more productive to examine spaces which are built both by architecture as well as by politics.

Session 11: The Published Building in Word and Image

SESSION CHAIRS:

ANNE HULTZSCH, *The Bartlett School of Architecture, UK*

CATALINA MEJIA MORENO, *Newcastle University, UK*

What are the common grounds, or the points of divergence, between word and image in the dissemination of architecture? The study of word-image relations is one of the most innovative and cross-disciplinary fields to have emerged in the humanities over the last decades. Following on from what has been labelled the “visual turn” in the 1990s, it attracts scholars from disciplines as diverse as art history, linguistics, anthropology, philosophy, or literature. This session aims to open up this field to architectural history by exploring the effect of the coexistence of the graphic and the written in the dissemination of architecture. We invite papers that challenge the relationship between descriptions and illustrations of buildings in printed and publicly disseminated media such as newspapers, journals, pamphlets, books, or catalogues. While recent scholarship has increasingly turned to investigate 1960s and 1970s architectural journalism, we are particularly interested in the nineteenth and early twentieth century. This period – which saw the discovery of the daguerreotype, the eclipse of the engraving by the photograph, as well as the rise of the architectural magazine – has been largely overlooked by research on architectural publication.

We encourage papers on subjects within this time frame, but also welcome work on word-image relations in other periods. Particularly welcome will be papers that focus on a close analysis of specific publications, genres, or published events, as well as detailed analyses of particular aspects such as captions, layout, content, use of colour and literary devices. Questions discussed could include, but are not limited to: what roles do words and images, and the relationship between both, play in the dissemination of architecture? What does the image illustrate, what does the text describe? What is the effect of treating word as image, or image as text? How are

hierarchies between text and graphics expressed, also in terms of content? What is the effect of new reproductive and illustrative technologies on the style of writing? How does a new medium, such as photography, change the form and content of the text? By probing the visual and the written at the same time, the session intends to expand current methods of architectural historiography. In the face of an ever-growing corpus of published representations of architecture, we see an urgency to explore the historical implications and the development of the relationship between word, image, and building.

S11.1 Catalogues and Cablegrams

MARI LENDING

Arkitektur- og designhøgskolen i Oslo, Norway

A genre that has received little scholarly attention within architectural print culture is the catalogues that in the last part of the nineteenth century offered monuments casted in plaster from prominent museums and private *formatore* firms all over Europe and the US. Constantly updated and wildly circulated these sales catalogues designated the backbone of the grand cast collections spanning from Moscow to Chicago, and the prolific, and eventually Trans-Atlantic market of casts. Parallel to the emergence of photography but far less studied, plaster casts became a principal architectural mass medium in the nineteenth century, and were highly influential in the dissemination of architecture at world fairs and in museums, representing a constant renegotiation of the canon through replicas. Full-scale architectural plaster casts might be understood as object-images in themselves. However, their presentation in text and photography in sales catalogues, some of them extremely beautiful and in subtle ways disseminating contemporary scholarship on antiquities, designates a peculiar configuration of word, image, and building.

This paper looks into the constella-

tion of descriptions and illustrations of monuments as they appeared in museum inventories and sales catalogues, focusing on visual and taxonomical aspects of this understudied chapter of the publication and circulation of architecture. I will especially look into the Hall of Architecture at the Carnegie Museum in Pittsburgh; set up in a remarkable tempo through a hectic correspondence of cablegrams between major museums and innumerable *formatori* all over Europe. Inaugurated in 1907, at the very moment plaster casts were about to fall out of vogue, the Carnegie collection was almost exclusively reflecting the stock of monuments available through catalogues in a decreasing market of casts, thus mirroring in interesting ways the catalogue as a depot of architectural representation.

S11.2 Illustrated Picturesquely and Architecturally in Photography – William Stillman and the Acropolis in Word and Image

DERVLA MACMANUS

University College Dublin, Ireland

HUGH CAMPBELL

University College Dublin, Ireland

In 1870, the American William J. Stillman – diplomat, journalist, painter and photographer – published an album of autotypes entitled *The Acrop-*

olis of Athens: Illustrated Picturesquely and Architecturally in Photography. For a newcomer to the medium, Stillman's images were remarkable for their poise and clarity. But where the photographs were "clear and lively", to borrow John Szarkowski's phrase, the brief text which accompanied each was, by comparison, laborious and lifeless. Facing each other across each double-spread, text and image seemed to speak in completely different registers, in a manner which presaged many subsequent uses of similar material, most famously in *Vers Une Architecture*. Part of a larger project into the depiction of architectural experience during this period, this paper will explore the relationship between word and image in Stillman's publication in terms of intentions, in terms of contemporary ideas on depicting architecture and in terms of the modes of publication which followed. Stillman was deeply involved in contemporary discussions of artistic depiction and its relationship to the truth of experience. In his critique of Ruskin's essay on Turner's *Slave Ship*, Stillman contended that Ruskin, in pressing his claims for the painting's objective validity, "left out of all consideration the subjective transformation of natural truth which is the basis of art". For Stillman, the vivid rendering of the experience of the world depended, ultimately, on artistic subjectivity. Conceding the power of Ruskin's "word picture" (as he terms it), he was nonetheless uneasy with what he saw as its conflation of the

stable, reliable viewpoint offered by words and the visceral, mutable view presented by images. Thus, although Stillman was primarily renowned for his vivid writing, in *The Acropolis of Athens*, he resorted to images to communicate experience, while the words stuck close to the facts.

S11.3 Lost for Words: How the Architectural Image Became a Public Spectacle on Its Own

PATRICK LEITNER
École Nationale Supérieure
d'Architecture Paris-La Villette, France

Although entirely neglected in the historiography of architecture, the world of the illustrated journals of general interest represents a rich source for the study of the dissemination and knowledge of architecture in the public realm. Most of all, studying these journals is crucial for an analysis of relations between word and image regarding the published building. This is even more true in the time period from around 1900 to WWI when photographic images increasingly replaced drawings as graphic descriptions of buildings in the printed media.

In this paper I propose to take a close look at the way the French weekly-illustrated journal *L'Illustration* used text and image in this period for the publication of New York buildings. It is a particularly good case in point since

the architecture of that city changed rapidly at that time, as did, also at a fast pace, the word-image relations in the journal.

The obvious effect of the shift to the photograph was that buildings formerly published as (falsely) isolated objects were subsequently shown as buildings in a concrete and realistic physical context. Yet, I argue that this change led to a major shift in the word-image relation: first, due to the realistic and (usually) not manipulated and non-selective nature of the photograph, captions had to clarify what needed to be looked at; more importantly, due to the power of the photograph, the text (an article or a caption) shifted from being the main element illustrated by an image to merely being an enhancing element. My paper will demonstrate what it means when buildings in *L'Illustration* are increasingly seen in context, shown in large panoramic images, turning architecture into a public spectacle. This would entirely renew the relation between word and image, when it is no longer the text but the image that speaks for itself.

S11.4 In Wort und Bild: Sigfried Giedion, Walter Gropius and the Fagus-Werk

JASMINE BENYAMIN
University of Wisconsin-Milwaukee, USA

In Walter Gropius' *Work and Teamwork*, Swiss art historian Sigfried

Giedion proclaims Walter Gropius' seminal Fagus Factory of 1911 as a "spontaneous" and "unexpected" departure from Peter Behrens' AEG Turbine Hall of a few years earlier. Nevertheless, Gropius' revolutionary use of walls – no longer load bearing but rather "mere screens" – had been rendered neutral by the project's documentation shortly after its completion. In Giedion's view, these images shot by Edmund Lill prior to World War I rendered the project "barely recognizable", and in the context of the 1950's, these representations of the building had outlived both their descriptive and connotative use value. New images were needed to argue Giedion's point more effectively, namely that the factory was "one of the building types in which glass and steel are married together".

This paper examines Gropius' post-war editorial collaborations with Giedion through the lens of the Fagus project. The dissemination of this building in words and images illustrates the degree to which their editorial re-framing shaped the building's historical legacy. Photographs of and texts about the building from the period after its completion will be analyzed alongside Albert Renger Patzsch's later *Neue Sachlichkeit* images, which, I argue, more effectively reinforced Giedion's rhetorical claims, and those of most subsequent scholarship on the project. By reading these early and later citations of the Fagus factory in tandem, the influence of post-Bauhaus

attitudes toward photographic media in re-visioning the arguments surrounding Wilhelmine architectural production becomes evident. Finally, I argue that Gropius, Giedion and subsequent historians transformed the Fagus project into a canon of modern architecture in spite of its heterogeneous provenance, and because of its singular rendering in modernist discourse, whereby all previous anxieties of an emergent style were effectively suppressed.

S11.5 Distance, Juxtapositions and Semantic Collisions of Text and Image in Architectural Periodicals of the 1920s and 1930s

HÉLÈNE JANNIÈRE
Université Rennes 2, France

This paper deals with “spatial” relationships of words and image – as proximity or separation of texts and photographs, photographs and captions – in some professional architecture magazines from the mid-1920s to the 1930s.

In this period, professional magazines offered a wide range of visual forms and strategies. Despite typographic experiments of the avant-gardes in the 1920s, most architectural magazines (not only doctrinally “traditional”, but also modernist ones as the Italian rationalist *Quadrante*) continued to be structured by rather classi-

cal layout, characterized by columns, symmetry, etc. They tended to perpetuate the relationship of word and image as established by periodicals in the 1880s. Moreover, in the 1920s *L'Architecte*, *L'Architecture vivante* and *Quadrante* systematically used separate plates for drawings and photographs, increasing effects of separation of the image of the building from its description. However, unexpected effects of this “physical” distance gave rise to some semantic collisions, visual metaphors or ellipsis as in *Quadrante*. This paper will analyse such semantic collisions.

On the contrary, some magazines like *Das neue Frankfurt* or *Casabella* integrated the use of New Typography, of functional typography (for which they showed a constant interest) without being a “laboratory” for avant-garde experiment. Yet they hosted some innovative associations of words and fragments of images, sometimes included in a geometric grid. In *Casabella* this led in some sequences of articles (“Città 32”) to the quasi disappearing of the text, unless captions or single words, associated with photographs – views of shops of Milano – constructing metaphors of the “modern life” of the metropolis.

In both these cases, this paper will analyse semantic associations generated by these juxtapositions, collisions or effects of distance between word and image. It will thus contribute to study interactions of photographs and words in the physical space of the magazine.

Session 12: On Foot: Architecture and Movement

SESSION CHAIRS:

CHRISTIE ANDERSON, *University of Toronto, Canada*

DAVID KARMON, *College of the Holy Cross Worcester, USA*

Walking is key to the acquisition of spatial knowledge. It is the most fundamental means by which we make sense of architecture and space, and it is embedded in the practice of historians who only feel secure in their understanding of a structure once they have visited it in person, poking their heads through doorways, sensing the narrowness of corridors with their bodies, and negotiating physical shifts in elevation as they ascend or descend from one level to another. But while the measuring of space with the body may be rendered concrete in traditional dimensions – labeling distances the length of arms and feet – the act of walking remains so taken for granted that its consequences often seem invisible. As Francesco Careri observes, however, walking represents a transformative practice and, for anthropologist Tim Ingold, circumambulation offers a way of knowing. This most pedestrian mode of transport is in fact capable of bringing about radical shifts in meaning affecting not only the occupant but even the space itself (as in Alfred Kazin's experience of New York). Martin Heidegger lamented “the loss of nearness” in modern culture where, he suggested, the triumph of modern technology in overcoming great distances had also rendered human experience more uniform or generic, and where increased accessibility and familiarity tended to impoverish the most intimate lived human experiences. And yet perhaps within the most basic mode of human locomotion lies the seeds of transformation and renewal. Through walking we come into contact with the object, engaging both the distant and proximal senses. Through walking we begin to recover a sensual experience too casually glossed over in the conventional academic study of architecture as a static object projected onto a pixellated screen. We measure buildings by paces and construct narratives as we negotiate the natural and human world.

This session seeks to investigate the implications of such observations. In what ways does the act of walking open up the traditional history of architecture and urban spaces to new kinds of interpretation? How does walking challenge the dominant praxis and modes of understanding that currently dominate architectural history? How does walking provide a means to interrogate and even redefine the experience and understanding of buildings and spaces? Topics might include historically specific questions surrounding medieval pilgrimage or the modern drifter in the city. We also welcome broader topics on human locomotion, space and the built world.

S12.1 Porticoes and Privation: Walking to Meet the Virgin

PAUL DAVIES
University of Reading, UK

Late Medieval and Renaissance pilgrimage, whether to distant lands or local shrines, necessarily involved movement and this movement often demanded some sort of privation. Those who normally rode finished the journey on foot, those who normally walked went barefoot or even on their knees. This latter part of the journey, the final stages of pilgrimage, were – from the sixteenth century on – often given architectural expression in the form of porticoes that reached out from the shrine to greet the pilgrim and announce that their journey was about to be fulfilled. Among the most celebrated examples are the porticoes of the Madonna di Monte Berico near Vicenza and the Madonna di San Luca in Bologna. These porticoes were a non-essential part of the shrine and would have been very expensive to construct. So why were they built at all? Why did the patrons feel it necessary to build them? How did pilgrims experience them? How did they enhance the devotional aspects of the journey? And what exactly was the relationship between the built architecture of the portico and the additional privations that the pilgrims were undergoing. These are some of the questions that this paper will

address. Besides this, it will also explore earlier architectural responses to the latter stages of pilgrimage in an attempt to identify how this particular architectural form emerged and developed.

S12.2 Defining the Boundaries of London: Perambulation and the City in the Long Eighteenth Century

ELIZABETH MCKELLAR
Open University, UK

This paper will explore how London was defined by the new interest in walking in the long eighteenth century. As Michel de Certeau famously wrote, central to understanding the “practices of everyday life” which create the urban milieu was the act of walking. However, such a notion can be traced back beyond the modern *flâneur* to the eighteenth century when perambulation was also seen as an important mode in the comprehension and experience of the city. In the writing on eighteenth-century culture a great deal of attention has been given to London’s coffee houses, assembly rooms and the open areas of the inner city, such as squares, as the quintessential Habermasian spaces of sociability and forgers of the public sphere. But little attention has been paid to the equally important outer London suburban playgrounds. This talk will

focus on the periphery of the capital to consider how the outer London landscapes were understood by contemporaries through the act of strolling in their green spaces. The paper will draw from a large body of urban literature such as the anonymous guidebook, *A Sunday Ramble; Or, Modern Sabbath-Day Journey, In and about the Cities of London and Westminster* (1774-1780) which offered a guide to “the various interesting scenes ... of this Metropolis and its Environs”. Visual evidence in the form of topographical prints will also be used to establish the significance of this new leisure activity in contributing to the character and culture of the outskirts and its architecture as a distinct metropolitan zone spatially and metaphorically. This was a landscape created by movement and its accessibility from the centre, by a variety of means of transport, among which pedestrianism can be seen to be of crucial importance.

S12.3 Walking Through the Pain: Healing and Ambulation at Pergamon Asklepion

ECE OKAY

University of California Los Angeles, USA

Due to their curative function and their proximal relationship with patients' bodies, perhaps the sanctuaries most sensitive to the moving body in Antiquity were the Asklepia.

The high imperial period of second century CE saw enthusiastic Roman additions and renovations of earlier existing Asklepia of Asia Minor and Greece, during which they became ubiquitous, manifesting themselves forcefully in the landscape through their architecture. This emphasis on the curation of healing spaces is not surprising since in Roman culture, the body occupied a privileged condition whereby its visible manifestations were considered as signs of character and identity. Furthermore, the numerous textual and material references to movement and healing in second-century medical literature indicate a link between body kinetic and architecture. Accordingly, this intrinsic link not only heightened in a healing environment but was also instrumentalized purposefully as a curing mechanism in Roman healing spaces. Therefore, these sanctuaries of healing were considered to be of utmost importance in their task of orchestrating and regulating citizens' bodies and thus the spaces through which they moved. In my paper, I offer an experiential reading of the healing sanctuary of Pergamon. I argue with the aid of this fairly well preserved site, that the healing sanctuaries of Asklepios located mainly in the countryside away from cities, not only mimicked the kinetic vocabulary of the Romanized cities they were linked to but also employed this kinetic lexis to create spaces for movement therapy. Through orchestration of

armatures and other architectural elements, Romans developed visual, aural and haptic sequencing within the grounds of the sanctuaries to allow a form of locotherapy. Through the analysis of archaeological, literary and architectural evidence, my paper aims to achieve a phenomenological understanding of the kinetic body and its employment in Roman healing practices.

S12.4 Raymond Unwin Tramping the Taskscape

BRIAN WARD

Dublin Institute of Technology, Ireland

In an 1897 lecture Raymond Unwin imagined the rich relational thought processes of a man at home making a shoe for a friend: concentrating intensely on the work to hand and striving for comfort and durability, the man simultaneously thought of “the foot the shoe has to fit, of the life [his friend] leads” and the circumstances in which the shoe would be worn. In the same essay that Tim Ingold coined the phrase “taskscape” to examine such intermeshings of craftsman, environment and social relations, he also defined landscape as “the taskscape in its embodied form: a pattern of activities ‘collapsed’ into an array of features”. For both Ingold and Unwin gardening is an activity of the same order as craft. By extension landscapes such as Hampstead Garden Suburb can

be fruitfully read as an embodiment of their inhabitants' gardening taskscapes. If so, they are structured according to lines Unwin himself drew across English fields. Describing the emergence of these lines from his imagination Unwin emphasised the role of walking in his design process: it was as he “tramped” the site that they appeared. In his use of “tramping” Unwin identified a very particular mode of perambulation, identical to that ascribed by Ingold to the wayfarer. His survival depending on heightened perceptions and an ability to tune movements to suit emerging situations, Ingold's wayfarer engages with a taskscape like a craftsman forming “a line that advances from the tip”. This description of walking as a craft establishes a contiguity between Unwin, the tramp laying out a garden suburb, and the shoemakers and gardeners later working between the resultant lines. This paper situates Unwin's deployment of the word “tramp” within contemporaneous usage to explore these overlaps and to posit his landscapes as the unitary result of various walking and craft taskscapes, all foregrounding what Ingold calls “the cutting edge of the life process itself”.

Session 13: European Architecture and the Tropics

SESSION CHAIR:

JIAT-HWEE CHANG, National University of Singapore, Singapore

Europeans have a long history of social, cultural and economic contacts and exchanges with the people of the Tropics. Although this history can be traced to an earlier time, it intensified in the past few centuries, with extensive formal and informal colonization of tropical territories by Europeans. The circulation and translation of architectural knowledge and practices between Europe and the Tropics is an inextricable part of this long and rich history.

By choosing the Tropics over other geographic categories, this session foregrounds the environmental and climatic dimensions of this history of exchange. This session will focus on how European architectural knowledge and practices were “acclimatized” to the ecologies, heat and humidity of the Tropics. However, tropicalization entailed more than just environmental and climatic adaptations. Scholars in various interdisciplinary fields, particularly environmental and medical history, have shown that the tropicalization of European knowledge and practices involved social, cultural and political transformations too. David Arnold developed the concept of tropicity to suggest that tropical nature – of which climate is an important component – could be understood along the lines of Saidian Orientalism as an environmental “other”, deeply entwined with social, cultural, political, racial and gender alterities in contrast to the normality of the temperate zone. Tropicity is, however, not a monolithic category. Not only have the constructions of the Tropics varied with the changing social, cultural and political conditions of European colonization in the past few decades, they have also changed based on the shifting medical, environmental and other scientific paradigms of understanding the Tropics. How this climatic “other” has been addressed architecturally by various actors at different historical moments has likewise been characterized by multifarious approaches.

This session invites papers that examine in a situated manner how European architecture has been tropicalized in any historical period at any tropical site. Tropicalization is of course not a one-way diffusionist process. Just as this session explores European architecture in the Tropics, the very notion of European architecture is neither immune to outside influence nor necessarily produced solely by Europeans. This session also, therefore, invites papers that explore how European architecture outside the Tropics was transformed by tropicalization and how European architecture might have been a hybrid entity coproduced by non-Europeans.

S13.1 The Afro-Brazilian Portuguese Style in Lagos

OLA UDUKU

The University of Edinburgh, UK

This paper seeks to re-evaluate the categorisation of “Brazilian” style architecture on Lagos Island. For long the notion of the Brazilian style, *Agu-da* houses on the island has allowed for an exotic reading of the built form, allegedly transmitted to Lagos through the labour and construction skills of mainly Yoruba repatriated African slaves from Brazil and elsewhere in South America. Whilst the original owners of these buildings would have had contact with Brazil, the essential styling can be traced back to Portugal, and indeed is seen in earlier traditional architecture in locations such as Benin (Nigeria) and parts of coastal West Africa, which had centuries earlier had contact with Portuguese traders. The paper seeks to question the labelling of the Afro Brazilian style on these buildings in Lagos, with no reference to earlier Portuguese-European influences on their styling. What does this tell us about the embodied identity of the built form and its presentation within a richer African mediated cultural discourse related to past remembered and forgotten histories? I will be relying on the use of textual histories of Lagos, as well as existing records of buildings in areas such as Campos Square in Central Lagos, the epicentre of what

was considered to be Lagos’s Brazilian Quarter.

S13.2 Tectonics of Paranoia: the Tropical Matshed System Within the First Fabrication of Hong Kong

CHRISTOPHER COWELL

Columbia University, USA

Emerging at the very beginning of subtropical Hong Kong’s colonial development in 1841 was a building system known as the “matshed”. Seeming to arise from indigenous southern Chinese construction, yet akin to rural Indian construction technologies, this bamboo-framed, palm-leaf-roofed, and woven-cane-walled entity had started life as an endlessly adaptable construction kit suited to the pragmatic needs of both the Anglo-Indian military and Anglo-Chinese commerce. Rapidly deployable, it transformed into almost every building typology conceivable: from the storage of troops (the barracks), to the storage of cotton (the godown); and from the place of mammon (the market bazaar), to the place of worship (the colonial “mat church”). However, following the Hong Kong Fever of 1843, more solidly constructed buildings were demanded as being both safer and morally respectable. The matshed, therefore, began to acquire a dubious character. It had become the prototype of paranoia:

as if a progenitor of disease, criminality and conflagration. In addition, the existence of the matshed had become an anachronism: the dated component of a founding mythology. The physical state that urban Hong Kong had been in a mere three years before was now viewed through the collective memory of European residents with some incredulity. And yet, the matshed stubbornly endured. This paper will trace the environmental politics of this early transformation and how it fed into a founding narrative utilizable on both sides of a community unsure of the island's permanent viability as a British possession. Sitting chronologically between two significant architectural theoretical models, respectively, of neoclassicism and tectonic romanticism: Marc-Antoine Laugier's primitive hut (*Essai sur l'Architecture*, 1753) and Gottfried Semper's Caribbean hut (*Der Stil*, 1860-63), it will also examine the wider discourse of contemporary debates and thoughts between Europeans and their colonial counterparts in the tropics.

S13.3 Architecture of Sun and Soil. European Architecture in Tropical Australia

DEBORAH VAN DER PLAAT
University of Queensland, Australia

Substituting climatic theories of difference, a conception that was

common to the eighteenth century, with biological propositions – an approach advanced in the nineteenth century by Victorian theorists of race – aided Britain's territorial interests in tropical India (Harrison 1999). Breaking the association between racial distinctiveness and climate and identifying difference and superiority with biological attributes effectively negated questions relating to the viability of white settlement within the world's tropical regions. Parallel strategies, as Evans (2007) and Anderson (2002) have argued, were also evident within early twentieth-century Australia. Here a "series of influential scientific and medical writers boosted a vision of virile whites defeating the sickness and neurasthenia in the tropics". Previously positioned as a "hot bed of disease", tropical Australia now became the "staging ground" for a "higher type" of white Australian – a distinctive "tropical type [...] a new race, bred of sun and soil" (Evans 2007: 173-175). The aim of this paper is to consider the strategies developed in the first half of the twentieth century that permitted the acclimatisation of the white man and his architecture to tropical Australia. A particular focus will be the correlation between an emerging discourse on a tropical architecture in northern Australia and the writings of Anton Breinl, Rapheal Cilento and Jack Elkington, directors of the Australian Institute of Tropical Medicine. Demonstrating the Institute's inter-

est in theories of racial segregation and eugenics in addition to preventive medicine and hygiene (Anderson 2002), the paper suggests these writings offer an alternative "Rationale" for the tropical architecture of twentieth-century Australia revealing a logic which extends beyond the instrumental concerns of comfort and amelioration to consider more broadly theories of race, culture, politics and place.

S13.4 Health, Hygiene and Sanitation in Colonial India

IAIN JACKSON
Liverpool University, UK

Using guidebooks, pamphlets and government reports this paper will investigate British notions of health, sanitation and hygiene in India with respect to city infrastructure and housing, focusing on the late nineteenth and early twentieth centuries. Nearly all colonial planning, housing and large infrastructure projects were concerned, if not obsessed, with providing "clean" and "healthy" solutions for their European residents. Of course, notions of cleanliness are far from fixed or absolute. Whilst scientists and the medical profession looked for cures to the many diseases and ailments that afflicted the European populations in the Tropics, running in parallel was a belief that the built fabric and wider

city planning also had a significant impact on the health of its visitors and occupants. It is this kinship that tropical architecture and tropical medicine share that I want to investigate. Moving beyond the mere separation of local and European dwellings, what other tangible attempts were made to improve sanitation, hygiene and health? The annual public health and sanitation reports for all the major cities and provinces of India provide an acute picture of the correlation between disease, sanitation and city infrastructure. Is there any connection with the outbreak of disease, perceptions of filth and attempts to prevent such an occurrence? In addition to the citywide governmental approach what of the domestic arrangement and small-scale adjustments to residences? What practical tips and advice were dispensed to those about to embark to India from Britain and how were British notions of domesticity tempered to suit the Indian conditions? Again, within publications devoted to health a chapter is frequently included on "the house". It is through these two extremes of scale that this paper hopes to contribute to the historicizing of the tropical architecture canon and to explore the connection between health and architecture in the tropics.

S13.5 Climate, Disaster, Shelter: Architecture, Humanitarianism, and the Problem of the Tropics

ANOORADHA IYER SIDDIQI
New York University, USA

This paper presents a little-studied history of exchange between architectural practice and humanitarian intervention, predicated upon a technology and rhetoric around climate formulated between actors in Europe and the tropical zones in the second half of the twentieth century. Materially, humanitarian activity during and after the Cold War left a vast global footprint, with planned spaces and designed artifacts responding to tropical environments at local levels. Rhetorically, an abstracted notion of climate masked international development agendas inherent in this activity, embedding them within an architectural discourse around environmental disaster in the tropics that contributed to broad anxieties of the period. Culturally, congregations from the early 1950s to the present in the legacy of “tropical architec-

ture” consistently directed a professional architectural gaze upon issues of hygiene and biopolitics in the global South, providing urgent claims for a discipline flirting with postmodernism. These constructions will be examined in three episodes, beginning in the 1990s with an international workshop convened by the United Nations High Commissioner for Refugees to study cold climate architecture, moving to research endeavors by academic, private sector, and United Nations actors in the 1970s in tropical sites, and finally, studying delays, perversions, and other descendant practices and discourses in twenty-first-century camps for “climate refugees”. Drawing evidence from archival and oral history research in Geneva, Nairobi, Oxford, and along the border of Somalia, this paper traces events, genealogies and a wide network of figures through hard and soft architectural exchange. It examines the configuration of a space around the empirical and conceptual problem of tropical climate as translated through the European problem of humanitarian intervention.

Session 14: How It All Began: Primitivism and the Legitimacy of Architecture in the Eighteenth and Nineteenth Centuries

SESSION CHAIRS:

MAARTEN DELBEKE, *Universiteit Gent, Belgium*
LINDA BLEIJENBERG, *Universiteit Leiden, Netherlands*
SIGRID DE JONG, *Universiteit Leiden, Netherlands*

RESPONDENT:

CAROLINE VAN ECK, *Universiteit Leiden, Netherlands*

By the turn of the eighteenth century, architects and writers questioned many of the foundations of Renaissance design theory and its later developments: the role of Roman antiquity as the primary provider of architectural references; the authority of Vitruvius' *De architectura* and its many editions, translations and re-workings; and also some of the very concepts that shaped this design theory, such as the idea that architecture emerged as the imitation of primitive forms of building. Challenging these authorities was not merely a matter of rejecting or reinterpreting the design principles espoused by Vitruvius or retrieved from ancient monuments. It also entailed redefining the foundations of architecture as a culturally and socially embedded artistic discipline. After all, traditional models – and primitive origins in particular – explained how architecture was enmeshed with the very fabric of society. If these authorities were challenged, new arguments had to be found explaining how architecture found its place at the centre of human culture.

In this session, we will examine one particular strain of arguments that addressed this problem: new ideas about the origins of architecture. In particular, we are interested in how the increasingly vivid debates about primitivism – the idea that any human action, institution or custom is at its purest at the moment of inception – informed new ways of thinking about architecture, its origins, and its role in society and culture. Hitherto primitivism has been considered mainly in relation to Modernism, but it emerged in the early eighteenth century as a mode of thought about the origins, meaning

and legitimacy of society and cultural practices. As such, it offers a unique perspective on the still current problem of how to endow architectural forms with cultural meaning. By advocating a return to first origins, primitivism offers an alternative to history as the storehouse of architectural form and meaning. We invite papers that address the role of the quest for origins in general, and ideas on primitivism in particular, in architectural thought and practice in the eighteenth and nineteenth century. We welcome case studies about texts, buildings or oeuvres that open up wider intellectual, social and institutional contexts. We are particularly interested in how questions about origins and primitivism introduced new ideas into architectural discourse – such as the religious and symbolical, rather than the practical and tectonic origins of architecture – and configured the relation of architecture with other artistic and scientific disciplines, such as archaeology and different kinds of historiography, natural history, linguistics and ethnology. Finally, we are curious to see how the preoccupation with primitivism translated into building practice.

S14.1 On the Colonial Origins of Architecture: Building the “Maison rustique” in Cayenne, French Guiana

ERIKA NAGINSKI
Harvard University, USA
ELDRA D. WALKER
Harvard University, USA

The “State of Nature”, which emerged as a central tenet in the social philosophies of the seventeenth and eighteenth centuries contemplating the pre-civilizational struggle for existence, was marked by conflicting views: against the “solitary, poore, nasty, brutish, and short” life of natural man described in Hobbes’s *Leviathan* (1651) stood the “noble savage” evoked in Dryden’s *Conquest of Granada* (1672). How this intellectual legacy influenced those who enlisted, after 1750, naturalized discourses to explain the origins of architecture is hardly straightforward, for architects and connoisseurs alike tended to embrace the “soft” primitivism espoused by Shaftesbury, Rousseau, and eighteenth-century sentimentalism more generally. Indeed, the presumption of humanity’s innate benevolence helped to shape Enlightenment discourses on architecture’s origins in habitation.

We set another kind of proposal against canonical examples such as Laugier’s “rustic hut” (which discovered architecture’s first model in

tree trunks and branches) or Chambers’s “primitive buildings” (which drew from the Vitruvian narrative of the creation of shelter): that is, the structures described in J.-A. Brule-tout de Préfontaine’s *La Maison rustique, à l’usage des habitants de la partie de la France équinoxiale, connue sous le nom de Cayenne* (1763). The book details the establishment of plantations in the colony of French Guiana based on a slave economy, the use of local materials, and the labor of indigenous populations. The term “maison rustique” traditionally designated farm buildings and agricultural compounds (from Estienne and Liebaut’s *L’agriculture et maison rustique* (1586) to Liger’s *Oeconomie générale de la campagne, ou nouvelle maison rustique* (1700), for instance). Yet our example, which eerily rehearses natural man’s search for shelter and civilization, stages another genealogy of architectural origins – one that is bound to race, colonialism, and Enlightenment accounts of the civilizational process.

S14.2 Out of the Earth: Prehistoric Origins and Gothic Ambitions in Primitive Monuments

JENNIFER FERNG
The University of Sydney, Australia

Discoveries of megalithic structures – Stonehenge, Avebury, Mane Braz, and Skara Brae among others –

were closely linked to the discipline of architecture since the inception of the eighteenth century. In fact, the reformulation of their mythological origins became one of the untold narratives that connected universal forms to these monuments, which emerged from the dark worlds of primeval inhabitants and nature. Eighteenth-century debates over historical authenticity gave way to more complex arguments about the semantic meaning of stone found in archaeological sites replicated in civic and residential architecture across Europe. Figurative forms in the guise of megaliths embodied human actions in their purest appearance. These tectonic structures represented fundamental symbols of architectural endurance but also induced intellectual curiosity through their enigmatic carvings. This paper treats megalithic structures as diachronic objects whose origins were deeply rooted in religious and symbolic narratives that were translated into the construction of English buildings. Ruins became modern constructions that exploited ancient myths to prove their relevance in the eighteenth century. Culture came not in the shape of architecture but in the form of these primitive monuments, which stood for eternal artifice and nature. Eighteenth-century architects and connoisseurs translated these ancient attributes into hybridized aesthetic expressions displaced from ruins and antiquarian monuments devoted to ancient

times. Specifically, English castles and residences such as Ashby, Bodiam, Penrhyn, and Wardour heralded vestiges of prehistoric ideals, literary utopias, and Gothic sensibilities towards archaeological monuments. In recalling Arnaldo Momigliano's caveat that the primitive and the civilized were no longer distinguishable, prehistoric structures, in this vein, were infused with non-linear histories based not on the sublime reception of such archaeological sites but grounded instead in primal connections to the earth.

S14.3 Viel de Saint-Maux and the Symbolism of Primitive Architecture

COSMIN C. UNGUREANU

Universitatea de Arhitectură și Urbanism "Ion Mincu" – Colegiul Noua Europă Institut de studii avansate, Romania

One of the sources usually disregarded by the scholarship on eighteenth century architecture is a volume of seven letters published in 1787 by an obscure architect, Viel de Saint-Maux, under the ambitious title *Lettres sur l'Architecture des Anciens, et celle des Modernes, dans lesquelles se trouve développé le génie symbolique qui présida aux Monuments de l'Antiquité*. The author of these letters speculated on the grounding of [classical] architecture onto an essentially tectonic

culture, disregarding completely the forest paradigm. More precisely, according to him, modern architecture must have been rooted in the megalithic assemblies which, furthermore, were religiously connoted through the medium of mysterious inscriptions.

Taking the letters as a starting point, I attempt to trace the extent to which they are imbued with the evolutionary theories of the eighteenth century, as well as with various philosophical and literary sources. Among them, the monumental 9 volume encyclopedia published by Antoine Court de Gébelin (*Monde primitif [...]*, 1773-1782), appears to have configured the very image of the primitive world as described by Viel de Saint-Maux. Furthermore, the complicated relations between ancient and modern architecture, reflected in the fantasized geographical descriptions, as well as the supposedly symbolic content of rituals and agrarian practices, can only be adequately grasped if pursued in relation either with the more notorious books of Giambattista Vico and Jean-Jacques Rousseau, or with lesser known voyage accounts such as that of Richard Pococke (*A description of the East [...]*, 1743-1745).

Extravagant and obscure as they remained, the conjectures advanced by Viel de Saint-Maux are worth being read as an attempt to revive the theoretical discourse – even if virulently contesting the Vitruvian tradition – by resorting to allegory and symbolism.

It is precisely this intricacy of myth, metaphor and history encapsulated within Viel de Saint-Maux's discourse that my paper deals with.

S14.4 Primitivism's Return: Theories of Ornament and Their Debt to Eighteenth-century Antiquarianism

RALPH GHOCHE

Rensselaer Polytechnic Institute, USA

Theories of ornament of the nineteenth century abound with primitivist arguments on the origins of the arts. One can think of the attention Owen Jones granted tattoos of "savage" tribes, or the notion, popular well into the twentieth century, that ornamental production originated in a primal instinct for adornment. The primitivist outlook can equally be found in materialist theories of ornament advanced by German Realists, and in the vitalist approaches to ornament promoted by French neo-gothic architects. In my contribution to the session "How it All Began, Primitivism and the Legitimacy of Architecture in the Eighteenth and Nineteenth Centuries", I explore the work of ornamentalists in the nineteenth century and discuss their debt to antiquarian and philological research on the origins of the arts. I demonstrate that nineteenth-century debates on the origins of ornament that pitted mimetic and mate-

rialist interpretations against beliefs in an internal artistic volition were themselves rehearsed in the eighteenth-century challenges to neo-classical ideals. These challenges, which were leveled by such notable authors as the abbé Pluche, the baron d'Hancarville, Antoine Court de Gébelin, Jean-Louis Viel de Saint-Maux and later, by Friedrich Creuzer and Joseph-Daniel Guigniaut, were chiefly aimed at the idea, popularized by Marc-Antoine Laugier, that the origins of architecture lay in the mimicry of natural models and rested on the inclination towards self-preservation and shelter. In contrast, antiquarians put forth a vision of artistic origins that would be pivotal for the subsequent generations of architects and ornamentalists, steeped as it was in a wholly primal set of cultic beliefs, base instincts, nature worship and sacrifice.

S14.5 Cultural Transformations and Their Analysis in Art and Science: Anthropological and Curatorial Concepts Stimulated by the Great Exhibition of 1851

CLAUDIO LEONI

*The Bartlett School of Architecture,
United Kingdom – ETH Zürich,
Switzerland*

In the history of anthropology, the Great Exhibition of 1851 has been

recognized as a focal point because it forced people to think about the origins and progress of civilization. While natural history collections explored nature's development since the beginning of the century, the Great Exhibition assembled objects of human production from all over the world for the first time on a large scale. Products of so-called "primitive" cultures were exhibited and juxtaposed under the same roof with more "developed" cultures. History, art, and, hence, the development of civilization became physically accessible through material objects from around the world. Consequently, several ideas on anthropological collections emerged, two of which I will discuss in my paper: the Pitt Rivers Museum and Gottfried Semper's concept of a historico-cultural collection.

For Semper, the Great Exhibition represented an "incomplete entirety" of men's artistic activity and, inspired by what he saw, he developed a concept for an ideal collection in order to compare the development of art throughout cultures. Similarly Rivers arranged the objects in his collection according to formal similarities and functional affinities. But while Rivers tends to a more evolutionist view on history, Semper's historical concept is circular or spiral-shaped in which the primitive indicates decay but still shows signs of former cultural richness. In different ways, both ideas culminated finally in architectural spaces, such as the Pitt Rivers Mu-

seum in Oxford or Semper's museums in Vienna.

My paper will deal critically with the impact of nineteenth-century anthropological discourse, how it was translated into Rivers's and Semper's museum concepts and how these concepts represent ideas of devel-

opment. My paper will deal less with architecture itself but emphasize the influences of anthropological scholarly debate at the time, their notions of origin and primitive society on collections and their architectural spaces.

Session 15: Missing Histories: Artistic Dislocations of Architecture in Socialist Regimes

SESSION CHAIRS:

SRDJAN JOVANOVIĆ WEISS, *Columbia University, USA*

CARMEN POPESCU, *Université Paris-Sorbonne, France*

In both heavy and less rigid socialist regimes, architectural discourses were often the object of orchestrated tight control. Much design and comment on architectural thinking and production at the time followed a narrative that was approved – if not scripted – by the bureaucrats of ideology. However, in order to avoid control over architectural language in socialist regimes, the practice of architecture frequently found a new voice through semantics that veered away from the usual course of the discipline. A parallel approach that specifically addressed politics employed the appropriation of artistic mediums. Art confronted unwritten rules in architectural discourse in a different way, filling in the blanks with meaningful interpretations. Various forms of visual arts – from videos, photography and performances, to fictionalized narratives used in movies and novels – allowed an introspection of crucial architectural issues which would have been difficult otherwise. Even works which were considered at the time to be purely a reflection of propagandistic rhetoric (Shostakovich's *Cheriomushky*, for example) raised questions about the limitations of the role that architecture could assume in socialist society. Resituated in a different semantic realm by the artistic gaze, architectural discourse was not only distorted but also dislocated. This process of deconstruction revealed architectural problems, allowing them to step into the public domain. Art, therefore, not only questioned the nature and role of architecture in those times, and the constraints shaping it, but also provided a space of (perhaps limited) freedom for debate.

We invite papers on art forms that challenged issues in architecture under socialist regimes. We intend to extend the traditional limits of Eastern European regimes and include countries like China and Cuba. We propose, at the same time, to extend the chronological frame and go beyond the

fundamental moment of 1989, requesting papers that explore how the remains of socialist ideas of architecture are reciprocated by contemporary art practices engaged in recent history. How have art works, created before and after 1989 by both architects and artists, shaped a critical discourse on the architecture of the socialist regimes? What means were employed in this critical process?

S15.1 Scene(s) for New Heritage?

DUBRAVKA SEKULIĆ
ETH Zürich, Switzerland

“Scene for New Heritage” is the title of a video trilogy by David Maljković, Croatian artist in whose work scenes from Yugoslav modernism are featured prominently. The trilogy dislocates the famous partisan monument “Petrova Gora”, the unfinished anti-fascist memorial complex authored by Vojin Bakić, into the future, as a place for new discovery for the future generations in the 22nd century. Similarly, Aleksandra Domanovic’s “Monument to Revolution” re-locates the anti-fascist monument of Ivan Sabolic *Bubanj* to the new setting of Morocco, as part of a work commissioned for the 4th Marrakesh Biennale. These are just two examples of the many artists’ projects that appeared in recent years that take the visual heritage of Yugoslav socialism as a starting point for artistic work. Anti-fascist memorials from the period especially became a continuous inspiration for artists, either as photographic objects, or as ready-mades. Additionally, the new word, *spomenik*, meaning monument in Serbian and Croatian, was introduced in the interpretation and text in English, as a certain linguistic ready-made. In the paper “Scene(s) for New Heritage?” I will look more closely into how the contemporary artistic practice today

takes anti-fascist Yugoslav memorials as starting points for its work in order to analyze how their legacy is being interpreted, and whether this new reading can open a new way of understanding memorial production during the time of Yugoslavia, and a way out of the current revisionist practices that have seen many of those monuments destroyed, neglected or even reshaped.

S15.2 Radical Space for Radical Time: Intersections of Architecture and Performance Art in Estonia, 1986-1994

INGRID RUUDI
Eesti Kunstiakadeemia, Estonia

The proposed talk will focus on the possibility of radical space in the intersection of architecture and performance art, and the search for analytical tools to tackle the critical architecture and art practices of 1986 – 1994, the “transition” period that does not readily fit into existing interpretative models of either late socialist or democratic-neoliberalist reinterdependent state(s). The case is illustrated by Group T – the first intentionally interdisciplinary group in Estonia initiated by architects Raoul Kurvitz and Urmas Muru in the mid-1980s, inviting artists, poets, musicians and a philosopher to collaborate on artistic production ranging from conceptual architecture to neo-

expressionist paintings, performances, and music events. The group's creative inspiration was drawn from sources as diverse as Bataille, Nietzsche and freshly arrived post-structuralist theories on the one hand, and relations to the local alternative music scene on the other. The semi-violent mystical-ritualistic performances – the events among Group T's activities that attracted the most public interest – have usually been interpreted as turning one's back to social issues in the turbulent times. However, regarding these in interaction with their conceptual architecture and manifestoes, their artistic production reveals itself as utterly socially aware but displaying an idiosyncratically critical position. Group T's impulse to go against the (physical) body is parallel with their going against the social body, as personified by architecture, essentially a productive and thus controlling agent. This anarchism-informed position does not comply with late socialism's performative gestures as described by Alexei Yurchak, nor do they share the national romantic sentiment of the 1990s. Group T's efforts at creating an alternative space reveal the antagonisms of the period between two social formations, at the same time questioning architecture itself.

S15.3 Commemoration, Appropriation, and Resistance: a Shifting Discourse on Political Architecture in Socialist China

YAN GENG

University of Connecticut, USA

This paper explores the construction of political discourse and its subsequent deconstruction in socialist China, through the practice of architecture as well as the different forms of visual arts that centered on architectural discourse. Appropriating the previous imperial capital, Mao Zedong and the Party leaders engineered the reconstruction of Beijing's urban space into a revolutionary centre. Tiananmen, the gate of the imperial city from the Qing Dynasty (1644-1911), became a sacred monument to commemorate the birth of the Communist China. In front of the gate, an open space was expanded to emulate its rival, Red Square, and to recreate China spatially. While celebrating the making of a new political centre, propagandistic art reformulated the architectural narrative in visual forms, addressing politics at the expense of distorting the actual site. After Mao's death in 1976, the monumental architectural construction that was intended as a triumphant statement of the Communist regime became a combat zone in the political life of the Reform era: the

Party insisted on its revolutionary legacy, while dissident intelligentsia challenged the ideological discourse through re-appropriating the political space. Their conceptual works activated possibilities for critical reflection upon the conventions and protocols inherent to the construction of China's socialist life. Focusing on the interaction between architectural practice and visual representation, this paper underlines the hybridity of old and new architectural narratives as well as the shifting process from formulating the revolutionary discourse to resisting its dominance in the public domain.

S15.2 "Our House": the Socialist Block of Flats as Artistic Subject-Matter

JULIANA MAXIM

University of San Diego, USA

Two distinct groups of artworks produced in Romania in the late 1960s and 1970s took as explicit subject matter Bucharest's changing urban landscape. A first, large family of paintings aimed to represent in a favorable light the increasingly present modernist mass housing block, and scores of established painters (such as Marius Bunescu, Dumitru Ghiă, Gheorghe Spiridon) contributed to it, punctually or repeatedly; against this pictorial approach, which turned socialist Bucharest into a Barbizon of sorts, I pose the work of Roma-

nian artist Ion Grigorescu who, during the 1970s, produced a series of photographs and videos that offered a radically different sense of spatial experience under socialism. The photographic work "Casa noastră", for instance, in which Grigorescu portrays himself as a naked, satyr-like figure, investigated the new, standardized apartment interior through troubled forms of privacy and voyeurism.

These two artistic approaches to the new built environment of socialism seem to occupy extreme ends of aesthetic practice: in the first case, the conventional traces of the hand on the canvas, but used to convey exteriors made out of bare, factory-produced panels; in the second, cool observation and mechanical recordings, but deployed on an interior covered in intimate bric-a-brac. The works also appear to enact the poles of official and dissident art: on one hand, enthusiastic and often large-scale representations of an official architectural culture, disseminated through publications and exhibitions to a large audience; on the other hand, blurred and difficult images that corroded architecture's cheerful modernism, viewed only by a handful of trusted friends.

In pitting Grigorescu's little-known work against state-sanctioned artifacts, my intent is to open a terrain in which the conventional dualities of artistic practice under a socialist regime can be tactically weighed against each other, on each side

of the fulcrum that architecture – and more specifically the modernist block of flats – provided. A series of questions emerge: what happens when serially designed, industrially produced, colorless and texture-less buildings intersect with the picturesque needs of figurative representation, such as socialist realist painting and documentary photography,

and how is each side of the encounter transformed? What tensions (or dislocations) arise when state-mandated architecture becomes the purview of subjective, personal artistic expression? How impermeable (and ultimately, how useful) is the art historical distinction between official and subversive art?

Open Session 1: On the Way to Early Modern: Issues of Memory, Identity and Practice

OPEN SESSION CHAIR:

VALÉRIE NÈGRE, *École Nationale Supérieure d'Architecture Paris-La Villette, France*

OS1.1 Quadrature and Drawing in Early Modern Architecture

LYDIA M. SOO

University of Michigan, USA

Late fifteenth century treatises (e.g. Roriczer, 1486; Francesco di Giorgio, 1489-1492) demonstrate the use of the rotation of the square or “quadrature” in design. (This term, along with *ad quadratum*, is also applied to the use of a square or grid). Recent scholars have revealed the probable use of this design method in specific buildings, some dating from late antiquity, by overlaying rotated squares onto plans. What has not been given much attention is the step-by-step drawing process that quadrature involves, beginning with the tracing of a line and circle using pencil, rule, and compass. How did the architect use these drawing tools, the only ones available, to rotate the square as well as draw other geometries as the basis for plans and, most importantly, three-dimensional spaces?

Using the same instruments, this paper revisits some plans where scholars have found quadrature: the Teatro Marittimo, Francesco di Giorgio’s San Bernardino degli Zoccolanti as well as Bramante’s St. Peter’s and Tempietto. When speculating on the “moves” used to generate a plan, it quickly becomes clear that economy was a desideratum: faced with the different possible steps for

generating a particular form, the architect would tend towards the smallest number. Furthermore, the rotation of the square efficiently generates an ever increasing and diminishing series of proportionally related parts, enabling the architect to simultaneously design from the outside in as well as the inside out. Quadrature, along with the rotation of the triangle, provided architects with a simple yet powerful tool for generating centralized plans based on the circle, square, octagon, and hexagon, as can be demonstrated in Villa Rotonda, Sant’Ivo, and San Lorenzo in Turin. The method, however, was not implemented blindly. Rather, the architect envisioned spatial volumes, including complex domes, and then used quadrature to interrogate them and make them real.

OS1.2 Andrea Palladio and Silvio Belli’s Theory of Proportions

MARIA CRISTINA LOI

Politecnico di Milano, Italy

James Ackerman observed that the influence of the *Quattro Libri* lies mainly in its structure and conciseness, through which Andrea Palladio was able to lay out a system based on exact and universal laws, described by images and text.

A crucial element in Palladio’s thought was the value given to the

theory of proportions. By basing his dissertation on this subject, he satisfied the need to simplify and reduce any structure into a clear-cut one, and turning it into a more consistent system.

However, there is no evidence that he was an expert in mathematics. Ackerman suggests that it is possible that he used ready-made tables while writing the treatise. By doing so, he turned theory into practice. Palladio discussed the theory of proportions with Silvio Belli, a mathematician, engineer and member of the Accademia Olimpica. His writings, particularly *Della Proportione, et Proportionalità* (1573), were crucial for Palladio as they provided the mathematical bases for his system. Both Palladio and Belli transformed the body of knowledge transmitted by Archimedes, Euclid and Vitruvius into a rational framework upon which Architecture could be based (S. Montecchio, 1573).

The purpose of this research is to analyze Belli’s influence on Palladio’s theories and their practical applications, as well as some key-examples in order to discuss the strong impact of the method introduced in the *Quattro Libri*, and eventually of Palladianism.

Palladio’s influence was enormous, especially in the Anglo-Saxon world, not only for his own works, but also for the large number of models of Antiquity clearly described and “decodified” in his treatise. In the course of time, however, modified versions

of it were largely diffused. Therefore, a theory once indissolubly linked to practice was often misunderstood and reduced to a mere set of rules for builders, thus losing the very essence of its original meaning.

OS1.3 Moralizing Money Through Space in Early Modernity

LAUREN JACOBI

Massachusetts Institute of Technology, USA

Late medieval and Renaissance cultural attitudes towards money were deeply shaped by the Christian sin of usury. Contemporaneous bankers faced a serious issue: how to pacify questions about the legitimacy of their work while still exercising their trade, often making copious returns. This talk addresses how usury impacted the built cityscape, arguing that ideological contentions concerning the morality of money are witnessed in the bank building itself. The paper examines how, in the wake of Italy’s full-blown monetization, the bank building became critical to the reputation of banks, local and international alike, arguably because of issues concerning usury. Through analyzing the spatio-structural form of late medieval and early modern Italian banks, the paper insists that spatial strategies, as well as how the body of the banker was managed within the bank, were

mechanisms actively used to pacify usury and bolster the generation of profit.

OS1.3 Staging War in Maghreb: Architecture as a Weapon by the 1500s

JORGE CORREIA

Universidade do Minho – Centro de História de Além-Mar, Portugal

The kingdom of Portugal held coastal positions in North Africa from 1415 to 1769. These enclaves resulted mainly from appropriations of former Muslim cities which occurred until the early 1500s. Not only did the arrival of a new power and faith imply a re-evaluation of the built urban space, but also it represented an on-going laboratory for military architecture, for testing new techniques that were incorporating more and more gunpowder artillery.

Beyond technological, urban and military innovations, the Portuguese presence was affirmed through a symbolic image that would often surpass the political occupation itself. It was during the turning of the fifteenth to sixteenth centuries that architecture played a significant rhetorical role. The key issue

revolves around the foundation of a new image of the city where not only churches or cathedrals evolved from former mosques, but late-gothic castles also effaced Muslim *kasbahs* in order to transmit a new message. The festive look given by several flags hoisted along recent fortified bastions reaffirms the political emphasis on the Christian claim beyond the Mediterranean upon the transition from Late Medieval to Early Modern times.

This was the apparatus staged in Azemmour where declarations of war came as architectural statements and ornament. This paper wishes to further elaborate on questions such as image, appearance and performance applied to honorific keep towers in Tangier's lower castle, over Asilah's main sea gate or in Safi's sea castle. For that purpose, recent field studies and research will be used to comment on or illustrate the argument through iconography, as well as up-to-date site surveys. Altogether, they help recreate virtual battles taken five centuries ago through a rhetoric scenography of the physical occupation and answer how Early Modern technical advancements were being compromised by retro medieval imagery.

Open Session 2: Layers of Meanings: Architectural Narratives and Imageries

OPEN SESSION CHAIR:

CÂNÂ BILSEL, *Mersin Üniversitesi, Mimarlık Fakültesi, Turkey*

OS2.1 The Plan as *eidos*: Bramante's Half-Drawing and Durand's *marche*

ALEJANDRA CELEDON FORSTER
*Architectural Association School of
Architecture, UK*

This paper discusses the role that the plan has played in the formation of an architectural discourse on the modern city, a discourse that has enabled a particular articulation between the individual and the collective. By confronting Bramante's plan for St Peters Basilica (1503) with Durand's Method of Composition summarized in his *Marche* plate (1802) a modern conceptualisation of the plan unfolds, which can be explained through the philosophical notion of *eidos*. Beyond the plan's role as "representation" these drawings set a function as "communication", and furthermore, as "organisation". A descriptive (ekphrastic) and diagrammatic nature is behind the Bramante's half-plan drawing, what Durand systematized under his method of composition. The plan gradually becomes the site for abstraction where the essential (and typical) form of an idea ought to emerge. The Greek term *eidos* meant "idea", "form" and also "type". As *eidos* the plan exposes as a metonymic process that makes visible the essential and fundamental organizing principles of its form, which emerge from the operations undertaken within the plan itself, as opposed

to external or metaphorical references. From Bramante to Durand the plan reveals its diagrammatic and typological nature. This allows the plan to escalate from the scale of architecture to that of the city. These ways of discussing the plan enable us to frame its potential in mediating the world of architectural objects and the larger scale of the city and the territory. This narrative not only constructs certain archaeology of the plan, but also questions the relationship between drawing and particular modes of thinking and production of the discipline.

OS2.2 "What do Pictures Really Want"? Photography, Blight and Renewal in Chicago

WESLEY AELBRECHT
The Bartlett School of Architecture, UK

Between 1954 and 1962, the Women's Council for City Renewal of Chicago presented the slide program *This is My City* in schools, churches and various community centres. The slide show consisting out of sixty-eight slides with matching commentary projected what kind of a city Chicago was and how the activities of citizen groups contributed to better housing. If the Women's Council did not utilize these photographs in slide shows, they published them in books and governmental publications or hung them on exhibition panels in

libraries. Photography's impact on the debates and policies of urban renewal, however, is not accurately reflected in academic research. What we can observe instead is a split between photography, architecture and urban renewal, caused by the classification of photographs into a photographic archive, disconnected from its original conditions of production. In this presentation I want to demonstrate that photography did play a fundamental role in renewal, by exposing how a discourse around renewal was developed and how it earned public support or refusal.

As a proof of the role of photography in this revitalization process, I will present the photographic collection of the Women's Council. How the Women's Council created a discourse around photographs will be discussed through the works of the neglected Chicago photographer Mildred Mead. Mead volunteered for the Women's Council from 1947 until 1960. This exposition will follow the three layers of investigation proposed by W.J.T. Mitchell –image, object and medium– to answer the vital question "what was this collection of pictures meant for?". Mitchell states that visual culture is not only about the relation between visual and textual images, but also about the material support on which the images appear. It's this assemblage of visual, textual, material and symbolic elements that will be discussed here to show how the media, city-wide organizations and local govern-

ment constructed a case for renewal, using photographs as their star witness.

OS2.3 Content, Form and Class Nature of Architecture in 1950s-China

YING WANG
KU Leuven, Belgium
KAI WANG
Tongji University, China

A retrospect of the history of architecture in twentieth-century China indicates that the 1950s, in between the two peaks of 1930s and 1980s, is a significant transition in the historical process. Nevertheless, in most historical narratives, the relation between political ideology and architecture during that period has been over-simplified. Moreover, since the drastic change of ideology in the 1980s, most of the discussion on architecture in the 1950s has been buried in oblivion.

A typical example is the *Anthology of the Journal of Architecture (Chinese): 1954-2003* (2004), in which the articles most influenced and dominated by politics of the 1950s-1960s were omitted intentionally, and instead, the articles that look more "academic" were selected. Such a situation also happened in some scholars' individual anthologies. While reshaping the form of history and reconstructing a new

genealogy of Chinese modern architecture, this kind of selectivity has wiped out the architectural discourse in 1950s and caused confusion about the intention of articles of the 1980s, as well as their certain characteristics. Furthermore, the absence of critical description on the development of the discipline of architecture in the 1950s and the analysis of its effect might have a hidden impact on contemporary architectural discourses.

This paper selects three groups of

articles concentrating on the important topics of controversies in the *Journal of Architecture* in 1955-1959. Through close reading of these articles in the historical context, the paper attempts to open new perspectives of discussions under three topics, content/form, class nature of architecture, and beyond that, the general discursive mode. It argues that though unnoticed, the architectural discourse of the 1950s is still having an impact on contemporary discourses.

Session 16: “Bread & Butter and Architecture”: Accommodating the Everyday

SESSION CHAIRS:

RICARDO AGAREZ, *The Bartlett School of Architecture*

NELSON MOTA, *TU Delft, Netherlands*

This session takes its title and theme from a 1942 article by English architectural historian John Summerson, who called on practicing architects to face “the real-life adventures which are looming ahead” instead of trying “to fly level with the poet-innovator Le Corbusier”. To render architecture “effective in English life”, Summerson argued, would be the role of qualified teams of “salaried architects” working for local and central authorities or commercial undertakings. Their “departmental architecture” would be responsible for lifting the average quality of everyday building practice for the benefit of all, while providing a profession constantly seeking to secure its place in society with “those three essential things for any born architect – bread, butter, and the opportunity to build”. Coincidentally, the following year saw the publication of Ayn Rand’s novel *The Fountainhead*, whose architect protagonist epitomised the “prime mover”, the individualistic creative hero who singlehandedly conquered his place in history. Seemingly following Rand’s drive, the canon of western contemporary architecture has overlooked Summerson’s everyday “salaried” architecture, however dominant it may have turned out to be in our built environment, praising instead the solo designer and his groundbreaking work. It seems to have been in “departmental architecture” that the social role of the architect – both in terms of social hierarchies and contribution to social betterment – was primarily tested and consolidated in the aftermath of World War I. Yet the work of county, city and ministerial architects, and heads of department in welfare commissions, guilds and cooperatives is seldom discussed as such. The specific character of this work as the product of institutional initiatives and agents, as the outcome of negotiation between individual and collective agendas, remains little explored, even when celebrating the

few public designed projects that are part of the canon.

What is, then, the specificity of this “Bread & Butter” architecture? What is its place in architectural history studies, and how should we approach it? What does it tell us about the dissemination and hampering of architectural trends, or the architectural culture within institutions and agencies? Is it relevant in today’s context of swift downplaying of institutional agency in the spatial accommodation of everyday needs? Are we prepared to bypass the still prevalent notion of the architect-artist, the prime mover, and look at the circumstances of those who played their part in inconspicuous offices and unexciting departments? We welcome papers that address these and other questions prompted by the theme, focusing on the period after World War I, when many public initiatives were put in place, until the late 1960s, when established hierarchies were challenged and the architect’s place in society again changed.

S16.1 Humdrum Tasks of the Salaried-Man: Edwin Williams, an LCC Architect at War

NICK BEECH

Oxford Brookes University, UK

Working at the London County Council Architect’s Department through the 1930s to 1950s, known (if at all) as a member of the design team for the Royal Festival Hall, Edwin Williams is usually presented as a regressive figure, his design work marked by his beaux-arts training. With no evidence of any significant contribution to formal or spatial developments of architecture in the post-war period – in drawings, plans or diagrams – Williams’s story is firmly confined to the hidden “back-room” of architectural history. Using archival evidence and histories of the construction industry, this paper sets out Williams’s role in the organisation of rescue and recovery services in London during the Second World War. The paper argues that, through his development of training schools and curricula for Rescue Service personnel, Williams played a key role in the formation of a skilled, mechanised, modern demolition industry. Operating complex emergency projects under extreme conditions, the same contractors and building operatives trained in Williams’s programme were later responsible for the clearance of bomb damaged sites and slums.

Rather than a history of coincidence – whereby designs by “new empiricists” fortuitously arrive at the same time and to the same party as a radically modernised construction industry, a centrally planned economy, and a London full of holes to fill – this paper suggests that certain developments in modern architecture can be considered as contingent upon practices of the demolition industry. Discussing the various techniques and technologies Williams integrated into his training programme this paper contributes to a wider discussion on how the history of modern architecture might be rethought. By concentrating on the “organisation” and “progress” of production that architects engaged with during the Second World War and after, new configurations of continuity and change emerge in which the “humdrum tasks” of “salaried-men” appear crucial.

S16.2 Third Text: Albert Kahn and the Architecture of Bureaucracy

CLAIRE ZIMMERMAN

University of Michigan, USA

In 1947, Henry Russell Hitchcock published *The Architecture of Bureaucracy and the Architecture of Genius*, in which he elaborated two very different paradigms of post-war architecture. Frank Lloyd Wright exemplified the architecture of genius,

Albert Kahn that of bureaucracy. Just four years after Nikolaus Pevsner instructed readers that inhabitable construction could be divided into bicycle sheds (vernacular building) and cathedrals (Architecture), Hitchcock inserted a new category that defined something more than mere building, but less than Architecture, and Kahn was its chief representative. This new category was further linked to quality as distinct from artistic value in building. Kahn's buildings are good buildings; they are not, however, "architectural art". Hitchcock thus addressed a recent difficulty: progressive modern architects often accused of failure on qualitative grounds when deploying new techniques might not produce "good buildings" in terms of construction, despite groundbreaking aesthetic or experiential work. But by creating a distinction between two kinds of "good building", each was preserved from the other, eliminating a point of confusion and a loophole that had often been exploited to denigrate the new and untried for political or ideological reasons. Hitchcock was not alone in his opinions of Kahn's work: George Nelson, Frederick Townsend, Carl Condit, and others repeated similar ideas. The Architecture of Bureaucracy, then, was a new category set between two existing modes of building. Kahn provoked this splitting and insertion; but its consequences are still to be reckoned. This paper considers the phenomenal production of

Albert Kahn in terms of scale, seriality, space, and archival analysis, and narrates a third text for the history of twentieth-century architecture, in which architecture offers a different story of modernization through construction. It is part of an ongoing Kahn project at the University of Michigan.

S16.3 Architect, Planner and Bishop: the Shapers of Dublin, 1940-1960

ELLEN ROWLEY

Trinity College Dublin, Ireland

From the 1930s through the 1960s, Dublin's development occurred at its periphery: wheels of narrow roadways, punctuated by green spaces, provided the low-density frameworks for terraced residential boxes surmounted by pitched roofs and fronted by pocket gardens. Vast structures of ecclesiastic authority, the Catholic (determinedly revivalist) church building and the suite of Catholic (tentatively modernist) schools, were presented as support structures for the mass housing, thereby completing the image and experience of Dublin's new mid-twentieth-century suburbs. This was the frenzied making of Dublin's middle landscape – an ordinary world into which most Dubliners were born. It provided an a priori environment by colonising the city's rural edges at great speed, and to

such an extent that the original paradigm of the British Garden Suburb ideology was barely recognisable. The provision of these new but truly vernacular neighbourhoods was the charge of Ireland's local authorities, namely Dublin Corporation. Expedience, from economic necessity and slum-clearance priority, drove this mid-century building production, amounting to repetitive form and to a sameness of landscape. But behind these vernacular and so-called ordinary developments was a complex web of design decisions, planning preferences and moral imperatives. Taking the genesis of one vast north Dublin neighbourhood, Raheny/Coolock, as a case study, this paper sets unseen archive material from the local Catholic Bishopric and Dublin Corporation, alongside critical thinking around post-war suburbia generally and Irish Catholicism. Startling hand-drawn maps by local priests reveal how the Archbishop of Dublin (John Charles McQuaid, from 1940-1971) influenced Dublin's planning processes and controlled the architectural flavour of swathes of developing parishes. Moving from the collective environment of the neighbourhood's suburban estates to the individual project of an expressionist concrete church, this paper seeks to unpick the variously silent and active roles of the architect, the planning office, the patron and the user in the making of the more recent and everyday built environment that is Irish suburbia.

S16.4 Layers of Invisibility: Portuguese State Furniture Design 1933-1974

JOÃO PAULO MARTINS

Universidade de Lisboa, Portugal

SOFIA DINIZ

Universidade de Lisboa, Portugal

The intricate role of architects in designing furniture to equip national monuments and public buildings in Portugal during the twentieth century remains insufficiently studied. The so-called Estado Novo regime (1926-1974), which corresponds largely to Salazar's dictatorship, promoted the concentration of a large amount of official design and construction activities in the Ministry of Public Works. Department architects were called in to intervene at all scales – regional planning, urban design, architecture and furniture – within an unusually challenging scope of diversity and flexibility that gave shape to the country's constructed landscape and sought to reflect the state itself.

However, the furniture designed to outfit the state's representative buildings across the entire gamut of its functional types has been underestimated by contemporary critics, and largely forgotten by historiography. There are many factors supporting this multilayered invisibility. This production was the outcome of institutional offices within a conservative and repressive state. It underwent

the stigma of regime architecture and became confined to the circuit of official propaganda. The design of furniture was (under)valued as subsidiary by the authors themselves, and the historiographies of architecture and industrial design have done little to change this understanding. Even in the cases where those department architects did develop a career as independent authors, they scarcely escaped anonymity to become noticed. Part of a wider, on-going, multidisciplinary research project, our exhaustive survey of this production and its critical analysis have enabled us to recognize standard *modus operandi*, varying strategies of state representation with different functional, aesthetic and ideological orientations – from the more conservative and conventional to the attempt to follow the latest international trends – as well as its impact on the furniture manufacturing industry of the country. Our paper seeks to unveil some of these actors' unseen contribution, with its noteworthiness and shortcomings, and to enrich what is often a black-and-white narrative.

S16.5 Bureaucratic Avant-Garde: Norm-Making as Architectural Production

ANNA-MARIA MEISTER
Princeton University, USA

The production (and dissemination) of architecture through institutions

has long been unaccounted for in favor of avant-garde creation – an omission that recently moved into the focus of historical research. The architecture of the German Institute for Norm (DIN), founded in 1917, presents a unique case for such rewriting of the history of the discipline. Rather than producing representative buildings, the DIN designed architecture through norms. When the DIN 476 defined the paper format A4 in 1922 as national norm, the DIN re-shaped architectural production from the inside out. Where the paper format was normed, the normed-size binder followed. The filing cabinet for the folder was normed, and, lastly, the building that housed the normed furniture. This system of norming the part, rather than the whole, defined the very architecture of this institution: the best solution was to be found, prescribed, and disseminated. By determining the window in 1919, the norm-makers of the DIN formatted the view of the world for the inhabitant; by formatting the door handle, the point of physical contact between user and architecture was shaped and normalized. Rather than treating such norms as mere regulations on a sheet of paper, I want to argue that the systematic norm-effort in early twentieth-century Germany needs to be considered not opposed to, but as integral to contemporaneous architectural production. In constant interdependent exchange, figures such as Walter Gropius,

Ludwig Mies van der Rohe or Peter Behrens were active protagonists in the norm production of the DIN. At the same time, DIN officials such as Karl Sander designed the parts that would form much of the *Neue Architektur* of the time. With this paper I want to argue for a re-integra-

tion of the norm into architectural history: I propose the necessity of reevaluating the prevalent reading of the norm as a limiting corset of the avant-garde towards an understanding of the norm as active agent in form-making.

Session 17: Lost (and Found) in Translation: the Many Faces of Brutalism

SESSION CHAIR:

RÉJEAN LEGAULT, *Université du Québec à Montréal, Canada*

Ever since the publication of Reyner Banham's famous 1955 essay *The New Brutalism*, the idea that a modern building could display a "brutalist" expression has flourished internationally. Notwithstanding the many possible origins of this design approach – the usual suspect being Le Corbusier's béton brut at Marseille's Unité d'habitation – it was Banham who launched this memorable phrase. During the following decades, words like brutalist and brutalism have been freely employed by critics and historians alike to describe diverse architectural works realized between the mid 1950s and the mid 1970s. From his British standpoint, Banham wrote as a propagandist assisting the birth of an architectural movement. Yet by the early 1970s, American historians – among others – were struggling to qualify buildings that had often received a lukewarm reception, not least because of the negative connotation associated with adjectives like brutal and brutality. From Banham's "New Brutalism" to the historian's brutalism, something was unquestionably lost in translation. However, as in all translations, something new was also created. It is this process of transference that forms the focus of this session. For if Brutalism has been widely accepted as the key notion to characterize a certain genre of work produced during the post-war period, the way this idea – and this expression – have penetrated into most national architectural cultures is still in need of closer examination. Though Banham himself touched upon the international dissemination of Brutalism in his 1966 survey, this issue has not yet been thoroughly investigated. When and how did the notion of Brutalism enter (or reenter) French architectural culture? When and how did it enter other countries in continental Europe, the Middle East, South America, Australia? Was the original Brutalist impetus acculturated within specific national or regional building traditions? What are we to make of the substantial differences in

terms of planning, spatiality, and materiality between works that have been confidently enshrined as Brutalist, like Vittoriano Vigano's Istituto Marchiondi in Italy (1954-58) and Paul Rudolph's Art & Architecture Building in the United States (1959-63)?

I seek papers that explore the penetration, adaptation, acculturation or reconceptualization of Brutalism within various national contexts. Contributions may address this topic from a broad perspective or through the study of specific buildings, architects, writers or publications. While the session aims to concentrate on the investigation of particular national situations, papers that study the translation from one context to another are also welcome.

S17.1 When Communism Meets Brutalism: The AUA's Critique of Production

VANESSA GROSSMAN
Princeton University, USA

In his 1966 book *The New Brutalism: Ethic or Aesthetic?* Reyner Banham famously articulated previous ideas and tied the rise of "New Brutalism" in England with communism, but as a reaction against it. New Brutalism was for him a counter "attitude and program" that certain architects deployed to the "pre-Khrushchev Anglo-Zhdanov line" fostered by British officials, a revival that *The Architectural Review* dignified as New Humanism. Nevertheless, if the native-tenets of British "New Brutalism" moved away from the picturesque and from communism altogether, that was not the case for their counterparts on the other side of the English Channel.

This paper examines the self-proclaimed "*néobrutaliste*" attitude of Atelier d'Urbanisme et d'Architecture (AUA) from a different context, wherein French communist-affiliated architects and fellow travellers were stigmatized vis-à-vis the country's major architectural commissions. The AUA was founded in the burgeoning *Trente Glorieuses* as a forerunner interdisciplinary cooperative gathering architects, engineers, sociologists, urban planners and decorators. Not all of AUA's members were communists, but from 1960 to its dissolu-

tion in 1985, they established a symbiotic relationship with communist elected officials who welcomed new cultural practices and architectural experimentation. Working predominantly in the outskirts of Paris, the housing schemes and social facilities they collectively conceived were soaked with the societal universe of working-class towns and partisan intellectual impregnations: the textures of nineteenth-century brick-factories and cinderblocks combined through Brechtian techniques of montage. Much like Le Corbusier's ethos in Marseille's *Unité*, the AUA promoted "high quality architecture for programs that were poor in means (by contamination [we] impoverished wealthier programs)" according to Paul Chemetov. Despite their pioneer critique of mass production, they pursued the "re-humanization" of *béton brut* and prefabrication methods when both started to be condemned in France. AUA's search for a workerist aesthetics allied with technological rationality had strong implications in the architectural form.

S17.2 Gravitas and Optimism: the Paradox of Brutalism in Skopje

MIRJANA LOZANOVSKA
Deakin University, Australia

Brutalism came to Skopje after the 1963 earthquake via a hybrid set of trajectories. The atmosphere was

characterised by a paradox between the tragedy of the disaster and the international political optimism promoted by the United Nations (UN) and Yugoslavia's leading role in the Non Aligned Movement (NAM). Kenzo Tange's winning master plan for Skopje resulted in a reinvention of the city manifested in prominent structures including the Telecommunications Building (1972-1981) by Janko Konstantinov; the campus of Ss. Cyril and Methodius University (1974) by Marko Mušić; the National Hydraulic Institute (1972) by Krsto Todorovski; and the Bank Complex (1970) by R. Lalovik and O. Papeš. Massive, raw structures have produced a monumental and enduring presence and have inspired Skopje's title as "brutalist capital of the world".

Gravitas is associated with the weight and seriousness of destruction, and in this paper, the reference of the paradox between gravitas and optimism is to Japanese Metabolism. For Tange and Kisho Kurokawa, the devastated post-war condition was integral to their philosophy that robust structures provided the "vital force of the masses" that a city needed to reinvent itself. In order to develop a complex historical trajectory of brutalist architecture, the paper will look in particular to the work of Georgi Konstantinovski. Yugoslavia had established international student exchange programmes and the young Konstantinovski was accepted in the Master programme

at Yale University. His architectural imagination was stirred by the mentoring of Paul Rudolph and Serge Chermayeff. Two buildings realized by Konstantinovski after his return – the Skopje Archive Building (1966) and the Goce Delcev Student Dormitory (1969) – have been influential and have stood the test of time. What were Konstantinovski's architectural inspirations and fantasies? While marginalised in the architectural debates, these two buildings challenge the historian to be more cautious about their location within existing narratives.

S17.3 Bringing it All Home: Australia's Embrace of Brutalism, 1955-1975

PHILIP GOAD

The University of Melbourne, Australia

In July 1967, Australian architect and critic Robin Boyd wrote in *The Architectural Review* of "The Sad End of New Brutalism". It was, simultaneously, a cutting critique and resounding endorsement of Reyner Banham's *The New Brutalism: Ethic or Aesthetic?* (1966). By the mid-1970s, Australia might have boasted that it had answered both parts of Banham's question in the affirmative. But the emergence in Australia in the late 1950s of what came to be known as Brutalism in architecture was complex and across a vast continent, regionally split. This was

due partly to Australia's geographic isolation and longstanding Commonwealth ties, partly to the postwar arrival of British and European émigré architects already steeped in modernist critique, partly to Boyd's reflections on Brutalism in his buildings and writings, especially *Kenzo Tange* (1962) and *New Directions in Japanese Architecture* (1968), and partly due to long-standing professional traditions of working in England and the Americas, made especially influential by shared experiences gained by cohorts of young Australian architects working in specific architectural offices and their subsequent return. The London office of Chamberlin Powell & Bon in London and the Toronto office of expatriate Australian architect John Andrews, for example, were key loci for immersion in particular aspects of an emergent Brutalism. The translation of these experiences to Australia was complicated by changed circumstances "at home": a concomitant embrace of the indigenous Australian landscape; the dramatic expansion of existing universities and the creation of new ones; and a government sponsored program of monumental public buildings in Canberra, the nation's capital, that would see that city become, by the late 1970s, a showpiece of Brutalist architecture, but of a distinctly Antipodean strain.

S17.4 African Ethic, Brutalist Aesthetic: Vieira da Costa in Huambo

ANA TOSTÕES

Universidade Técnica de Lisboa, Portugal

MARGARIDA QUINTÃ

Instituto Superior Técnico, Portugal – École Polytechnique Fédérale de Lausanne, Switzerland

In 1970, Vieira da Costa designed a Veterinary Academic Hospital in Huambo, a city located on the Angolan central plateau. The building was commissioned by the Portuguese government, which, at that time, still ruled the Angolan territory. A decade earlier, the year 1960 marked the independence of 17 African countries and the beginning of rebellion towards independence in Angola. The Portuguese dictatorship's ultimate effort to maintain its power over the colony was control by military force and the fostering of inland development in several fields. Paradoxically, the architecture developed in the country escaped the repressive control of the regime and expressed the changing values of Angolan society. The beginning of a new historical path could be detected in African architecture from 1945, as pointed out by the German art historian Udo Kultermann (1963, 1969, 2000). His writings on Post-War African Architecture focused on the search for a new ethic in African architecture, whose

aim was to encompass the original link between ancient tradition and innovation. Kultermann's vision goes beyond the buildings' adaptability to climate and envisions a wider cultural scope to the foundation of a new African modernity. Reyner Banham's "The New Brutalism" (1955), *The New Brutalism: ethic or aesthetic?* (1966) and *The Architecture of the Well Tempered Environment* (1969) will guide the presentation in order to frame the author's view in the evolving character of Modern Movement's formalism. Vieira da Costa's brutal building in wild central Angola embodies the changing nature of Modern African architecture. By describing the spatial and tectonic nature of the Huambo Academic Veterinary Hospital, this paper tries to identify the overlaps between Brutalism and Africanism in da Costa's design. It argues that Brutalist expression embodies a developing Angolan modernity, as a process of returning to African fundamentals.

S17.5 Hard Cases: Bricks and Bruts from North and South

RUTH VERDE ZEIN

*Universidade Presbiteriana Mackenzie,
Brazil*

A polemical term with fuzzy borders, Brutalism has been employed to describe a wide variety of buildings designed between 1945 and

1975, with works employing diverse construction materials (brick, concrete, steel), responding to varied situations (from the domestic to the monumental), benefiting from different technologies, appearing across many geographical contexts, and exhibiting peculiar local traits. It is extremely complicated to pinpoint its precise definition, but there is definitely a pervading mood that connects the so-called brutalist buildings: a certain fondness for exploring the plastic expression of structural solutions and materials, which has often been interpreted as a desire to express a "moral and material truth". However, the sheer complexity of the aesthetic and material operations involved in the architectural design of its best examples far exceeds this simple ethical premise, and deserves a more careful examination.

Although Brutalism evokes rough exposed concrete, since very early on the term has been applied to brick structures, either of homogeneous fabric or interspersed with concrete, steel, or wood frames. This paper will reconsider the contributions of several architects and critics on the subject of "brick brutalism", ranging from Le Corbusier's Maisons Jaoul (1951-55) to Banham's discussion of brick brutalism "hard cases" (1966) and those by other recent authors. It will then proceed into a close reading of two exemplary early "brick brut" cases: Sigurd Lewerentz's Markuskirk at Stockholm,

Sweden (1956-1963), and Eladio Dieste's Church of Christ Worker at Atlantida, Uruguay (1952-1959), considering their specificities and differences as a means of uncovering some of their conceptual proximities. While geographically far apart, they share a similar attitude

toward radical technological and rational inventiveness. In this they may perhaps stand as conceptual counterpoints to one of Le Corbusier's masterpieces, the Notre-Dame-du-Haut Chapel at Ronchamp, France (1950-1955).

Session 18: Socialist Postmodernism Architecture and Society under Late Socialism

SESSION CHAIR:

VLADIMIR KULIĆ, *Florida Atlantic University, USA*

If postmodernism is, as Fredric Jameson famously claimed, indeed “the cultural logic of late capitalism”, what do we make of the fact that in the 1970s and 1980s similar phenomena also flourished throughout Eastern Europe? Does it mean that late capitalism and late socialism shared some as yet unacknowledged commonality? Or that “socialist postmodernism” was merely a western import? Was it a cultural signal of the imminent collapse of socialism? Or was socialist postmodernism an entirely different beast from its capitalist counterpart, thus opening up the possibility of “other postmodernisms”, similar to the existence of “other modernisms” that architectural history started acknowledging around the turn of the millennium?

While art historians have long engaged with postmodernism in socialist states, architectural historians have only just started such inquiry. This session questions the definition of architectural postmodernism from the perspective of the (former) socialist world. It invites case studies of buildings, paper projects, and theoretical positions that will cast new light on how we label postmodern architecture, namely the practical and discursive critiques of modernism and modern rationality; the return of historicism, rhetoric, and representation; reliance on surface effects, fragmentation, and pastiche; linguistic and theoretical turns; populist orientation, and so on. The session ultimately aims to problematize the relationship between architecture and socialist societies in the two decades before the collapse of the Berlin Wall. Was architectural postmodernism necessarily a cultural form of political dissidence under state socialism? How was such subversion possible, if most architectural commissions were socially/state controlled? If postmodernism was imported from the West, how did such transfer occur and how were the western models appropriated and transformed? Did the legacy of Socialist Realism somehow affect the emergence of socialist

postmodernism? Finally, is postmodernism even possible without postmodernity? Does its existence indicate that, after all, there was a form of socialist postmodernity, even though it is often assumed that the former socialist states failed to transform into postmodern flexible post Fordist economies and new epistemological regimes? Or was it just a statement of intent rather than an expression of the existing social conditions, something akin to what Marshall Berman called “modernism of underdevelopment?”

Starting from the premise that the socialist world was not a homogeneous entity, this session aims to acknowledge the historical and cultural specificities which existed. Especially welcome are the proposals that posit alternative genealogies of architectural postmodernism, thus questioning the entrenched canons established in the West.

S18.1 A Dialectic of Negation: Modernism and Postmodernism in the USSR

RICHARD ANDERSON

The University of Edinburgh, UK

In 1986 the critic and historian Aleksandr Riabushin characterized Soviet architecture's relationship to functionalism as a “dialectic of negation”. For Riabushin this dialectic was animated by a desire to reinvigorate Soviet architecture after the widespread industrialization of building production during the 1950s and '60s. While the modernization of the building industry was an eminent success in the provision of living space, it produced, in Riabushin's words, an “emotional hunger” for an “expressive language” of architecture. Riabushin and other Soviet critics recognized that this desire for a communicative architecture marked a significant vector of convergence between the architectural cultures of the Soviet Union and the capitalist world. But this potential convergence of cultural norms posed a series of ideological questions to Soviet architectural theory: How were the shared interests of Western and socialist architects in history, context, and expression to be understood? How might the concept of “postmodernism”, as defined in the context of capitalist architectural culture, relate to Soviet architectural design of the 1970s and early 1980s? Per-

haps most importantly, how could Soviet architects define their relationship to the capitalist West when they recognized that they shared a crucial set of concerns with their “bourgeois” colleagues? Riabushin offered one response with his “dialectic of negation”, for this dialectic turned on the negation of bourgeois ideology as well as the negation of mechanistic functionalism. This paper introduces the problems raised by the concept of postmodernism for Soviet architectural theory. It discusses the translation of Jencks's *The Language of Post-Modern Architecture* into Russian in 1985 as well as several theoretical and practical case studies.

S18.2 When Tomorrow Was Cancelled: Critique of Modernism in the 1970s

DARIA BOCHARNIKOVA

Saint Petersburg State University, Russia

ANDRES KURG

Eesti Kunstiakadeemia, Estonia

Several accounts of cultural history have viewed the decade of the 1970s in the Soviet Union as a reaction to the idealistic 1960s: the Prague Spring events had crushed the techno-utopian hopes for a reformed socialist society and the energy driving the social changes was redirected to the private realm. In a similar way, in the architecture

profession the 1970s have been seen as dominated by a critique of mass housing and mass production, yet it was also a period of an active search for alternatives, that at the same time did not abandon modernist rationality. This included not only an exploration of emerging new technologies and their use, but questioning the so-far prevalent models of interaction between design and society. It could be proposed then that popular notions in the architectural discourse of the decade – socialization (*obshchenie*), environment, social plan – became ways to imagine not only differently organized surroundings but also a differently, more democratically, organised society. This paper traces the shifts from the utopian language of the 1960s to a more situated and historically conscious approach of the 1970s on the example of a group of architects working in Moscow Architecture Institute and associated with the NER group: Ilya Lezhava, Alexei Gutnov, Zoya Khari-tonova, as well as Mikhail Belov. In particular, we seek to examine an entry by Belov, Lezhava and others, to the UIA competition in 1978, a “Town Hall” project, finally disallowed to participate by the Soviet Architects’ Union. We argue that the engagement of this circle of architects with the existing Soviet city was still motivated by socialist values and a desire to extend its framework, yet in many ways it also represented a reaction to the globally emerging

forces of postmodernization, echoed in the Soviet Union foremost on the cultural and everyday level.

S18.3 The Friedrichstadt Palace

FLORIAN URBAN
Glasgow School of Art, UK

The revue theatre Friedrichstadt Palace in East Berlin, which was built 1981-1984 according to a design by Manfred Prasser, epitomizes some of the fundamental contradictions within the “first socialist state on German soil”. The building was one of the East German rulers’ most conspicuous concessions to the vanities of Marxian superstructure and a well-received attempt to add a touch of color to their notoriously dull and grey capital city. The Friedrichstadt Palace not only hosted popular TV shows such as *Ein Kessel Buntes* (A Pot Full of Colors) that aimed at distracting from the monotonous East German everyday life, but also its gaudy design with abundant historic references marked a break with the functionalist aesthetic of earlier public buildings. The Friedrichstadt Palace exemplifies an East German version of post-modernism. Emulating Western European and American entertainment architecture, the socialist leaders intended to boost the GDR’s image in the West and respond to their own citizens’ desire for pop culture and consumerism.

S18.4 Neither Style, nor Subversion: Postmodern Architecture in Poland

LIDIA KLEIN
Duke University, USA
ALICJA GZOWSKA
Uniwersytet Warszawski, Poland

Contrary to the predominant view of Polish postmodernism as a revolutionary change concurrent with political transformations of 1989, we argue that it was an evolutionary process operating within late socialism. The implementation of postmodernism in architecture and urbanism was a slow absorption of selected forms and ideas often integrating contradictory notions and technologies (e.g. historicizing elements deployed in the mass-produced panel housing).

Polish postmodernism during the 1970’s and 80’s was a fragmented and dispersed set of ideas and practices that were negotiated and appropriated by diverse groups (architects, the church and communist propagandists), rather than a coherent body of theory and practice. The notion of postmodernism, vague and elusive itself, in Polish context become further complicated by political conditions. The attempts to apply Venturi, Jencks or Krier’s ideas were not always an expression of disappointment in the realities of Polish socialism or a longing for the idealized capitalist West. In some cases, postmodern concepts were inter-

preted as a bridge between contradicting systems. The complex nature of Polish postmodernism also must be understood by taking into account the strong architectural traditions of national Romantic Regionalism, as well as the legacies of Socialist Realism. Those autochthonous factors modeled the selective character of Polish postmodernity, contributing to the hybridity of the results.

Our aim is to explain how the social and political circumstances of late socialist Poland led to the adaptation, filtration, appropriation and a process similar to creolization of contemporary foreign ideas. This paper is based on research and interviews we conducted with architects in 2013 for a book on Polish postmodernism released in December 2013.

S18.5 Sources of Postmodern Architecture in Late Socialist Belgrade

LJILJANA BLAGOJEVIĆ
Univerzitet u Beogradu, Serbia

The paper explores the emergence of architectural postmodernism in Belgrade (Serbia) and its sources, that is to say, the web of different socio-political, artistic and intellectual tributaries to the new architectural outlook. The focus on sources terminologically and methodologically relates to the classic formulation of Nikolaus Pevsner’s book *The Sources*

of *Modern Architecture and Design* from 1968. If, according to Pevsner, printing and clocking-in or, rather, mass communication and mass production sourced the aesthetic production he wrote about, which were the streams that bespoke a river and the basin beyond modern architecture and design, that we want to explore in this particular conference session on postmodernism in late socialism? I will examine several timelines which I argue to be indicative of profound changes that effected the emergence of postmodernism in Belgrade architecture: socio-economic, discursive and aesthetic. The paper will focus specifically on the architectural discourse which culminated in 1980s with a series of translations of key texts by Christian Norberg-Schulz, Robert

Venturi and Charles Jencks, and exhibitions and events in Belgrade galleries, such as Group of architects MEČ show at the Student Cultural Centre (1980), and a series of collective exhibitions held at Salon of the Museum of Contemporary Art, namely "Solar Architecture" (1980), "Earth Architecture" (1981) and "Water Architecture" (1983). The paper asks how at that time of economic stagnation and socio-political disillusionment, uncertainty about the future and imminent crisis of the socialist system as a whole, the architectural discourse of postmodernism emerged and detached itself from realities of economy, construction, technology and production, and transferred into domain of arts and culture.

Roundtable 2: The Third Life of Cities: Rediscovering the Post-Industrial City Centre

ROUNDTABLE CHAIRS:

DAVIDE CUTOLO, *Independent scholar, Germany*

SERGIO PACE, *Politecnico di Torino, Italy*

For many western cities the end of the industrial era brought about a significant rediscovery of the centre. This phenomenon is most pronounced in those cities which experienced pre-industrial growth, such as small and mid-size capital cities, centres of an ancien regime society. Turin epitomizes this three-step evolution: pre-industrial, industrial and post-industrial. From the late sixteenth century Turin was the capital of a small European state and its baroque city centre was an artistic expression of political power and cultural traditions. The climax of this pre-industrial life came in the mid-nineteenth century, when the history of the city and that of the emerging Italian nation became intertwined and the city centre gained importance as the setting for the *Risorgimento* (Italian Unification). Turin remained the capital city of Italy for only four years, from 1861 to 1865.

The second life of the historic centre of Turin was characterized by a decline in status, signalled by the departure of crucial urban activities and functions. At the end of the nineteenth century new settlements around the old centre became production hubs, mixing workers' dwellings and workshops. Nevertheless, it was not until the 1900s that industrial production took off on a large scale, shifting the urban balance over the course of the next century. The third life of the city centre of Turin began very slowly at the end of the 1970s, in parallel with the industrial crisis. The last thirty years have seen a search for alternative urban identities and changes in the emphasis given to particular periods of the city's development. Public redevelopment programs have focused on the Roman and medieval core; through a broad policy of "big events" the municipality has tried to recover the old baroque center, with its growing tourist appeal. The idea of the city centre itself has changed, as the celebrations for the 150th anniversary of the Unification

(2011) have underlined, by focusing not only on the old town, but also on the surrounding industrial areas, with their empty factories ripe for reinvention. This round table aims to explore the relationships, shared issues and main differences between the case of Turin and other cities. Which actors have led the rediscovery of the centre? What qualities of the city centre have been prioritized: Historic value? Tourist appeal? Real estate potential? How has the social and demographic structure changed? How does architecture and urban planning react to these issues? What is the role played by industrial heritage in this process?

RT2.1 When Turin Lost Its Myths

CRISTINA ACCORNERO

Società Italiana per l'Organizzazione Internazionale, Sezione Piemonte-Valle d'Aosta, Italy

This presentation aims at questioning the image of the “city (centre)-museum” as a factor of tourist attractiveness. In Turin the public and political use of the local artistic and architectural heritage, as materialized in those city's spaces that are specifically connected to the history of the Savoy dynasty, shows a distorted interpretation of the local history often accompanied by the tendency to forget the city's industrial and social past. The absence, in this city, of a museum of industry and technology dedicated to the culture of labour (and to its conservation) well epitomizes this paradox.

Between the 1990s and the first decade of the 21st century, a number of urban renovation projects were promoted whose main aim was to neglect the history of the territory and erase the memory of labour, especially when the latter corresponded to a specific space in the city. Often this act of voluntary amnesia happened in the name of purely speculative economic interests.

Criticisms and protests have recently arisen among different sectors of the civic society claiming that everyone should be free to exercise the

right to use the city's space. These protests have made clear that a radical reconsideration of the public policies concerning the use of the urban space is urgently needed.

RT2.2 The Case of Paris

JOSEPH HEATHCOTT

The New School – New York, USA

Despite its stature as a great capital city, Paris entered a period of significant decline in the 1970s. This decline was the result of a convergence of factors, including economic recession, population loss, and capital flight. Indeed, since the early 1960s the Prefect of the Seine and his planning staff had explicitly pursued a policy of decentralization and metropolitan expansion in order to spread out the city's dense populace. By the late 1970s, however, the negative consequences of such a policy were becoming evident as manufacturers decamped for new industrial parks and old neighbourhoods grew gapped from the loss of families to peri-urban new towns.

With the resurrection of the mayoralty of Paris (abolished during the Second Empire) and the election of Jacques Chirac in 1976, renewed attention to the urban core resulted in a burgeoning campaign for historic preservation, particularly in the wake of the demolition of Les Halles. But it was the election of François

Mitterrand to the presidency that would ultimately lead to the largest transformations of Paris since the time of Haussmann. Paris planners and architects were soon busy on Mitterrand's *Grands Projets*, an ensemble of eight major works that included the Pyramid at the Louvre, the Opera-Bastille, and the massive Parc de la Villette. While scattered, most of these projects, and indeed the redevelopment energies of the state, were concentrated in the East of Paris in an effort to redress the long historic imbalance of public investment.

The large-scale transformation of Paris in the 1980s and 1990s was as much about the rise of new forms of politics and new economic imperatives than it was about the search for urban authenticity or sense of history. Still, these latter factors drove the politics and economics of Paris in crucial ways, particularly as the city came increasingly to rely on tourism as a source of exogenous capital, and as Parisians confronted the range of temporalities and histories embedded in (and lost from) their urban fabric. Amid the massive dislocations and transformations underway since the 1970s, the efforts to define a post-industrial Paris is not so much a return to some timeless principles of urbanism, but rather a projection of new urban imaginaries in an increasingly globalized world.

RT2.3 Prague: Buildings, Spaces and People in Its Rediscovered Centre

PETR KRATOCHVÍL

Akademie věd České Republiky, Czech Republic

Prague has become a post-industrial city only recently. Though its position as the capital of the country was always connected with a broad spectrum of activities, the share of people employed in industry was before 1989 relatively high and – beside that – the role of the working class was emphasized for political reasons. After the fall of communist regime the situation has changed rapidly: many factories have been closed leaving large industrial areas abandoned. More than 80% of employees work now in services. The historic core of Prague has become an attractive destination of international tourism and has accommodated to its needs. This development, which took place in similar Western cities over the decades, was accomplished in Prague over several years and moreover it was accompanied by a deep reorientation from a centrally controlled to a free market economy.

No wonder that this hectic transformation has had a strong impact on the role and character of the city centre – both positive and problematic. From the point of view of architectural history, two interconnected issues are important.

- The conflict between the efforts to protect the historic values of Prague city centre (that is listed as a site of cultural heritage of UNESCO) on one side and the pressure for its modernisation on the other.

- The changing character of public spaces in the city centre of Prague, which is a visible manifestation of deeper social changes. Dealing with the first theme the paper will analyse the opposing arguments of preservationists and architects and will also interpret some realized works that successfully harmonize creativity and respect for the historical context. Public spaces will be then surveyed as the stage of city life with its new orientation.

RT2.4 Turin to Naples Stopping in Milan: Urban Transformations Between Heritage and Theme Parks

GUIDO MONTANARI

Politecnico di Torino, Italy

In the last decades, the crisis of Fordism and the relocation of large manufacturing sectors have caused radical transformations in the major Italian urban centres. Turin, Milan and Naples are among the most significant examples of this transformation, characterized by two distinct phenomena: the reuse of large areas left over by the manufacturing industry and – in parallel – the rediscovery of historic centres as places of cul-

ture and events. This paper's aim is to show how this process escaped the local authorities' control, especially when these were strangled by debts and financial cuts from the central government. In accordance with an ultra-liberal ideology, local authorities left a free hand to private initiative in exchange for "building rights", which were often used to heal the financial crisis. Owners and entrepreneurs guided the preparation of plans and zoning variations designed to maximize rents, largely forfeited by private capitalists. The result was the creation of high-density residential and commercial districts, not sufficiently connected to the urban context and poorly equipped. To the contrary, the central urban areas reached a further increase in values also as a consequence of the choice to redirect the old industrial uses towards scientific innovation and cultural heritage, with the risk of creating amusement parks. The result was contradictory: new processes of gentrification were accompanied by regeneration of urban centres (Milan and Turin), projects of transformations of industrial areas which neglected the historical memory of the place (Turin) and difficult processes of re-appropriation of public degraded areas (Naples). Starting with a comparative analysis of three apparently unrelated cases, this paper aims to draw an initial assessment of the outcomes of these transformations considering as the main standard of evaluation the no-

tion of urban quality seen in social as well as environmental terms.

RT2.5 Rediscovering a Port-city: Genoa's New Waterfront

LUCA ORLANDI

Istanbul Teknik Üniversitesi, Turkey

As part of the session on the rediscovery of the post-industrial city centre, the aim of this paper is to offer an outline of the recent renovation projects of old Genoa's harbour and waterfront.

These interventions and changes, promoted by public and private enterprises in the last twenty years, can be seen as examples of successful goals in the urban regeneration of a harbour-city along the coast of the Mediterranean. Genoa is one of the Italian cities whose centre is exactly coincident with the harbour itself and the life around it, concentrated mostly in the historic centre, and within this frame this paper's intent is to highlight how the Genoese citizens have re-appropriated and re-identified the city's historic values as well as its touristic potential. Moreover the study-cases that will be presented will clarify how this transformation resulted into a re-launch of the waterfront as a suitable area for commercial purposes as well as for entertainment, tourism, real estate and cultural events.

After a brief introduction focussing

on the port-city of Genoa from the commercial/industrial era, through the recession of the 1970's and 1980's to the recent development as a post-industrial maritime and liveable centre, the paper will examine other examples, both urban and architectural in scale, located in Italy and in other Mediterranean port-cities.

RT2.6 A Return to Growth

TED SANDSTRA

Independent scholar, Canada

Despite its strong system of food markets, Turin relies on its rural surroundings, peri-urban area, and global exchange for production and delivery of its food supply. Can a renovation of Turin's food supply system strengthen its redefinition of its centre while at the same time reducing its dependence on fossil fuels in its food system? If a shift towards the centre took place in which the abandoned factories became hubs of food production, might Turin's historical strength as a capital of labour, productivity and innovation resurface? There are historical realities to consider and address: the industrial heritage leaves a toxic legacy and the existing means of production, largely globalised, are entrenched and its managers reticent to see it replaced.

Imagine a Turin fed from within its urban and peri-urban boundaries.

People no longer have to import goods from their homeland or region because they now grow these foods of within Turin's city limits. Prior to any design exercise or at least at the very start of it, though, a thorough consideration of historical Turin's means of agricultural production must take place. Can Torinites rediscover and reinterpret the layers of the city's rich history while unearthing the districts of former and future food security?

The heart of Turin's future, as described in a document by the Città

di Torino, is in the city's thriving markets. Porta Palazzo and smaller markets attract the attention of delegates and dignitaries looking for keys to modern food security and urban revitalization. Equally, its citizens look to urban agriculture for employment and a deeper connection with their daily food and the city around them. A design for a new, culturally rich and multi-layered Turin, illuminated by its past and promising of a bright future, must begin with research into Turin's industrial heritage as a stage for feeding its people.

Session 19: Architects, Craftsmen and Interior Ornament, 1400–1800

SESSION CHAIRS:

CHRISTINE CASEY, *Trinity College Dublin, Ireland*

CONOR LUCEY, *University of Pennsylvania, USA – Trinity College Dublin, Ireland*

Is the study of interior ornament an integral part of architectural history? To date, the literature on architectural history has largely neglected the relationship between spatial form and interior ornament, resulting in the development of a sub-genre focused on interior design and decoration. Given the scale of ornament in early modern architecture across Europe, this separation of the building from its decoration militates against a holistic understanding of architecture and divides the Vitruvian triad that lay at the centre of architectural education and practice: *firmitas*, *utilitas* and *venustas*. For example, in the large literature on Palladianism there has been little and discrete coverage of the interior. Perhaps the multifaceted and complex nature of interiors, mediated as they were by patron, architect and craftsman, complicates overarching historical narratives? But this separation of architecture from ornament does not reflect the real experience of buildings. Is it time to reunite these realms? Given the rehabilitation of craft in contemporary discourse, might interior ornament reclaim its place in architectural history? Appropriately, pioneering research on Filippo Juvarra's work in Turin provides an exemplar for broader study of the relationship between architects and craftsmen in early modern Europe.

This session aims to explore the evidence for communication and creative collaboration between architects and craftsmen, including plasterers, carvers and painters. While detailed written instructions are relatively rare, a range of other materials – such as drawings, models and building accounts – illuminates the process. To what extent were architects equipped to design ornament, and to what extent did they rely on craftsmen for ornamental design? Papers are invited that consider these issues in broad or specific terms.

S19.1 Architecture Before the Architects: Building St Theodore's Chapel of St Mark's Basilica in Venice, 1486-1493

MARIA BERGAMO

Istituto Universitario di Architettura di Venezia, Italy

The boundary separating a building's interior from its exterior corresponds to the historical separation – theoretical, ideological – between architecture and ornament, the fine and applied arts, and between the architect and the craftsman. But this is far from the reality of the situation: in fact, the building yard and workshop were sites for the exchange of ideas concerning the making of architecture, and places where the inventive skills of the artist merged with the technical expertise of the craftsman. In Venice in the fifteenth century, the Renaissance idea of architecture was not yet clearly defined, nor was the professional role of the architect: in fact, recent studies indicate that important names such as Lombardo or Codussi were more akin to the stonemason than to an intellectual figure like Alberti. One site exemplifies this interaction: the building yard for the construction of a little-known chapel dedicated to St Theodore, located in a corner of St Mark's Basilica (adjacent to the Sacristy). The entire building process (from 1486 to 1492) charts the changing

of the *maestri* and their swapping of workmen via the records of payment and the ordering of materials. From these sources it is clear that the same master sculpted the main portal and the interior frames, that the same *proto* directed the yard and carved the floral frieze, and that the same painter frescoed both the façade and the interior decorations. It is also clear that craftsmen moved from one building yard to another, along the coast of the Adriatic Sea, fostering technical experimentation and artistic innovation. This paper explores how architectural projects in this period relied on an intricate nexus of collaborations.

S19.2 Decoration in Religious Architecture of the Eighteenth Century in the South Eastern Part of Central Europe

DUBRAVKA BOTICA

Sveučilište u Zagrebu, Croatia

When researching the religious architecture of the Baroque era it is essential to consider each building as a *Gesamtkunstwerk* and to include research into technique, materials and decoration. Architects often designed ornaments, J.L. von Hildebrandt being the most prominent example. There are several examples of the interweaving of architectural design and interior ornament in the buildings of the South

Eastern part of Central Europe, for example, in historical Styria and the North Western part of Croatia. The churches constructed by J.G. Stengg's building workshop from Graz, and those in the North Western part of Croatia which were influenced by it, often share identical motifs among stuccowork, the decoration of altars, and architectural forms. A 1730s motif of rhomboidal mesh with rosettes, for example, can be found simultaneously in stucco decorations on the vault of the church in Pokupsko and as ornaments on the capitals of churches at Styria (at Rogatec, for example, or on the façade of the Barmherzigen-Brüder church in Graz), while a type of irregular window frame, the so-called "Casula-Fenster", can be found in the aforementioned churches and, at the same time, as a painting frame on the altars designed by Stengg himself (at the monastery church in Rhein, and in Pokupsko). These examples of corresponding motifs in architecture and ornament emphasize the need for more holistic research. Such an approach highlights how these churches were the result of a type of organization within the building workshops of the period in which decorators were employed as co-workers. This important aspect of Baroque architectural design has been neglected by traditional art-historical studies of the Central European area. This paper addresses this position by offering a new examination of some of key

eighteenth-century Baroque interiors in this region.

S19.3 Architects of the Islamic Work and Phrasing Concepts in Geometry

HOOMAN KOLIJ

University of Maryland, USA

MOHAMMAD GHARIPOUR

Morgan State University, USA

The advent of Islam was a turning point in the development of art and architecture in the Middle East. The emphasis on text rather than figure encouraged by the new religion gave rise to an innovative use of scripts in religious buildings that gradually established calligraphy as an artistic speciality. The calligraphy in the interior and exterior of mosques and mausoleums functioned as an aesthetic and decorative element to enhance phenomenal properties and spiritual qualities of the building by citing religious quotations and poetry. It also served as an instructive device to convey secular information regarding the building's patronage and other details of construction. Along with light and colour, calligraphy contributed to a holistic understanding of architecture in micro and macro scales. Spatial qualities of calligraphy were associated with the message that it carried and its interaction with the spectator. Using different types of scripts while changing the size, density, and direction of the lettering

on surfaces enabled architects and artists to stress centrality, verticality, or horizontality within spaces, and consequently to divide the interior into areas with different spatial qualities. The level of abstraction, materiality, and light determined the visibility and legibility of the text and also affected the interaction between users and buildings. Such sophisticated use of calligraphy reflected close collaborations between artists and architects to design a cohesive and unified spatial sequence and experience. Investigating the complexities of patronage through historical narratives, this paper will explore spatial qualities of calligraphy in two seventeenth-century mosques in Isfahan, Iran, in order to explain the dynamics of collaboration among artists, craftsmen, and architects. It will also explain how calligraphy served as a tool to control and enhance vantage points, orchestrate sequence of pausal moments and circulation paths, and to foster social interactions.

S19.4 Architects, Craftsmen and Marble Decoration in Eighteenth Century Piedmont

ROBERTO CATERINO

Independent scholar, Italy

ELENA DI MAJO

Independent scholar, Italy

In eighteenth-century Piedmont, marble played an important role

in interior decoration thanks to its chromatic and ornamental values as much as its quality as a precious material. Following the example of Filippo Juvarra, architects explored and exploited these potentialities in interior design, while patrons both appreciated and demanded these materials. Widely employed in royal residences (such as the Galleria Beaumont by Benedetto Alfieri in Turin), marble decoration achieved its highest expression in ecclesiastical interiors, in the form of floors, balustrades and altars. This kind of decoration was either realized under the direction of an architect who provided the design and precise instructions, or was independently executed by a workshop of stonemasons (*marmorari*) by presenting to patrons their own models, and choosing and furnishing the marbles to be used. The meeting between these two work systems, that gave rise to very different products related to experiences, territories and local histories, is the focus of this paper: did architects and “marmorari” influence each other? A comparison between the representational techniques used by Lombard craftsmen and by the *Studio regio* of architecture reveals how workmen, designers and patrons communicated their design ideas. While Lombard stonemasons carried on the workshop tradition, focusing on the decorative effect of marble polychromy, Juvarian school architects tried to exploit this quality according to an architec-

tural conception of space and form, sometimes collaborating with other decorators (painters or plasterers) able to reproduce the same aesthetic qualities of marble at a lower cost. This topic, relatively neglect-

ed by scholars, will be considered through individual case studies with a focus on the collaboration between the Lombard craftsmen and the architects of the Savoy court active in eighteenth-century Piedmont.

Session 20: Architecture, Art, and Design in Italian Modernism: Strategies of Synthesis 1925-1960

SESSION CHAIR:

DANIEL SHERER, *Columbia University, USA*

Whether one is considering Gio Ponti's insertion of a miniature architectural scene on a Richard Ginori vase in the early 1920s, Fausto Melotti's imposing ceramic caryatids for the luxury liner Conte Grande designed by Ponti in 1949, or Lucio Fontana's construction of total "spatialist" environments – such as the one presented in the Milanese gallery Il Naviglio in 1949 featuring a large sculpture suspended from the ceiling illuminated by black light – it is clear that Italian architecture was inextricably associated with a dense network of interactions with art and design in the inter-war and post-war periods. The session will examine this phenomenon as a "red thread" running through Italian architectural culture and as a fertile terrain of exchange with wider currents of international modernism.

As far as the post-war period is concerned, the integration of craft traditions with industrial production recalls the social and economic premises of the argument Tafuri put forward in the article "Design and Technological Utopia" (1972), regarding Italy's disjunctive transition from an agrarian society to an industrialized one. The session will examine the links between distinct stylistic codes in light of Tafuri's hypothesis. Although these links operate in multiple ways, they become most effective at the level of the articulation of strategies relating architecture to the other arts, while bestowing on it the status of *primus inter pares*. From this viewpoint the history of Italian modern architecture becomes a history of the ways that companion arts enter into its orbit and become part of its spatial, formal and material logic. The session will explore different modes of synthesis associated with a wide spectrum of architect/designers and artists who contributed to architectural and design ensembles. By pursuing their own paths, these protagonists ensured the specificity of the Italian contribution to European Modernism. Far from reflecting any unified set of artistic choices or rigid theoretical

assumptions, the Italian experiments with aesthetic synthesis describe a field of competing valorizations. These experiments will be situated historically and critically by examining the various strategies – formal, structural, symbolic, and spatial – through which the intra-aesthetic dialogue was continually reinvented. Finally, the session will explore the possibility that this dialogue paved the way for theses of architecture's relative autonomy formulated from the late 1960s to the early 1980s by Rossi and Tafuri, insofar as architecture's links to the other arts could dialectically reveal the limits of its disciplinary foundations and its role within the wider aesthetic sphere.

S20.1 “Fantasia degli Italiani” as Participatory Utopia: Costantino Nivola’s Way to the Synthesis of the Arts

GIULIANA ALTEA

Università degli Studi di Sassari, Italy

The work of the sculptor, Costantino Nivola (1911-1988) reflects the twofold nature of the 1950s Italian approach to the relationship between art and architecture in which the interest for applied decoration coexisted with the search for environmental expansion. Gio Ponti referred to both attitudes as equally acceptable manifestations of the “fantasia degli Italiani”, a somewhat innate capacity for creative freedom which he associated with the decorative projects of Piero Fornasetti as well as with Fontana’s spatialist experiments. Nivola’s work – seen by Ponti as another example of this disposition – encompasses the two aspects of the “Italians’ fantasy”. Best known nowadays for his participation in the BBPR project of the Olivetti showroom in New York (1954), a widely acclaimed case of integration of architecture, art and design, Nivola came to international recognition in the 1950s as a “sculptor for architecture”; but at the same time he developed a more original version of the synthesis of the arts, one that, looking beyond the collaboration of architecture, painting and sculpture, centered on the en-

vironmental and social dimensions. Considering some largely forgotten projects, such as the garden of the artist’s house in Springs, designed with Bernard Rudofsky (1949-50), and the unrealized project for his hometown in Sardinia, Orani (1953), the paper analyzes Nivola’s utopian tendency to the aestheticization of the built environment. This approach – which might remind a contemporary observer of the recent trend of relational and participation art – coexisted with a more traditional, modernist vision influenced by the artist’s mentor and friend, Le Corbusier. The two perspectives seem to overlap in the 1958 exhibition organized in the streets of Orani with the involvement of the residents and, in a more indirect way, in Nivola’s collaboration with Eero Saarinen in the Morse and Stiles colleges at Yale University (1959-1962).

S20.2 The Enchanted Rooms of Carlo Mollino: Confrontations with Art in a Company Town (1930-1960)

MICHELA COMBA

Politecnico di Torino, Italy

Carlo Mollino supported the cause of “the unity of the arts” (*Per una critica dell’architettura*, 1946), a fact that shows how close his position was to Gio Ponti, despite his individuality as an architect.

Painters Italo Cremona, Mino Macari, Piero Martina, Carol Rama, sculptors Carmelina Piccolis and Umberto Mastroianni, the art historian Aldo Bertini, the critics Albino Galvano, Ramon Gomez de la Serna, and Ludovico Ragghianti accompanied the architect Mollino in the elaboration of his own aesthetic dimension from the 1930's through the 1940's and 1950's.

In my paper I show that in Turin, a city of Taylorism and of the advent of mass consumption, some of the above-mentioned artists (Cremona, Martina and Mastroianni) participated in the creation of a new concept of collaborative work with the architect. All of them represented the position of Mollino very well as compared to the universe of industrial production, and all contributed to the creation of the concept of *ambientazione* discussed by the architect in the essay *Dalla funzionalità all'utopia nell'ambientazione* (1949) and visible throughout his architecture. *Ambientazione* is a kind of environment in which architecture, art and design flow together, and is marked by a set of highly specific aesthetic qualities (e.g. transfiguration and artistic synesthesia) addressed by Mollino in the texts published between 1947 and 1949.

In my intervention I will analyze houses, décor and monuments, and a project for the exhibition of the artists Spazzapan and Mastroianni at the gallery "La Bussola" of Turin in 1948 – works originating in the collabora-

tion with this group of independent artists. These works were characterized by a search for heterogeneous symbolism with which Mollino tried to avoid abstraction and "purism".

In this context photography contributed to the role of aesthetic meditation and sublimation insofar as Mollino used the camera to investigate and create spaces from the 1930's on (e.g., Miller House).

Mollino used photography especially in his dialogue with the aforementioned artists. This dialogue was almost Neoplatonic in its linkage of the idea to the senses and was of paramount importance for his artistic trajectory.

S20.3 The Logics of *arredamento*: Art and Civilization 1928-1936

IGNACIO GONZÁLEZ GALÁN
Princeton University, USA

The discourse of *arredamento* constituted a privileged realm for artistic synthesis in the central decades of the twentieth-century in Italy. Such was the nature of the concept, which refers both to the piece of furniture and the ensemble of elements furnishing a livable space – an architectural interior.

The emphasis on *arredamento* was different both from the association between interior and interiority of the German tradition and the insistence on social control of French modern

practices of the interior. Italian discourse distinctly encapsulated an interest in the material elements that construct an environment and paved the way for its regard as an artistic medium. This material emphasis additionally transformed the interior from a unified and enclosed realm into an ordered arrangement of elements that moved beyond stable boundaries. In fact, the discourse of *arredamento* not only concerned the arrangement of elements within a room, but also the movement of goods and meanings throughout the territory, as curated interior ensembles were key in the circulation of architecture both in the media and the market.

The tension between the constitution of the interior as an artistic medium and its transformed effects when submitted to modern forms of circulation, was of particular concern to the writings of Edoardo Persico and Gio Ponti in the early 1930s. While the former regarded the interior as "a work of art" [*l'arredamento come opera d'arte*], Ponti maintained that it was "not only a problem of art" but more so "a question of civilization", [*un problema di civiltà*]. It is the tension underlying this dual repurposing of the interior that concerns this paper. I will explore how it was precisely as an artistic medium that the architectural interior was introduced to different circulatory processes and partook in the regulation of social relations to which Ponti referred as "civilization".

S20.4 The "Synthesis of the Arts" as a Critical Tool and a Necessity for Modern Architecture.

LUCA MOLINARI
Seconda Università degli Studi di Napoli,
Italy

In a letter written in the mid Forties Ernesto Nathan Rogers, member of the BBPR and former director of *Domus*, declared that "every good, modern architecture should be done in strong collaboration with the work of a modern artist".

In the period between 1944 and 1949, the reflections on the "synthesis of the arts" played a relevant role in the theoretical experiences of Rogers mainly expressed by *Domus*, which he directed between 1945 and 1947, and by his relationship with Sigfried Giedion and Max Bill.

My paper will be focusing on this defined historical phase trying to consider the discussion around the "synthesis of the arts", on one side, as an ambiguous consequence of the critique of the *architecture fonctionnelle*, and, on the other, as a relevant field of discussion between designers and artists in post-war Europe.

I will concentrate on the role of Ernesto Rogers who played a significant cultural and political position in this historical phase as member of the Council of CIAM and as the director of one of the most influential architectural magazines.

I will consider four main situations related to the discussion around the “synthesis of the arts” and its influence on the design process:

- the collaboration and discussion with Giedion, and its consequences in CIAM's Congresses of Bridgwater and Bergamo;
- the cultural definition of *Domus*. *La casa dell'uomo*, between 1945 and 1947;
- the relationship with Max Bill between 1943 and 1949 around the role of *art concrète*, through exhibitions held in Zurich, Buenos Aires (*Nuevas Realidades*, 1948), Milan, and the related conferences and essays of Rogers;
- the relationship between Lucio Fontana, Saul Steinberg and the BBPR.

S20.5 Gio Ponti's *Stile*

CECILIA ROSTAGNI

Politecnico di Milano, Italy

Gio Ponti's work is of particular interest when analyzing the relationships with the visual arts that characterizes the Italian architectural panorama in the years before and after World War II. Architect, painter and designer himself, as well as an organizer and promoter of Italian taste abroad, since the early days of his career, Ponti aims to overcome the traditional boundaries between different artistic disciplines. During

his long and varied activity he is in constant pursuit of a blend among the different creative spheres: from decoration of ceramics to furniture and everyday objects' design; from conception of residential homes to skyscrapers and large-scale buildings construction; from exhibitions to the design of sets and costumes. But it is not just in his design activity that he pursues the synthesis of the arts. The research of the possible relationship between architecture, painting, furniture and applied arts, cinema, literature, music and theatre, is the core of *Stile* magazine, which he created and directed between 1941 and 1947. Amplifying the action and the original spirit of *Domus*, the magazine is intended to show the high level of the Italian “stile”, by which he meant not a specific form, but the result of a common expression, of a collective feeling and taste.

Stile is therefore a central episode, although little studied, within Ponti's reflection and work. At the same time, it highlights the liveliness of the Italian artistic and architectural debate of the 1940s, on which historiography has rarely focused.

The paper aims to reconstruct, through the published writings and the unpublished documents, the synthetic strategies put in place by Ponti in *Stile*, in the light of the Italian debate of the time, as well as of his project activities.

Session 21: The Architecture of State Bureaucracy: Reassessing the Built Production of (Colonial) Governments

SESSION CHAIRS:

JOHAN LAGAE, *Universiteit Gent, Belgium*

RIKA DEVOS, *Université libre de Bruxelles, Belgium*

The cultural, material and spatial turns in political historiography have brought about a cross-fertilization between political and architectural history in the last two decades. The spaces in which politics take place and the political implications of architecture have become a focus of interest both for political and architectural historians. However, this encounter has strengthened the tendency to view politics primarily as a representational activity, rather than an act of governance. Hence, historians have privileged the study of what Walter Bagehot, when writing on the English constitution in 1873, called the “dignified parts” of the state – the Houses of Parliament, museums, embassies, and national world's fair pavilions. Buildings which house the “efficient parts” of the state – the ministries, the public administrations, and so on – have hitherto remained largely neglected in academic research.

In this session, we are interested in investigating this second, more mundane built production of the state, aligning us with the argument of Henry Russell Hitchcock's 1947 article that the “architecture of bureaucracy” is worthy of (scholarly) attention as much as is the “architecture of genius”. In particular, we want to address the norms and forms that have influenced such governmental buildings as well as the actors involved in their design and construction. We invite papers that tackle questions via a case-study-based discussion. For example, how was the organization of the state (centralized vs. decentralized) reflected in its built apparatus? How does the (urban) site, the scale, the architectural language and the interior spatial distribution of state buildings illustrate the ways in which the state mediated its position vis-à-vis the citizen? To what extent did government develop particular building types, and what do these tell us about the desire of the

state to improve its efficiency? Was their design underscored with notions of Taylorism? What constituted the technocratic building apparatus of the state? What were the networks of power and knowledge implied in official bodies like Public Work Departments that constituted what Peter Scriver has referred to in the British colonial context as the “scaffolding of empire”? Papers should be interpretative rather than descriptive in nature, and can present case studies within the time frame 1918-1970. We do not set limitations in terms of geographical scope but request that when the focus is on the architecture of state bureaucracy in colonial territories, the authors also draw comparison with the situation “at home”.

S21.1 SOM, 1939-1946: from “Engineered Dwelling” to the Manhattan Project

HYUN-TAE JUNG

Lehigh University, USA

This paper concentrates on the organizational influence of the military on the architectural practice of the U.S. during World War II. The firm of Skidmore, Owings & Merrill (SOM) grew from a small design office into a large-scale corporate architecture-engineering firm by adopting wartime government projects, particularly the town of Oak Ridge, Tennessee (1943–1946), where the atomic bomb was developed.

Central to this transition was SOM’s work with the John B. Pierce Foundation, which specialized in psychological and physiological research in the domestic environment as well as in the advancement and realization of the prefabricated house, the “engineered dwelling”. SOM and the Pierce Foundation began to collaborate in 1939 and continued to explore large-scale, highly rationalized construction in two major commissions: the Glenn L. Martin Aircraft Company (1941–1942) and the Manhattan Project (1943–1946).

Working with the John B. Pierce Foundation, SOM learned, theoretically and practically, how to standardize and systemize a building. At Oak Ridge, the firm progressed further, designing and supervising the construction of thousands of

houses and various buildings, such as churches, schools, hospitals and shopping malls. Mastery of advanced technology in prefabrication and experience with numerous building types enabled the firm to provide fast-track economical construction and to efficiently manage their labor force. The expansion and later international triumph of SOM could not have been imagined without the collaboration with the military.

This paper consists of three main components: the John B. Pierce Foundation’s research on prefabrication and the use of space in the domestic environment, SOM’s activities at Oak Ridge, and the firm’s organizational transformation through interactions with the Pierce Foundation and the military.

S21.2 Unmonumental Buildings, Monumental Scale: Santiago Civic District

DANIEL OPAZO

Universidad de Chile, Chile

Undoubtedly, the urban space that best represents state power in Santiago and the country as a whole is the so-called Civic District, which includes the seat of executive power, the Palacio de la Moneda, and the buildings of ministries and main public agencies. Its creation – at the beginning of the 1930s – coincides with the nascent process of Chilean modern-

ization, which would last until 1973. This process cannot be understood without the construction of what we will call here transcendental space, namely the representational space that through architecture depicts the idea of the nation as an imagined community (Anderson 1983) led by the state towards progress. In this context, public space has a formative role and is designed to highlight the position of La Moneda as the symbol of [presidential] power.

However, it is interesting to note that this transcendental space and the centrality of La Moneda as monument are only achieved by means of building massive anonymous buildings around the palace, in order to house the administrative apparatus of the state. From the early versions of the Civic District plan on, functional purposes as “better administrative control and coordination” were given priority, even over “urban embellishment”. In line with what Karl Brünner, the Viennese planner, wanted to emphasize – “a magnificent scale” –, the final project develops as a series of concrete buildings regular in height, with undecorated facades and no distinctive features other than their identity as a building complex. Nevertheless, it is precisely this condition of mass and its scale which allows the project to succeed in its main goal: to constitute the “void” – that is to say, public space – as a celebratory place to the power of the state, a grey scene for the palace to stand out.

S21.3 Architecture's Red Tape: Governmental Building in Sweden 1964-1972

ERIK SIGGE

Kungliga Tekniska Högskolan, Sweden

This paper focuses on the work of the Swedish National Board of Public Building (KBS) during the 1960s, and aims at elucidating the relation between the agency's bureaucratic structure and its construction of new buildings. A particular focus is placed on KBS's construction of the *Garnisonen* office building in Stockholm. The building functioned as a case study for KBS in its attempt to rationalize construction and develop new working procedures and building systems, and as such it manifests KBS's ideas at the time. My interest is not primarily in architecture as representation of politics or ideology, but rather how aesthetics of ideology determine the form of architecture and bureaucracy. The study traces how the division of labor and specializations of tasks (public administration) affect the division of space and the making of buildings (architecture).

The combined interest in architecture and public administration is also historical, firstly because architecture's crisis in the late 1960s was contemporaneous with the crisis of public policy and public administration, and secondly, the reorganization

of Governmental agencies coincided with the reorganization of Swedish public architecture. In the late 1960s both public administration and architecture sought to find more flexible structures that could accommodate other political and architectural ideologies than the predominant modernist views, and make administration and production more efficient. Catchwords such as “adaptability”, “changeability” and “performance” became, besides flexibility, the guiding concepts of both architecture and public administration, whose activities became organized as “projects” within “networks”. Simultaneously, centralization gave way to decentralization and KBS and various other Swedish Governmental agencies were given more autonomy. Yet, central control increased through the Government's new focus of evaluating results and assessing performance. This general development forms the background to the study's analysis of the *Garnisonen* in which I argue that its architectural form is contingent on public administration.

S21.4 Provisional Permanence. The NATO Headquarters in Brussels

SVEN STERKEN

KU Leuven – LUCA Faculteit Kunsten, Belgium

In the course of the twentieth century, national governments have be-

come increasingly subordinate to intergovernmental organizations such as IMF, EU or WTO. Embodying a political culture based on compromise and bureaucracy, the headquarters of these organizations rarely possess significant representational qualities. However, one might also consider them as “machines for solving international conflicts” (H. Stierlin). Such instrumental perspective sheds another light on these strongholds of globalization, highlighting their qualities on the operational plane. To this effect, this paper looks into the headquarters of a prominent example of such an organization, namely the NATO. After London and Paris, NATO moved to Brussels in 1967. This relocation pattern not only reflects fluctuations in the international power balance but also reveals a permanent process of introspection within NATO itself. The decision to transform the new facility – a temporary structure in attendance of a permanent building on a more prestigious location – into a standing headquarters in 1972 is a clear instance of this. Initially dubbed Little Siberia by reason of its remote location and austere aspect, internal memos from the NATO archives show a growing appreciation for the provisional site. The extreme rapidity of construction and moving was almost mythologized while the premises' utilitarian aspect conveniently supported NATO's “no-frills” self-image. Its non-hierarchical lay-out further seemed to suggest equal-

ity and harmonious collaboration whereas the self-contained nature of the building and its off-centre location reinforced the organization's extra-territorial character. Thus, as we will argue, apart from economic and pragmatic reasons, the decision to upgrade the provisional structure might also have derived from the growing insight that it not only embodied but also fostered values of crucial importance in facing the challenges of the Cold War.

S21.5 Para-State "Greyness" and the Frontier Headquarters in Tel-Aviv

MARTIN HERSHENZON
University of Pennsylvania, USA

This paper will analyze the headquarters of the Jewish Agency for Israel (JAI), built in 1956 in Tel-Aviv's newly formed civic center by architects Arie Sharon and Benjamin Idelson. The JAI was a major para-state institution responsible for the direction and integration of Jewish colonization in Palestine and Israel from the late 1920's onwards. More particularly, the institution played a major role in shaping the Israeli regional colonization discourse predicated on decentralization and idealized frontier territories. As architectural historian Zvi Efrat has argued, from the mid 1950's, this elongated five-story building in non-polished concrete became

exemplary of a grey functionalist brutalism for para-state institutions. The paper will argue that this building was part of a series of headquarters of the colonizing institutions, erected in Tel-Aviv between 1952-1968, which marked the contradictory impact of state power in the Israeli contested metropolis. Through this case study the paper will explore two inter-related aspects of Israeli para-state institutions. First, I will analyze the building's technocratic greyness as a new urban vernacular that was promoted by para-state institutions to oppose and further legitimize Israeli's native colonial fantasy of rural frontier architectures.

Second, I will explore how the Israeli architectural discourse from the early 1960's, in particular Ram Karmi and Arie Elhanani's writings on brutalism, framed this institutional architecture in terms of Israeli native imaginary. The brutalist non-polished building skin was interpreted as evocative of a material "immediacy" and equated with a Jewish assimilation of Palestinian labor and native rootedness. The paper will question the way this naturalizing discourse legitimized state institutional architecture despite its technocratic urban rationale. Moreover the JAI Tel-Aviv headquarters will enable the study of the manners in which para-state institutional architecture shaped the scales and vernacular expressions of Israeli colonization and forged the post-independence discourse on urbanization, productivization and locality.

Session 22: Southern Crossings: Iberia and Latin America in Architectural Translation

SESSION CHAIRS:

MARTA CALDEIRA, *Yale University, USA*

MARIA GONZÁLEZ PENDÁS, *Columbia University, USA*

Architects, buildings, and ideas about the built environment have intensely constructed the various historic routes linking the Iberian Peninsula and Latin America during the twentieth century, routes that remain peripheral to an architectural history field still dictated by a northwestern discourse. Since Cuban independence in 1898, the southern transatlantic throughway has been a prime stage of postcolonialism and a persistent geopolitical and cultural force. The final severing of colonial bonds between Iberia and the American continent gave way to a mirror effect in the ongoing redefinition of Spain and Portugal on the one hand, and of the various Latin American states on the other. From diplomatic efforts and ideological allegiances, to institutional initiatives and economic investments, the consolidation of the southern transatlantic axis invariably comprised an architectural front. Through its various iterations, these crossings represented resistance to an imperialist past and the possibility of an alternative model of progress, while maintaining privileged connections between the Iberian and Latin countries. This panel invites papers that examine the ways in which architecture, urban planning, and their related disciplines have inscribed and symbolized this bi-directional route, how architecture travelled through it, and how architectural knowledge emerged from these southern exchanges. Emphasis will be placed on the complex dynamics through which architects engaged with the social, economic, and geographical dissonances implied in these transfers, whilst claiming cultural accord on the basis of language, religion, and history. Papers may address the construction of Latin Luso crossed imaginaries through exhibitions, histories, buildings, or journals – whether promoted by state agencies, cultural institutions, private enterprise, or individuals, and whether designed by political exiles, economic émigrés or cultural jet-set-

ters. We look for scholarship that emphasizes both the poetic and the political dimensions of these crossings, addressing stylistic, technological, and theoretical developments positioned within post-colonial tensions, such as: Hispanism, Lusophony, and their counter-ideologies; processes of syncretism, mestizajes, exile, and migration; or challenging prevailing narratives of modernism and modernization. Spain and Portugal are as marginal to Europe as Latin America is to America, at least in terms of historiography. This session seeks to understand these architectural southern crossings as leading to paradigms and discourses of modern and postmodern culture substantially different from, but also structural to, those launched from the globalizing north.

S22.1 Southern Readings. Lúcio Costa on Modern Architecture

CARLOS EDUARDO COMAS

*Universidade Federal do Rio Grande
do Sul, Brazil*

Costa's *Razões da nova arquitetura* (1934) and *Universidade do Brazil* (1937) deserve as much attention as Hitchcock and Johnson's *The International Style* (1932). They look to Europe with American eyes overtly interested in the poetics of modern architecture. The North Americans emphasize its German-Dutch roots and uniformity. The academically-trained Brazilian stresses its Mediterranean spirit and formal diversity. Resulting from change brought about by the machine, modern architecture is for him a comprehensive proposition where Gothic-Oriental drama and Greek-Latin serenity meet and complete each other. It is the heir to the Classical tradition defended by the academy, classical implying forms of the Greek-Roman world including Portugal and her colonies, or forms that simply endured. In *Eléments et Théorie de l'Architecture* (1904), young Costa's bedside book, Julien Guadet considers tolerance a hallmark of the academy at the turn of the century. In *Casa Grande e Senzala* (1933), Costa's friend Gilberto Freyre considers tolerance a hallmark of the Portuguese world in its heyday, the Age of Discovery. Accordingly, toler-

ance is no longer necessarily tied to backward historicism or historical backwardness, no longer deemed incompatible with the unity of style or language, but postulated as prerequisite for a richer environment and society. Costa's texts are about the need for renewing the academy as much as reappraising and reclaiming of the Portuguese heritage in Brazil, overcoming the limitations of the International Style as much as orienting the development of Brazilian modern architecture. Written for a Portuguese-speaking audience, their arguments appeal to a specific history and geography but are far from localist. Opting for both-and instead of either-or, post-modern *avant la lettre*, they challenge received wisdom and open up new horizons for understanding modern architecture.

S22.2 Avant-garde Crossings Between Italy, Argentina and Spain: from Gropius and Argan to Nueva Visión and Arte Normativo

PAULA BARREIRO LÓPEZ

Université de Genève, Switzerland

In 1957 *Nueva Visión* published the first Spanish translation of Giulio Carlo Argan's book *Walter Gropius e la Bauhaus*, which became a reference for architects, artists and art critics on both sides of the Atlantic. Apart from being a study of

Gropius' work, the text propagated the convictions of the Italian professor and militant critic. It advocated the integration of the arts and architecture, the collectivisation of the artistic production and above all the transformative role of the arts within social praxis and was understood as a statement for the recuperation of the humanist and social ambitions of the historical avant-garde. After the first publishing of the text (1951 in Italy) Argan's ideas had found in Argentina within the circle of Tomás Maldonado a fertile ground reverberating in the contributions of the journal *Nueva Visión*. When *Walter Gropius y el Bauhaus* was then published by the journal's editing house, it responded to the modernist, internationalist and Marxist interests that guided this group of artists, designers and architects. Argan's text became also in Spain – above all within the circle of Arte Normativo – a reference work connecting Spanish artistic dissidence with the ideas of the Weimar avant-garde. Along with the thoughts of Maldonado and Max Bill – introduced via *Nueva Visión*, too – Argan's book was fundamental for the development of an avant-garde that was conceived as an integrative part of a contemporary architectural production with a social and anti-Francoist political mission. This paper will analyse the impact of Argan's thought on the southern transatlantic axis and assess how his ideas were transformed and appropriated by artists,

architects and art critics within their distinctive socio-political context. It will be explained how *Nueva Visión* functioned as a device for the configuration of an alternative route of modernism between Italy, Argentina and Spain as well as a tool for disseminating the outlined theoretical corpus.

S22.3 Shells Across Continents

JUAN IGNACIO DEL CUETO RUIZ-FUNES
Universidad Nacional Autónoma de México, Mexico

Mexican architecture surprised the world in the 1950s with incredibly light-weight reinforced concrete roofings with an amazing esthetic quality, built by architect Félix Candela. When he was a student at the Madrid Architecture School (1929-1935), Candela became acquainted with concrete laminated structures, state-of-the-art-technology from the period in Europe between the wars. He was impressed by the works of engineers such as Eugene Freyssinet in France, Franz Dischinger and Ulrich Finsterwalder in Germany, Robert Maillart in Switzerland or Eduardo Torroja in Spain, among others.

Candela brought this seed to Mexico where he founded a company named Cubiertas Ala. From there, he designed and built many such type structures, popularly known as

"shells". He was able to raise them thanks to his structural logic and his mastery of geometry and constructive capacity, joined with the skillful hands of Mexican workers. Thus, he shook up the sphere of world architecture with a constructive technology of European descent that achieved an unheard of development in Mexican soil.

Candela was neither the first nor the only one to build this type of structure. However, he opened new paths to this specialty by using the hyperbolic paraboloid profusely and with exceptional skill. He profited from the structural and expressive advantages of this geometrical form to their full extent to create works that made an impression on architecture worldwide in the second half of the twentieth century.

This paper presents the life journey and the professional legacy of this structural design genius, and it analyzes his contributions and influence on world architecture.

S22.4 Emili Blanch Roig and Modern Architecture: Catalonia and Mexico

GEMMA DOMÈNECH CASADEVALL
Instituto Catalán de Investigación en Patrimonio Cultural, Spain

On 22 May 1942, the architect Emili Blanch Roig disembarked at the port of Veracruz. He was just one of over twenty thousand Spanish refugees

who arrived in Mexico, fleeing the Fascist repression of General Franco and the horror of France during the German occupation under Hitler. Emili Blanch studied at the Barcelona School of Architecture and played an active role in the renewal of architecture and the approach to avant-garde European trends in Catalonia during the 1930s. The proclamation of the Spanish Republic and the Catalan Republic in April 1931 ushered in new policies to provide dignified housing for the working classes, modern urban planning in designing the city, the building of public amenities, and the protection of cultural heritage. The military uprising led by General Franco in July 1936 and the Fascist victory over Catalonia in January 1939 towards the conclusion of the Spanish Civil War marked the end of all dreams of renewal as well as the start of the nightmare of repression for the supporters of the Republic. Fleeing reprisals and retaliations, half a million Republicans crossed over the border into France. The demographic, social, and economic consequences of this exodus were compounded by losses of cultural significance, as many of the exiles were writers, philosophers, teachers, artists, and architects. The talent lost to Catalonia and the rest of Spain would make major contributions to the countries that hosted the refugees. During this period, some fifty architects left Spain. Many had been part of the architectural renewal group and would later

introduce the new trends to their host countries. In this paper, we will analyse the professional career of Emili Blanch Roig (1897-1996) and his role in the introduction of modern architecture in Mexico.

S22.5 Antonio Bonet's Return to Spain

ANA MARÍA LEÓN

Massachusetts Institute of Technology, USA

Catalan architect Antonio Bonet left Spain for Paris and then Buenos

Aires, looking for opportunities to practice away from war-torn Europe. This presentation examines Bonet's return to Spain in the context of the failure of his *Barrio Sur urban* development project in Buenos Aires (1956), commissioned by the short-lived *de facto* government of Pedro Aramburu – who led the military coup that deposed populist president Juan Perón. I argue *Barrio Sur's* failure was turned into success in providing the perfect narrative for Bonet's return to Spain in the context of the "Spanish Miracle" and the liberalization of the Spanish economy in the late period of Franco dictatorship.

Session 23: Histories and Theories of Anarchist Urbanism

SESSION CHAIR:

NADER VOSSOUGHIAN, *New York Institute of Technology, USA*

Anarchist thought has had a profound impact on discussions about the city and city planning since the Enlightenment. Still, the influence of anarchism on the history of urbanism has not been sufficiently documented to date, and the aim of this panel is to rectify this gap in the literature. First and foremost, what do we mean by anarchism and what are some of the different ways in which it has shaped the face of urban planning and design? More specifically, how have anarchist thinkers influenced debates about decentralized planning since the nineteenth century? In what ways might the study of anarchism enrich our understanding of democratic or participatory planning more generally? Case studies that explore the links between urbanism and anarchism in journals (such as *Architectural Design*) and books (e.g. *News from Nowhere*) are most welcome. Explorations of the influence of anarchist thought on the ideas of seminal urban thinkers (Ebenezer Howard, Lewis Mumford, Patrick Geddes, Bruno Taut, Le Corbusier, Otto Neurath, Frank Lloyd Wright, Constant Nieuwenhuys, Fred Turner, Jane Jacobs, Hakim Bey, Rem Koolhaas, et. al.) will be appreciated as well.

Collectively, our goal is to use this session as an opportunity for rethinking the historiography of urban planning and design from the nineteenth to twenty-first century. We also want to use it as a vehicle through which to reframe contemporary discussions about the informal city.

S23.1 The Legacy of the Anti-urban Ideology in Bruno Taut's Architectural Practice in Ankara (1936-1938)

GIORGIO GASCO

Bilkent Üniversitesi, Turkey

Bruno Taut was appointed Head of the Architectural State Cabinet of the Turkish Ministry of Education for the design of Higher Education buildings in the period between 1936 and 1938. Mainly realized in Ankara, these projects were intended to play a strategic role in shaping the urban fabric of the new capital of the Republic. This study focuses on the urban and visionary aspect of Taut's professional practice in Ankara in an attempt to establish a connection with the set of anti-urban ideas he professed in the early years of his political activism in Germany.

The study thus will explore how Taut formulated a clear prospect for the urban development of Ankara, which echoes the traits of his former urban utopian proposals as outlined in *The City Crown* (1919) and *The Dis-solution of the Cities* (1920). These works display the deep impact exerted on his anti-urban discourse by the ideas of radical and anarchist authors. The utopian tracts developed by Taut in particular originated from the spiritual aesthetic and the social-pacifism of Paul Scheerbart, and from the cosmic communism professed by Piotr Kropotkin.

Through a critical review of primary sources, ranging from Taut's personal diary to his articles published in Turkey, and a new reading of his projects, this study seeks to illustrate how the legacy of this anti-urban ideology surfaced once again to mark Taut's visionary practice in Ankara. The very idea of the city as a system of symbolic public buildings able to bind the individual and the community in a transcendental unity, in particular will be re-examined to point out how the attempt to give architectural form to Kropotkin's anarchism was still central in Taut's discourse.

S23.2 Henri Lefebvre's *Vers une architecture de la jouissance* (1973): Architectural Imagination After May 1968

ŁUKASZ STANEK

University of Manchester, UK

Vers une architecture de la jouissance (*Toward an Architecture of Enjoyment*, 1973) is a book manuscript by the French Marxist philosopher and sociologist Henri Lefebvre (1901-1991). The manuscript needs to be seen as an important step within Lefebvre's theorizing of space as socially produced and productive, formulated between 1968 (*The Right to the City*) and 1974 (*The Production of Space*). These publications were prepared by Lefebvre's

numerous engagements into empirical research studies on urbanization of post-war France, all of which were commissioned by state cultural and planning institutions. This genealogy seems to contradict the anarchist character of Lefebvre's theory, which included his condemnation of the state, his commitment to generalized self-management, and his belief in the primacy of struggle. However, rather than seeing Lefebvre's theory as recuperated by the reforming capitalist state, I suggest discussing it as responding to the processes of institutionalization and normalization of critique within the emerging mode of governability of Western societies moving beyond Fordism. *Vers une architecture de la jouissance* is a case in point: written in the framework of a commissioned research on tourist urbanism in late Franco's Spain, the manuscript offered for Lefebvre a possibility to speculate about the potential of architectural imagination. In this manuscript, spaces of tourism are addressed both as products of advanced capitalism and sites of its reproduction, and as its "other"; that is, these spaces offered a concentrated vision of both the dangers of ultimate alienation and the possibilities to transgress it. In my talk I will read Lefebvre's manuscript in the manner he was reading his favorite authors – starting from the historical context and moving beyond it – in order to speculate about Lefebvre's project of architectural imagination as negative, political, and materialist.

S23.3 City of Individual Sovereigns: Josiah Warren's Geometric Utopia

IRENE CHENG

California College of the Arts, USA

In 1873, Josiah Warren, often described as the United States' first anarchist, published a book entitled *Practical Applications of the Elementary Principles of "True Civilization"*. Printed in the twilight of a long career in radical reform that included the founding of several utopian communities in Ohio and New York, Warren's book ended with a list of "Points Suggested for Consideration in Laying Out of Towns", accompanied by a pair of plan drawings depicting a hexagonally gridded city and a six-sided city section. Warren's geometric utopia presented a radically atomized vision of society: houses would be located on two-to-three-acre plots, close enough to neighbors to glean the benefits of density, yet sufficiently isolated so that no individual's actions would impinge on his or her fellow citizens. At the same time, the plan manifested an equalitarianism consistent with Warren's theories about economic justice – ideas that motivated his founding of several "time stores" based on the circulation of "labor notes" in place of cash.

My paper explores Warren's "anarchist" city plan, putting it in the context his larger reform philosophy as well as several other mid-nineteenth-century geometric utopias. Warren's

plan individualized land tenure and devoted far less space to public and shared amenities than contemporary communitarian socialist schemes. Yet by reading Warren's urban proposals within the larger context of his thought, especially his theories of language and representation, we can also interpret the plans as gesturing toward another form of polity – one premised on the possibility of clear and unmediated representation. I argue that Warren's use of geometric images was motivated by a functionalist theory of representation that regarded certain kinds of diagrammatic images as capable of cutting through the obfuscation of words and politics in nineteenth-century America.

S23.4 Architectural Avatars of the Revolutionary City

PETER MINOSH
Columbia University, USA

This paper examines transformations in French architecture in the wake of the Paris Commune. I argue that the anarchic conditions of the revolutionary render an anarchic capacity of architecture legible. Specifically, I maintain that the dissolution of Second Empire institutions and space relations practiced by the Commune foretell a dissolution of Beaux-Arts classicism in the subsequent decade, with architecture serving to continue of the project of the Commune by

articulating a political territory exterior to the state. Under revolutionary conditions, I argue, architecture participates in the radical negotiation of the political through the delineation and contestation of territory and subjectivities. In these instances the site at which architecture negotiates the real is precisely exterior to architecture's proper representation. The radical occupation of Paris by the Commune upset relations between architectural function and representation – the construction of the barricades employed an assembly of dissimilar parts by which objects were stripped of their proper function as they disincorporated Haussmann's urban agglomeration into a molar organization of urban defense. While these practices are unenvisionable by classical representation, I propose that they nevertheless manifest discreetly in architecture, speaking against the academic style as it sought to restore and legitimate the state. Architecture's anarchic capacity subjects the nation-state to the perpetual re-signification of its aesthetic production. This is legible in the architecture and planning of the Exposition Universelle of 1878, meant to showcase Paris' recovery from the Commune for an international audience. In examining the 1878 exhibition I show that in addition to the re-legitimation of the state's control of the urban, the architecture and planning of the exhibition puts on display tensions and contradictions of the past decade.

S23.5 "Housing Before Street": Geddes' 1925 Plan for Tel Aviv and its Anarchist Disruption of the Dichotomy between Top-Down Planners-Ideologues and Bottom-Up Urban Citizens

Yael Allweil
Technion, Israel

A founding member of the city planning movement, Sir Patrick Geddes was largely marginal to the movement for his anarchistic challenge of the very idea that new cities form "of thin air" due to the powerful actions of statesmen, capitalists and planners (Hall, 2002; Rubin, 2009). Geddes self-distinguished from conceptions of modern planning, insisting that "urban planning cannot be made from above using general principles [...] studied in one place and imitated elsewhere. City planning is the development of a local way of life, regional character, civic spirit, unique personality [...] based on its own foundations" (Geddes, 1915). Geddes' urban vision was affected by issues of housing in the industrial city, yet compared with other theories of urban planning, Geddes' "city of sweat equity" approach to

urban housing "contributed to planning theory the idea that men and women could make their own cities" (Hall, 2002). A perfect match with Tel Aviv founders' ideas of the city as accumulation of future-citizens as a vehicle for self-government (Weiss, 1956), Geddes' 1925 plan for Tel Aviv, based on detailed survey of the town as housing estate, accepted Tel Aviv's use of housing as building block to produce a "Housing before Street" urban planning. Geddes' Tel Aviv plan poses alternative to accepted models of modern planning: technocratic-capitalist Haussmannism, aesthetic City Beautiful, Corbusian "radiant cities", or utopian Garden City. At the same time, contrary to the phenomenon of makeshift housing predating formal settlement and creating the city de-facto, as in the auto-constructed peripheries of Cairo, Brasilia or Calcutta (Holston, 2008), Tel Aviv's formation via housing was the result of a conscious, anarchist, planning process where Geddes fully realized his ideas: not merely challenging top-down mechanisms, but disrupting the very dichotomous perspective of modern urbanism as a clash between top-down planners-ideologues and bottom-up urban citizens.

Open Session 3: Strategies and Politics of Architecture and Urbanism After WWII

OS3

OPEN SESSION CHAIR:

ADRIAN FORTY, *The Bartlett School of Architecture, UK*

OS3.1 From Visual Planning to Outrage: Townscape and the Art of Environment

MATHEW AITCHISON

University of Queensland, Australia

After the Second World War, many in Britain felt that an army of diligent architects and planners might still wipe out what the bombs had initially missed. Post-war reconstruction, urban expansion and the ongoing modernisation of the Britain's towns, cities and countryside, all contributed to a growing sense of discontentment with what would only later become known as "the built environment". Ian Nairn's popular campaigns "Outrage" (1955) and "Counter-Attack" (1956) are among the most well-known examples lamenting the resultant blight, visual pollution, sprawl, visual decay and degradation of Britain's town and country in the decade since the war's end.

Nairn's work was part of the broader Townscape campaign run out of the leading magazine of the day, the *Architectural Review* (AR). Although Townscape was first launched in name in 1949, it had a long series of precursors at the magazine. Known variously through the 1940s as "Visual Planning" and "Sharawadgi", the AR had been highlighting the effects of unchecked urban development and creeping modernisation since the late 1920s. Indeed, this line of critique was not new in Britain, ex-

tending back to the early twentieth century and beyond with such notable examples as Clough Williams Ellis, Arthur Trystan Edwards and William Morris earlier still. Underlying the AR's Townscape project, was what Gordon Cullen termed "the art of environment", which rather than excluding the miscellany thrown up by modernisation, tried to artfully incorporate it within the remit of those charged with designing the built environment – the "visual planner".

This paper seeks to illustrate how Townscape anticipated many aspects of the environmentalist critique that later became part of the mainstream of architectural and urban design culture in the 1960s and 70s.

OS3.2 Germany's "Grey Architecture" and its Forgotten Protagonists

BENEDIKT BOUCSEIN

ETH Zürich, Switzerland

The reconstruction of Germany's cities from 1945 to the mid-1960s was the biggest collective building effort in twentieth-century Europe. It is one of the findings of the author's PhD study on the everyday architecture of this period – its Grey Architecture – that it was mainly the achievement of inconspicuous architectural practices and municipal departments largely forgotten today. In the first part of the paper, these

protagonists, their way of working, their building tasks and conceptual approaches are introduced. The second part of the paper deals with the limited availability of primary and secondary sources from which the work of these architects can be reconstructed, as their records are not usually found in archives, and their lives and careers are today largely invisible. In the third part, the architect Hans Engels is introduced as a typical case study. Engels started his practice shortly after the war in the city of Essen and subsequently built up a large body of work throughout Western Germany, focusing on administrative buildings and parking garages. Although he had a great impact on the appearance of many cities and was well known while alive, he has been forgotten today, as he left no written accounts and only a single printed inventory of his work. The paper concludes with a call for an increased effort to document these architects' output: Because this inconspicuous form of architecture forms large parts of West Germany's cities and was central for the new identity of these cities after the war, and because an increasing number of these buildings needs to be repaired or replaced, attention to the everyday post-war architecture of western Germany represents an immensely important task for the coming decades, as the limited sources for its understanding are fast disappearing.

OS3.3 Process Above All: Shadrach Woods' Non-School of Villefranche

FEDERICA DOGLIO

Politecnico di Torino, Italy

Used in the context of architecture and urbanism, the term "anarchism" often proves ambiguous and overly-abstract. Focusing on the design process of Shadrach Woods, this paper intends to ground the term concretely in the history of twentieth-century architecture and theory. In 2000, former Team X member Giancarlo De Carlo noted that the anarchist thought of two late nineteenth-century polymaths, Patrick Geddes and Piotr Kropotkin, had significantly influenced his own work. He also pondered whether Team X, a diffuse assortment of architects organized into a horizontal hierarchy, could be considered anarchist. He asserted that "in Team X many positions and many attitudes were similar to the anarchist movement", and that some members of Team X viewed the means as more important than the ends. In particular, he explained, Shadrach Woods and the Smithsons favored design process over formal results.

Using this measure of process versus formal result as a starting point, my paper explores the relationship between anarchism and Team X, particularly in the work and ideas of Shadrach Woods. In 1966 Woods proposed a radical experiment that

he termed “non-school” that was centered on the abolition of degrees and traditional academic curricula, replacing these antiquated requirements with a new system that integrated education with the urban community and expanded its access to people of all ages. Many of his ideas were in part inspired by his encounter with artists from the Fluxus movement, with whom he collaborated at the Non-School of Villefranche in 1966, and again later at the Triennale in Milan in 1968. As I link Woods’ theories to the Team X and to the Fluxus thought, I suggest that we might call the non-school approach a “school without walls for architects and artists”.

OS3.4 Sacred Buildings in Italy after World War II: the Case of Turin

CARLA ZITO

Independent scholar, Italy

In the forty years after World War II in Italy about 1200 churches destroyed during the war were reconstructed, and many new places of worship were built in the new suburbs.

Traditionally, churches defined the identities of cities, but many of the new places of worship built in these years seem completely devoid of any architectural character, although they were considered a success from the pastoral point of view.

The emergence of a new morphology, the parish complex, more than just a place of worship, acquired significance and importance in the city, and provided a new centre for the suburbs.

Despite the presence of government policy (laws n.2522/52 and n.168/62) to ensure economic contribution by the Italian State to the construction of new parish buildings, poor choices of location, and the need for emergency solutions, often with prefabricated construction, had a negative impact on their architectural value. The over-rapid application of liturgical reform (resulting in the impoverishment and secularization of places of worship) contributed to these problems.

Through the case of Turin, I will attempt to define a model that can serve as a guide to understand how the church’s needs were – or were not – reconciled with the city’s, so as to weave together urban life, architecture and the liturgy.

OS3.5 Architecture Resisting Political Regime: the Case of Novi Zagreb

DUBRAVKA VRANIC

Independent scholar, Croatia

This paper examines the extent to which architecture can resist political authority, using the case study of Novi Zagreb, a major city area built along the modernist lines south of

the river Sava after World War II. In the immediate post-war period in Croatia, one of the six Yugoslav Republics, the socialist regime had strong control over artistic production and Socialist Realism was imposed upon architecture as the official poetics. However, acting against official policy, Croatian architects constructed Novi Zagreb as a modernist city.

Although the circumstances of Novi Zagreb’s conception are as yet obscure, the argument made here is that it came into existence as a result of both political and formal resistance. In contrast to existing studies that view Novi Zagreb as a group of independent settlements across the river, the hypothesis here is that there was a project for a modernist city from the very beginning, long before the first Plan for South Za-

greb in 1962. Preliminary archival research shows that the majority of strategic decisions about the construction of infrastructure south of the river Sava, which enabled the construction of the new modernist city a decade later, were taken by local authorities in the late 1940s and the early 1950s; at the same time, in the late 1940s, there is evidence of resistance by Croatian architects towards the imposition of Socialist Realism, resulting in official acquiescence in the modernist paradigm of the “functional city” as a model for the construction of the new socialist reality. Thus, the actions of Croatian architects in going against the aesthetic doctrines of the state may be considered as evidence of architecture’s capacity to develop autonomously when restrictions are put in place by authoritarian powers.

Session 24: The Medium is the Message: the Role of Exhibitions and Periodicals in Critically Shaping Postmodern Architecture

SESSION CHAIRS:

VÉRONIQUE PATTEEUW, *École Nationale Supérieure d'Architecture Lille, France*

LÉA-CATHERINE SZACKA, *École Nationale Supérieure d'Architecture Paris-La Villette
– Centre Pompidou, France*

As recent scholarship has pointed out “the history of the architectural media is much more than a footnote to the history of architecture” (Colomina 1988). Ever since the late eighteenth century, architectural exhibitions and periodicals have played an essential role in the dissemination of architectural culture. Emphasizing the work of certain architects and belittling that of others, they introduced movements and constructed new tendencies while theoretically and critically shaping urban and architectural discourse. While a number of scholars have recently reconsidered the role of these media in the modern era, their significance for the postmodern decades has only recently opened up as an important field of research.

Relying heavily on the circulation of images and on so-called “paper architecture”, postmodernism has always been intertwined with the media. In their critique of the Modern Movement and exploration of a new spatial and visual culture, architectural exhibitions and periodicals played an essential role as sites of production. The examples are telling: from the 1976 Idea as Model exhibition, the 1978 Roma Interrotta project and the 1980 Strada Novissima, to periodicals such as *Architecture Mouvement Continuité*, *Controspazio* and *Oppositions*. As hypothetical spaces these media contributed to the development of new architectural approaches, providing an alternative to the built project. As discursive platforms they enhanced cultural transfers, transatlantic or paneuropean encounters. As critical practices they extended the role of the architect beyond its traditional boundaries, functioning as vehicles for research based design. In short, exhibitions and periodicals acted as critical projects that shaped postmodern architecture and urban design.

In this session we will bring together presentations that focus specifically on the role of postmodern architectural exhibitions and periodicals as sites of critical production. We are particularly interested in papers that discuss thematically or through case studies one or more of the following questions. What was the role of the postmodern media in proposing a new spatial and visual culture? To what extent are these projects a response to the end of the “grand narrative”? How did the exhibition design or the editorial apparatus enable an unorthodox approach to the built project? What was the influence of paper projects as they were elaborated for these media? And how did exhibitions and periodicals function as laboratories for alternative architectural practice?

S24.1 Charles Moore's *Perspecta*: Essays and Postmodern Eclecticism

PATRICIA A. MORTON

University of California Riverside, USA

In the 1960s, *Perspecta*, the journal of the Yale School of Architecture, was a crucial venue for promulgating nascent postmodern ideologies. Student-run and the antithesis of commercial media, *Perspecta* published excerpts from Robert Venturi's *Complexity and Contradiction* and essays by Charles Moore, Philip Johnson, James Stirling, Vincent Scully and others that proved seminal to the emergence of postmodern architecture. In this period, Charles Moore wrote three essays for *Perspecta* that formed a prolegomena to postmodern eclecticism, with documentation of potential pop culture inspirations and manifestos for a new architecture based on commercial, historical, and high culture referents. Beginning with “Hadrian's Villa” in *Perspecta* 6 (1960), continuing with the famous “You Have to Pay for the Public Life” in *Perspecta* 9-10 (1965), and concluding in *Perspecta* 11 with “Plus It In Ramses And See If It Lights Up, Because We Aren't To Keep It Unless It Works” (1967), Moore laid out a program for an architecture and urbanism that abandoned the pretense of a grand narrative in favor of an architecture and urbanism of juxtaposed fragments and fantasy.

This paper reads Moore's three *Perspecta* essays in conjunction with Jean-François Lyotard's *The Postmodern Condition*, specifically his notion of the postmodern as “that which denies itself the solace of good forms, the consensus of a taste which would make it possible to share collectively the nostalgia for the unattainable”. According to Moore, Disneyland and California freeways could provide models for public space and “a kind of rocketing monumentality”. Anticipating Lyotard's assertion that “eclecticism is the degree zero of contemporary culture” Moore developed an architecture where “there is everything instead of nothing [...] a kind of immediate involvement [...] with the vitality and the vulgarity of real commerce [that] quivers at a pitch of excitement which presages [...] an architecture for an electric present”.

S24.2 Between Language and Form: Exhibitions by Reima Pietilä, 1961-74

Eeva-Liisa Pelkonen

Yale University, USA

My paper will discuss series of exhibitions and related publications by the Finnish architect Reima Pietilä (1922-1992): who can be credited for introducing postmodernism, almost single-handedly into Finnish architecture culture through his buildings, teaching activity, editorial

work, theoretical writings and exhibitions. His could be considered a unique kind of national postmodernism, which distinguished itself from the contemporaneous international trends by focusing on the relationship between architecture and landscape, the synergy between verbal and visual communication, and the uniqueness of Finnish nature, culture and language.

I will trace the origins of his unique brand of postmodernism through four of his exhibitions, namely "Morphology-Urbanism" (1960), "The Zone" (1968), and "Space Garden" (1971), and "Notion Image Idea" (1974), which took place in Helsinki respectively at an art gallery, the Museum of Finnish Architecture, and at his home-office. I will show how his later interest in semiotics and various symbolic systems, which he explored in the exhibitions Space Garden and Notion-Image-Idea, evolved out of his early interest in morphology he explored in his first exhibition Morphology-Urbanism, as well as on the pages of the magazine *Le Carré Bleu*, of which he was a founding editor. The exhibition Zone from occupied an in-between position in this transition: in it Pietilä put forward an idea of a "zone" between language and form, between verbal and visual communication.

The paper pays particular attention to the chosen exhibition display techniques and use of periodicals like *Le Carré Bleu* and The Finnish *Architectural Review*, en lieu of gallery and

museum catalogs, to elaborate the theoretical ideas behind the shows.

S24.3 *Bau* Magazine and the Architecture of Media

EVA BRANSCOME

The Bartlett School of Architecture, UK

"Read (if you know where to find a copy) that slim, sophisticated Viennese magazine *Bau* edited by Hans Hollein, Oswald Oberhuber and Gustav Peichl, and you will enter a world of architectural fun, fantasy and wit. Nothing is rigid, nothing is fixed in their vision of what constitutes architecture or arouses architectural interest". *Bau* magazine surprises with its professional A4 format complete with product placement in stark contrast to the avant-garde content. Unlike *Archigram* or other little magazines from the 1960s-70s, this was not a handmade production. *Bau* looked like a conventional specialist publication. *Bau* was hybrid – it looked like one thing but was doing something else. *Bau* developed out of the publication of the Zentralvereinigung der Architekten Österreichs – the Austrian professional representation for architects. It is not out of place to imagine the impact of the *RIBA* or *AIA journal* changing their conservative content like that of the new *Bau*.

The twenty-four issues of *Bau* that exploded onto the scene of architectural publications from 1965-1970

remain curiously under-researched. They illustrate the struggle of Austria's post-war generation of architects for new definitions in architecture beyond function. It was an experimental platform from the beginning; fusing intellectually challenging content and international exhibition reviews with art, advertisement and sex. The format was a testing ground for new ideas. It was simultaneously overloaded with fun and criticism. Its disjuncture of content and form can be considered a unique fusion between architectural establishment and radical counterculture. My paper will argue that if Post modernism was about bringing communication back to architecture, then *Bau* magazine must be understood as a Postmodern phenomenon by adopting the media of conventional architectural communication and promoting subversive content.

S24.4 Entertaining the Masses: IAUS's Economy of Cultural Production

KIM FÖRSTER

ETH Zürich, Switzerland

In the 1970s, when postmodernism as a discursive formation and a cultural phenomenon took shape and started to affect architectural thought and practice in both Europe and the United States, the New York based Institute for Architecture and Urban Studies (1967-1985) under

the long time direction of Peter Eisenman entered centre stage as a new kind of educational and cultural facility, competing with both the museum and academia. As a collective actor, the IAUS can be argued to have had a huge impact on architectural education and debate. This paper critically discusses the interest and strategies of the IAUS, understood both as a highly networked group and as individual fellows, since it was able to establish itself as an authority for the consecration and diffusion of new architectural knowledge. Objects are, in spite of or rather due to their ephemeral nature, the public programs, both the evening lectures and the exhibitions program, since these were the formats that generated a new economy of attention and fostered the commodification of architectural models and drawings, exploiting the synergy effects of all other projects, programs and products. Not only did the IAUS produce and disseminate a narrative about a postmodern approach to architecture, be it the self-legitimizing opposition of styles, i.e. the "Whites" and the "Greys", or the circularity of the debate on autonomy. Due to the artistic credo of creativity, the IAUS as an epistemic and cultural space not only shaped an intellectual habit based flexibility and performance but also new modes of production and circulation that came to be seen as immaterial labor. Eventually, the Institute as functional elite not only launched many careers, but also,

according to the cultural logic of postmodernism, coined a celebrity culture and the current star system in architecture.

S24.5 Image, Medium, Artifact: Heinrich Klotz and Postmodernism

DANIELA FABRICIUS

Princeton University, USA

This paper will look at the representation of postmodern architecture through media forms in the work of the curator and historian Heinrich Klotz (1935-1999). I will focus on two aspects of Klotz's framing of postmodernism. The first is the ideological and curatorial construction of the 1984 exhibition, "Die Revision der Moderne. Postmoderne Architektur 1960-1980", organized by Heinrich Klotz at the Deutsches Architekturmuseum (designed by Oswald Mathias Ungers). "Revision der Moderne" was the first major exhibition on postmodernism in Germany, and one of the first anywhere to historicize postmodernism. This exhibition, based largely on artifacts

collected and archived by the institution, emphasized original drawings, plans, and models as opposed to photographs and reproductions. I will also discuss Klotz's use of slide photography to document postmodern architecture, which began during his travels to the U.S. in the 1960s. These color slides reflect Klotz's interest in representing architecture in a subjective, contextual, and "unmonumental" way, and were key to developing his narrative of postmodernism. I will look at these images – which were used as private archive, didactic lecture material, and published illustrations – and their relationship to Klotz's emphasis on material artifacts in the exhibition, as a way to discuss the relationship between the auratic object and the reproduced image in Klotz's work. How did these materials serve as evidence for Klotz's narrative of postmodernism? How can Klotz's contextual and material concept of medium be understood in relation to postmodern architecture, and more generally, within postmodern discussions around reproduction, simulation, and the loss of origins?

Roundtable 3: Revolutionizing Familiar Terrain: the Cutting Edge of Research in Classical Architecture and Town-Planning

ROUNDTABLE CHAIRS:

DANIEL MILLETTE, *University of British Columbia, Canada*

SAMANTHA L. MARTIN-MCAULIFFE, *University College Dublin, Ireland*

During the past decade, while a significant amount of literature has been generated regarding new readings of classical monuments and ancient town plans, much less attention has been paid to disseminating and sharing advances in research methods and new techniques for documenting classical architecture and urbanism. The objective of this roundtable is to begin a collaborative discussion on the way architectural historians have harnessed pioneering strategies in the field, laboratory or within library and archival contexts. This roundtable invites panelists who situate innovative techniques and cutting edge practices at the core of their architectural research. For example, studies that address the application of remote sensing in the development of excavation strategies would be especially welcome. Likewise, digital modeling, mapping and virtual reality (VR) have the capacity to revolutionize the way we represent and visualize ancient architecture, but how can we successfully deploy these tools as pedagogical aids? An equally significant topic for discussion is how traditional archival material has, over the past decade, been morphed into "new" sets of data that can reveal information otherwise invisible to researchers in ancient architectural history.

RT3.1 Residency Patterns and Urban Stability: a Theory and Strategy for Republican Rome

LISA MARIE MIGNONE
Brown University, USA

Republican Rome was the first city to house, feed, and sustain a population of one million people, and it did so without a municipal police force. My work explores the extent to which we may reconstruct socially defined settlement patterns within the city of Rome during the Republic (C6-C1 BCE). Comparative studies in early modern and contemporary urban planning show that spatial control of urban sub-cultures has allowed for the segregation of conflicting communities and thereby defined their interaction. Yet this social balkanization alone cannot prevent violence in the city. The maintenance of "urban tolerance" requires a metropolitan police system to reinforce those well-defined urban spatial boundaries. How, then, are we to explain the relative urban concord that marked life at the caput mundi throughout most of the Republic? While considering the urban design programs not operative in the megalopolis, I draw from indications for urban planning, archaeological and ancient documentary evidence for the city's residential patterns, and historical data on the social complexion of Rome's vici in the last century of the Republic. These sources converge to

predict a residential pattern of trans-urban social distribution of both rich throughout the city and poor rather than a concentration of the disadvantaged. Comparative studies of neighborhood culture and criminology in pre-modern and developing communities reinforce my hypothesis of social integration throughout Rome's cityscape. In accepting the theory that urban form serves as an imprint of cultural practices and at the same time defines social behavior, I conclude that residential trans-urban heterogeneity at Rome may have contributed to the stability and relative security of urban life within the caput mundi up until the final decades of the Republic.

RT3.2 The Pompeii Quadriporticus Project 2013: New Technologies and New Implications

ERIC POEHLER
University of Massachusetts Amherst, USA

The Pompeii Quadriporticus Project (PQP) recently completed its fourth and final campaign of architectural study of one of Pompeii's largest monumental buildings, the so-called Gladiator Barracks. To complete our work, the PQP deployed a suite of cutting edge digital technologies, several applied for the first time in an archaeological context. In this paper, we focus on the results of

these techniques for archaeological fieldwork as well as highlighting some of the broader interpretations of the development and function of the Quadriporticus gleaned over the last four years. The first technology explored are portable spectrometers used to analyze different mortars, including a comparison of the process and results of using an inexpensive "Do it Yourself" device versus our use of precision instrumentation in collaboration with the Oxford University Rock Lab. Our interest was to see if a 40 USD device could reveal sufficient distinction among mortars to help refine our interpretations made through visual analysis. A second analysis was made using the National Endowment for the Humanities (NEH) funded DM web-resource to compare, annotate, and link archival images, allowing our team to stand in the same place where a photograph, drawing, or painting was made and compare its content to what could be seen today as well as the observations in our database. The purpose of these digital techniques is to advance our understanding of the development of the Quadriporticus and to determine how its presence and changing form altered the landscape of Pompeii. Therefore, this paper also briefly discusses the 250-year history of the building's evolution, its connections to and disconnections from the urban infrastructure, and the architectural design underlying its original conception and construction. In the end, our research reveals

that rather than suffering a vulgar transformation into a barracks for gladiators, the Quadriporticus instead played an increasingly central role in the civic life of Pre-and Roman Pompeii.

RT3.3 Reconstructing Rhythm: Digital Modeling and Rendering as Tools for Evaluating the Play of Light and Shadow on the Parthenon

PAUL CHRISTESEN
Dartmouth College, USA
AURORA MC CLAIN
University of Texas at Austin, USA

Imagine a building with a footprint of 70 x 31m, a maximum height of 14m, and a design that includes two stretches of blank, windowless, monochrome masonry walls, each measuring 59m x 10m. The building you have just envisioned is the Parthenon. Most analyses of the visual impact of the Parthenon have focused on factors such as siting, scale, the rhythm of the colonnade, and the sculptural program. The aesthetic significance of the exterior walls has received little attention because large portions of the building have been lost, and along with them effects that were immediately visible when the building was intact. This paper argues that judicious application of computer modeling can lead to important, new insights on the vi-

sual impact of one of the most studied buildings in the world. Our presentation will focus on a collection of images derived from a model of the Parthenon created using means common in current architectural practice: Revit, a parametric building information modeling system, and Kerkythea, a rendering engine designed to produce photo-realistic images of digital models. These programs allow accurate simulations of the movement of the sun, and are frequently used to examine lighting effects in architecture. Applied to the Parthenon, these programs reveal that the play of light and shadow on those two long, blank walls was a dramatic feature of the original structure. The significance of this aspect of the design is reflected in the fact that, whereas much of its entablature and pediments were elaborately decorated and painted, the columns and walls were made entirely of Pentelic marble embellished only with subtle mouldings. The exterior walls of the Parthenon thus provided a blank canvas on which the movement of the sun created shifting displays of light and shadow that were given shape and rhythm by the exterior colonnade.

RT3.4 The Urban Development of Late Hellenistic Delos

MANTHA ZARMAKOUPI

*National Hellenic Research Foundation,
Greece*

This presentation outlines the methodology of my project on the urban development of late Hellenistic Delos, which is funded by the Marie Curie Intra-European Fellowship Scheme. The project focuses on the residential neighbourhoods of late Hellenistic Delos to address the ties between economic change and urban growth. By analysing the urban development of the island in relation to economic activities, public administration and private initiatives, the project examines these neighbourhoods as microcosms of the broader developments that Delos underwent during the Hellenistic period – when the island became a commercial base connecting the eastern and western Mediterranean. The urban form of Delos, as of any other city, did not result merely from a single planning initiative but from consecutive decisions and actions of both private and public sectors. However, this obvious fact often gets lost in the specialized analyses of ancient cities. To address this shortcoming, my project develops a 3D model of the city of Delos presenting the built environment and systematising as well as analysing the multi-layered processes of urban growth

over time. The field of urban studies in the Hellenistic period is currently dominated by two major trends. On the one hand, research has concentrated on aspects of town planning, characteristic urban architecture and physical infrastructure. On the other, work has tackled cities' organisation, economy and political administration, including the crucial role of benefaction. My project aims to relate urban form to economic developments and in doing so contribute to the field of urban studies in the Hellenistic world. In addition, it aims to contribute to the development of computer applications for the study of ancient urbanism in that it uses digital modeling and virtual reality as a means to advance its research objectives.

RT3.5 Classical Architecture, Town Planning and Digital Mapping of Cities: Rome AD 320

LYNDA MULVIN

University College Dublin, Ireland

This contribution discusses ongoing research for "Rome AD 320", an online three-dimensional model of Rome. Specifically, it uses this project as a context for examining wider pedagogical issues: the question of authenticity in the digital reproduction of buildings and monuments; and the role of interactive media in

creating place-based learning environments for the study of antiquity. The revolutionary potential of computer modeling is clear. However, while the visual arts in general have incorporated digital media works as mainstream, issues arose during the "Rome AD 320" project that questioned the accuracy of the 3D translation process within architecture. In art historical terms, the cult of authenticity is essential to safeguarding the image. To what degree should the reproduction of architecture in 3D models accord with this debate? For example, should attempts be made to maintain a degree of the aura of colour over the temptation to blur texture, in order establish a more complete digital reproduction? Furthermore, given that digital media is increasingly prevalent in formal educational settings, other questions arise as to how to incorporate interactive learning that uses different modes of behaviour while monitoring and safeguarding academic standards. In other words, the educational content must not only be factually accurate but also highly compelling so as not to soften the impact of the interactive application. The "Rome AD 320" project includes an informational, historical narrative that enlivens the digital model and considers the motive of the visitor/holder experience. This approach helps shape the development of 3D modeling as an educational medium. In order to establish the best pedagogical prac-

tices for the digital sphere, objectivity is necessary in the way in which images are looked at differently and are conflated in the virtual space.

RT3.6 Digital Modeling in the Sanctuary of the Great Gods on Samothrace

BONNA D. WESCOAT
Emory University, USA

In antiquity, the fame of Samothrace emanated from its cult of the Great Gods, whose rites of initiation, the mysteria, promised protection at sea and the opportunity for moral improvement. The secret rites were never divulged, but their power to transform is well attested by the innovative architecture that sheltered the rituals. A dozen extraordinary monuments are each distinct within the history of Greek architecture and each deftly positioned within the terrain to heighten the experience of the initiate. Earthquake, erosion, and spoliation, however, have obscured the intensively orchestrated design of the Sanctuary, and two-dimensional media do not adequately communicate the unusually complex terrain of the temenos. We therefore have mined the innovative potential of three-dimensional digital modeling to document, analyze, and communicate the complex spatial relationships that bind place, architecture, and ritual in this famous yet elusive mystery cult. In particu-

lar, 3-D modeling highlights incongruities in elevation that are elided in traditional plan and even perspective drawings. Digital modeling has also allowed us to resolve issues that have long been debated, such as the visibility of the Winged Victory monument. We have chosen to work within a modeling (Lightwave) rather than a gaming platform in order to explore the precise path of the initiate through a series of videos. Having produced a high resolution digital surface model (DSM) focused on the architectural environment of the sanctuary, our current efforts are centered on expanding our knowledge of the existing terrain by producing a high-resolution digital terrain model (DTM) using both total station and geographic positioning system (GPS). The terrain model seeks to capture the current condition of the site to serve as the basis for a geomorphic predictive analysis tracing the ancient landscape history of the sanctuary.

PhD Roundtables

Architectural History in Italian PhD Programs: Themes and Methods

PhD dissertations constitute an important source, continually renewed, of stimuli and methodological challenges. However, the fragmentation of research centres and the sporadic occasions of exchange, do not allow the dissemination of some of the most interesting research experiences, and doctoral theses are likely to become a repertoire of local, monographic and barely comparative case studies. The Third EAHN International Meeting aims to encourage an open exchange between the studies conducted within the Italian doctoral programs and the main research topics addressed and discussed by the International scholarly community. For this reason, the Executive Committee, in accordance with the Scientific Committee of the Conference, promoted two roundtables exclusively devoted to the presentation of PhD studies and dissertations recently conducted within PhD programs based in Italy (cycles XXIV-XXVII). The focus of these roundtables and the debate will be mainly methodological.

PhD Roundtable 1: Architectural History in Italian Doctoral Programs: Issues of Theory and Criticism

ROUNDTABLE CHAIRS:

MARISTELLA CASCIATO, *Centre Canadien d'Architecture, Canada*

MARY MCLEOD, *Columbia University, USA*

PhDRT1.1 Meyer and Paulsson on Monumentality: the Beginning of a Debate, 1911-1940

GIACOMO LEONE BECCARIA
Politecnico di Torino, Italy

The aim of my dissertation, defended in June 2013, was the reconstruction of the discourse on monumentality during the first half of the twentieth century. The research was introduced by an analysis of the partially known European origins of the debate, carried out by the Swiss architect Peter Meyer and the Swedish historian Gregor Paulsson, who started the discussion before its trans-oceanic migration. The influence of these two authors on the more commonly recognized initiators of the debate (Giedion, Sert, Mumford) is clear, indicating a European root of the issue and moving its beginning back twenty years.

This paper explores the modalities whereby Meyer acknowledged, before his compatriot Giedion, the need for a new monumentality, while Paulsson articulated a case against modern monumentality. Peter Meyer (1894-1984), an influential architect and theorist, expressed a clear critique of the “false” monumentality produced by modernity in his essay *Moderne Architektur und Tradition* (1927). He confessed a preference for the English country house to monumental works such as the

Federal Assembly in Berne by H. W. Auer. After becoming editor of the magazine *Das Werk* (1930), Meyer continued to investigate the possibility of coexistence between modern architecture and traditional styles. The problem of a new monumentality became the focus of this research. In his editorials Meyer formed a solid basis for solving the problem in the North-European theoretical advances on the subject. In particular, Meyer came into contact with the “New Empiricism”, a position followed by architects Asplund and Lewerentz and theorized by Gregor Paulsson.

Art historian, academic and theoretical multidisciplinary scholar, Paulsson (1890-1977) was undoubtedly one of the most representative and interesting intellectuals to animate a number of local and international debates. His confidence in modern progress in the fields of art, architecture and science merged with a firm belief in the political and social value of aesthetics. The discussion about monumentality that permeated Western architectural culture therefore proved the ideal setting in which to express his ideas. In 1911, still a student, he undertook an educational four-month trip through Germany and Italy. He remained two months in Rome, precisely at the time of the celebration of the fiftieth anniversary of the Unification of Italy. During this period, an episode marked him particularly. Paulsson took part in the inauguration of the Monument to Vittorio Emanuele, a building later defined

as a nationalist monument. The episode sparked several thoughts that Paulsson expressed in *Majgreven* magazine (1911) or in his book *Den Nya Arkitektur* (*The New Architecture*, 1916). On all occasions he always described monumentality as an undesirable quality in architecture, a formal tool often subservient to political purposes.

Unlike Paulsson, Meyer investigated the social rather than possible architectural implications of monumentality. In his article “Monumental Architecture?” (1937) Meyer recognized the possibility and the need for reconciling monumental character, required for an expressive architecture, with modernism. Examples such as the Zurich Congress Centre by M.E. Haefeli, W. Moser and R. Steiger or the German and Russian pavilions at the Paris Exposition (1937) represented the examples from which Meyer distanced himself. However, the real field test for Meyer’s thought was the Switzerland International Exhibition (1939). Meyer spoke positively about the outcomes of such an occasion, thus defining a concrete example of his concept of monumentality. Meyer returned again to the theme in “Diskussion über Monumentalität”, an article published in *Das Werk* (1940).

The paper ends by showing the influence that Meyer and Paulsson exerted on the later protagonists of the North American debate on the monumentality.

PhDRT1.2 A Relational Issue: Towards an International Debate on Habitat

GIOVANNI COMOGLIO
Politecnico di Torino, Italy

The development and diffusion of the concept of habitat within the post-war *Congrès Internationaux d'Architecture Moderne* can be interpreted as a relational issue, as the paper aims to posit.

The notion of habitat after the Second World War had a cross influence through different contexts of reflection and practice, as well as through different subjects which were highly debated during those years. Tracing back the path of formulation and gradual definition of this concept, a path which intended to lead to practical realizations, can generate original outcomes. First of all, it enables to focus on different critical points of view concerning all the research paths involved in the definition of habitat. Moreover, it allows the exploration of a process of modification through new means. This process, which peaks in intensity and critical complexity during this period, is the process of redefinition of the architect in his role and in his relationship with both a social and professional mission.

CIAM congresses in particular were among the very first moments in a longer process. They should not be considered as the only starting point

for a debate concerning habitat: they have been one of the most relevant forums where this debate developed; and through this forum the debate spread though different international arenas of discussion. Through reflections and actions carried out at the CIAMs some research bridges were built which linked think-tanks, groups of power, and institutions thus translating reflections into practices and policies. If main protagonists such as Le Corbusier still kept their central positions during the 1950s, it is necessary however to shift the focus to actors like Jacqueline Tyrwhitt, Josep Lluís Sert or Sigfried Giedion, who took over the role of junctions between different tendencies – and related groups – which had risen within CIAMs during the after-war period. These figures represented a reference for both the founders of the *Congrès* and those subjects who were establishing new roles for themselves within American or generally extra-European contexts, as well as for those new generations who later merged into Team X.

All the dynamics mentioned gathered and shaped themselves in some way around the habitat issue which arose within the CIAM debate, and its gradual and conflicting definition. It has not been just a theoretical issue. Although post-war Congresses were the scene of a constant ideological clash, it is a fact that in this period, as in the previous years, many members and groups were attempting to enter new con-

texts or markets, and they often exploited CIAM's relational framework to hit these targets with higher effectiveness and authority (e.g. Sert, *Can Our Cities Survive?*, from 1939 to 1942). This situation was in fact the frame for the external relations of CIAM during those years. Exchanges with United Nations departments and early European institutions at the time of the 1953 Aix-en-Provence Meeting in particular, were linked to proposals or requests of technical consulting about issues concerning mass dwelling and their translation into practices.

The debate on habitat was therefore capable of linking different paths which are only apparently separate. In the same way, it stood out as one of the main playgrounds where architects and institutions, in those years, could face transformations in their strategies of both legitimization and operational intervention.

This statement – and the related process – was in fact the subject of a wider research work, which set its methodological focus on the possibility of exploring the gradual definition of the concept of habitat through the persistence of some characters, and the modification and migration of relational networks: from CIAM to American reflections carried out at the Harvard Graduate School of Architecture to Delos Conferences up to Doxiadis' *Ekistics*, and with constant feedbacks and interests expressed by the UN. This work carries out a joint analysis of work-

ing papers, publications and correspondence, establishing transversal links among recent research works focused on specific themes within the subject (Mumford, 2000, 2009; Avermaete 2003, Risselada-Heuvel, 2005), as well as specific actors and institutions (Avermaete, 2003; Schoskes, 2006; Tolic, 2011).

PhDRT1.3 The Urban Landscape as Cultural Heritage. The Contemporary Debate in France and Italy

ELENA GRECO

Politecnico di Torino, Italy – Université Rennes 2, France

The aim of my research is to highlight the concept of urban landscape within the debate centered on urban heritage as it evolved in the second half of the twentieth century. Indeed, this is the period of origin and development of this concept, which has recently reappeared in the international debate (*Historic Urban Landscape Recommendation*, UNESCO 2011). Italy and France played a key role in relation to the debate, especially because of their ancient tradition of public heritage protection. The analysis is therefore carried out through a comparison between the two countries, and covers the following areas:

- genealogy of the urban landscape concept, its variations, and its rela-

tion with the theory of historic centre;

- legislative development and its connection with the cultural debate;
- outcomes within urban planning practices.

To retrace the debate around urban landscape, the main sources are the professional periodicals, specifically *Urbanisme*, *Monuments Historiques*, *La Vie Urbaine*, *L'architecture d'Aujourd'hui*, *Urbanistica*, *Metron*, *L'architettura cronache e storia*, and *Casabella*.

The key points emerging from the debate are analyzed through additional sources such as conference proceedings, publications, newspaper articles, etc.

The results are compared to the legislative documents aiming to deduce which aspects of the cultural debate have triggered preservation and urban renewal practices.

From the analysis of the Italian and French periodicals it emerges that the debate on urban landscape showed some analogies, and that in both cases the common denominator was to be found in the concept of townscape, developed in Great Britain the late 1940s and heralded by *The Architectural Review*. More than focusing on urban design, Italian and French planners faced the problem of transformation and preservation of historical cities.

The debate was particularly intense in Italy, where at the end of the 1950s the expression "historic centre" was coined. The first important

data emerging from the research is that the concept of historic centre was originated from the debate on urban landscape, and not vice-versa. Nevertheless, as proven by the legislative documents, the notion of historic centre predominated over that of urban landscape, the latter being much more complex to define from a theoretical and practical point of view. This fact reveals the substantial weakness of the Italian legislative action which, together with the economic interests involved by the renewal practices, contributed to the supremacy of the historic centre notion. Indeed, the latter achieved tangible results in conservation practices, while the concept of urban landscape is still being theorized, at least at an international level.

From the research it emerges that in Italy the cultural debate was more earnest than in France, but the legislative framework regarding urban preservation was substantially weaker.

The final part of this work will be dedicated to verifying if the theoretical construction of urban landscape has been considered in the planning process and in the urban heritage preservation practices against the intense urban transformations that occurred in the contemporary decades.

Two case studies, Turin and Lyon, are selected to evaluate the procedures and results. These cities have been chosen because they are both medium size post-industrial cities.

During the second half of the twentieth century their townscapes have deeply changed as a result of significant urban planning decisions.

The planning process of the two cities will be investigated through different sources: town plans and architectural projects, debate and resolutions of local authorities, newspaper articles, photographs, etc.

The goal is to evaluate if urban landscape can be used as an operational instrument of analysis and preservation in the urban planning process.

My doctoral thesis is based on a supervising agreement between the Politecnico of Turin and the Université Rennes 2.

PhDRT1.4 “A Home”: Östberg’s Search for the Total Artwork

CHIARA MONTERUMISI

Università degli Studi di Bologna, Italy

This paper aims to be a voyage of discovery about how the Swedish architect Ragnar Östberg (1866-1945) turned the intuitions expressed in his 15-pages pamphlet entitled *Ett hem. Dess byggnad och inredning* (*A Home. Its Construction and Interior Design*) which came out in 1905, into projects of domestic architecture. *Ett hem* encapsulates the Nordic devotion to craftsmanship, inscribed in the early studies of Swedish folklore and rural tradi-

tion undertaken by historian Nils Månsson and ethnographer Artur Hazelius, which paved the way for the Svenska Slöjdföreningen (Swedish Society of Industrial and Crafts design) founded in 1845.

The title of the booklet captured the two fundamental themes of the fin de siècle architectural debate: construction (*byggnad*) and interior design (*inredning*), encompassing the enduring dilemma of their relation summed up in *ett hem*. To a certain extent one can compare Laugier’s primitive hut with Östberg’s search for the essence of the tiny wooden homes, but both aimed to design the human space par excellence: a domestic vernacular shelter.

During the last quarter of the nineteenth century nationalistic feelings had progressively spread in Scandinavian countries and in Germany, stressing the desire for nationhood due to not yet defined boundaries of these nations. Then, philosopher-literati and artist-architects focused on the search for their own origins through a vernacular idiom, conveying moral, spiritual and national values.

In their imaginary, Sweden meant simultaneously both the vast native land and the intimate home.

Housing design embodied that sense of identity, encompassing national, regional and local concerns.

Some visual artists, such as the painters Anders Zorn and Carl Larsson emphasized the notion of the ideal home, and celebrated the region of Dalecarlia as a symbol of true

Swedishness. There they built open-air studios that served as model and spur to national romantic architects like Lars Israel Wahlman, Carl Westam and Ragnar Östberg. Hence, the architects offered appropriate precedents for Swedish housing and interior design, first to peasants and then to the nascent bourgeoisie. Equally the intellectual and ante litteram feminist Ellen Key powerfully influenced the generation of younger architects among whom Östberg was a leading exponent through her writings on Scandinavian domestic aesthetics and family education.

It is also worth noting that National Romanticism was partly in debt to the theories of the British Arts & Crafts Movement whereby, according to its champions William Morris and John Ruskin, artistic innovation had to be based on nature, not on machines. Östberg firmly stated that all visual arts should work together closely, creating a balanced interplay of popular culture and craftsmanship.

Inspired by Larsson’s homonymous *Ett hem* (1899), a collection of watercolours depicting traditional interiors and domestic life, Östberg drew attention on the traditional peasant’s wooden house (*allmogehems*). He also described all the fundamental features for domestic design and proposed some simple homemade houses for the lower classes. As he said, “any home is none other than a clear expression of its occupants’ needs”. The analytic study of the

allmogehems was also a source of inspiration to Östberg's projects for the bourgeoisie *bostad* (villa), built in the wild outskirts of Stockholm.

As an expression of Swedish vernacular identity *ett hem* embodied the stimulating cross-disciplinary debate at the dawn of the twentieth century which was captured by the writings of Key, Larsson and Östberg, published in the series entitled *Student-föreningen Verdandi* (*Verdandi's Student Booklets*), a progressive platform for intellectual exchanges founded in 1888.

Until now this booklet has been accessible to only-Swedish readership; it is my aim to include an English translation in the documentary section of my doctoral thesis.

PhDRT1.5 Order and Proportion: Dom Hans van der Laan and the Expressiveness of the Architectonic Space

TIZIANA PROIETTI

La Sapienza-Università di Roma, Italy

My doctoral research deals with the history of proportions in twentieth-century architecture and aims at introducing how proportioned elements favoured the legibility of architectural forms by interacting with human perceptive attitudes. Distancing itself from the symbolic, aesthetic, and ethical values attributed to proportions over the centuries,

the research proposes an analysis of the role of proportions in the oeuvre of Dutch architect and Benedictine monk Dom Hans van der Laan (1904-1991).

Van der Laan devoted his entire life to the search for the essence of humanistic architecture. With his plastic number system and his experiments on perception, he explored human attitude to discern surrounding forms and classify them through their dimensions. He demonstrated how nature, which because of the infiniteness of its dimensions could not be completely understood by the human mind, could be shaped by man and become intelligible through the application of proportional ratios. According to plastic number theory, human beings could draw from the surrounding visible world a set of intelligible ratios and sizes appropriate to their mind and apply them in the construction of architecture. In this way architecture could fulfil what Van der Laan considered its highest goal, i.e. to serve human intellectual needs. Therefore proportions were not external tools or final checking devices in design practice, but stood for the essence of architecture, making unlimited nature comprehensible to the limited perceptual skills of humans.

During his long-life research Van der Laan built three plastic number devices, which he named the abacus, the triangle of forms, and the morphoteek, or the sets of regular geometric volumes built on plastic

number progression. These were extremely useful to exercise the eye in perceiving proportioned forms and to understand the interaction between morphological and dimensional features of forms and the human brain structure.

Van der Laan applied his plastic number system in a few buildings where the experience of ordered disposition and articulation of intelligible forms were called up to build spaces for bodies and minds. In my dissertation I carried out a careful analysis of the proportional ratios in Van der Laan's most well known design, the St. Benedict Abbey in Vaals (1956-1986). Based on Van der Laan's fifteen lessons collected in his book entitled *Architectonic Space* (1977), the research has identified three main principles, traceable in both the theory and practice of the plastic number system. Firstly, the repetition of few proportioned forms according to their morphological similarity, resulting from the additional properties of the plastic number system, favoured the intelligibility of architecture and its experience. Secondly, the regularity of simple geometric forms gave evidence to the geometry and dimensional properties of the object by not obstructing its intelligibility. And finally, the mutual proximity between architectural elements controlled by proportions shaped architectonic spaces that were morphologically perceptible and intelligible.

To conclude, the research has recognized in Van der Laan's plastic

number theory a provocative answer to the crisis that has characterized the theory of proportions in the twentieth century. Indeed, Van der Laan had the ability to shift the focus from the abundantly discussed harmonic properties of proportions to its cognitive features. He seemed to foresee the later interest between art, phenomenology and neuroscience and to move from the ancient notion of proportions to a reinterpretation at the same time modern and primitive. Van der Laan encouraged reflections on the importance of intelligibility for the production of artifacts and offered new lenses through which to look at proportion in architecture. As output of my work I have been able to move from Van der Laan's theory of proportions to its values, roles and laws for contemporary debate and practice.

PhDRT1.6 The Use of the *Convenzioni Urbanistiche* in the Historic Centre of Milan: Negotiation and Planning Instruments after WWII

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This research addresses the topic of the relevance of planning negotiations in the reconstruction of Italian cities in the second post-war period, focusing on Milan and its historic centre.

As economic capital of the country and first major city to approve a General Plan according to the National Planning Law of 1942, Milan was expected to prove the potential of the new planning instrument in dealing with war damages and modern institutions. Supported by the architectural élite, the plan was perceived as a testing ground for new political visions, practices and models of architecture and town planning in a moment of great urbanization and redefinition of the discipline. The General Plan of 1953 was actually controversial. Its critics consolidated the idea of a failed reconstruction, arguing that the *convenzioni* were quite often the main vehicle of real estate speculation and disruption of planning policies.

The expression *convenzioni urbanistiche* identifies agreements based on private contracts between public administrations and private owners or developers, defining building rights and duties through a negotiation based more on economic and political power than on fixed rules.

It is my aim to look at them as main sources to explore urban design attitudes in contrast with a canonical approach, which merely delegates the study of the planning processes to the analysis of the General Plan. While the General Plan, completed with the procedures of observations and reception, showed an approach to urban design based on political and disciplinary institutions, the introduction of the *convenzioni* implied

a model of prompt negotiation, neither included nor described in other planning instruments. Grounded in some specific tools and their languages, and relying on specific actors, the *convenzioni* allowed different scales to be assessed from that of the architectural objects to that of city planning. This process prompted the idea of an urban development based on the negotiation of public and private interests and needs.

My research aims at introducing a critical perspective on post-war *convenzioni* through a quantitative and qualitative analysis regarding the urban fabric of Milan historic centre in the early 1950s. The city's core was the object of intense building efforts by economic interests. This was happening within a national debate fostering the symbolic meanings of architectural stratifications in the historic centres. As a matter of fact the study of the Milanese case offers the opportunity to elaborate an interpretative revision of the results obtained through the use of the *convenzioni*, questioning their validity in expansion areas and framing the peculiarities of their use in the historic centre.

The almost complete record of the *convenzioni* regarding the historic centre of Milan can be built thanks to original archival research and through the comparison of the general cartography. The *convenzioni* were published and collected for administrative purposes and included a large variety of documents, the

most relevant for the elaboration of a significant roster of data and related questions.

Records are aggregated according to interpretative categories belonging to urban history's issues. These categories are defined for their significance in relation to urban fabric, building processes, actors involved, disciplinary debate, and socio-political aspects. Single case studies are examined according to key concepts emerging from the database, such as negotiation and intervention models, connection and level of integra-

tion with other planning instruments, evolution of legislation, typologies, and variety of actors. Completed with information from other sources, as publications, building permits and professional archives, each case study analyzes specific aspects of urban development and offers a new point of view on professional practice. Furthermore, the study of the *convenzioni* allows an understanding how this multifaceted tool played an active role in the negotiation process redefining planning instruments.

PhD Roundtable 2: Architectural History in Italian Doctoral Programs: Histories of Buildings, Architects and Practices

ROUNDTABLE CHAIR:

MARI HVATTUM, *Arkitektur- og designhøgskolen i Oslo, Norway*

PhDRT2.1 Ahmedabad. Workshop of Modern Architecture: The National Institute of Design

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The subject of this research is the National Institute of Design (known as NID) designed by Gautam Sarabhai and his sister Gira in the city of Ahmedabad, India. This project has been selected because it highlights the two faces of post-colonial India; a nation that sought to amalgamate modern institutions with traditions from the past.

Designed in 1961-1964 and built in 1966-1968, NID is one of the most convincing examples of this synthesis.

The decades 1940-1960 are the time frame of this study, corresponding to a period of great intellectual upheaval in India following independence from British rule. In these years, the first generation of Indian postcolonial architects created buildings of considerable importance and had close contact with Western modern masters. NID is part of this chronological framework.

The wider survey is restricted to educational buildings constructed by Indian architects in Ahmedabad, and highlights the influence of masters such as Le Corbusier, Louis Kahn, and other Western professionals who participated in this climate of cultural exchange. While Frank Lloyd

Wright and Walter Gropius welcomed talented young Indian architects into their schools or studios, they themselves never went to the sub-continent. Their American and European colleagues, however, such as Richard Neutra, Charles and Ray Eames, Buckminster Fuller, Enrico Peressutti, Harry Weese, and Frei Otto, had a direct dialogue with the emerging generation of Indian architects through their presence on site in India. The architecture designed by Achyut Kanvinde, Gautam and Gira Sarabhai, Balkrishna Doshi and Charles Correa, just to name a few Indian architects of that new generation, are a clear evidence of these contacts.

The National Institute of Design found its seat in Ahmedabad, a city favoured by young Indian architects and a centre of decolonization. The thesis examines some aspects of post-colonial Indian architecture and its outcomes, in particular in Ahmedabad, which must be considered a real laboratory of Indian modernity. NID is a national institution of great importance which, like its designers Gautam Sarabhai (1917-1995) and Gira Sarabhai (1923), has never been the subject of research and rarely mentioned in history books of post-colonial India. With this study, the author aims to restore NID's value and reputation and give voice to its designers, investigating the central role of the Sarabhais in the modernization of Ahmedabad and more generally of

the country. Thanks to their wide national and international network, Gautam and Gira Sarabhai were key figures in the cultural development of Ahmedabad, and the creation of NID is one of the most significant examples of intellectual exchange between East and West. The study illustrates how the fertile friendships between Indian and Western architects, but also traditions from the past, are reflected in the NID project.

This thesis is based on archival research in a number of archives in India, Europe and North America.

PhDRT2.2 Transformations of Public Space in Paris. From Infrastructure to Forme Urbaine

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Between the 1970s and the 1980s, the city of Paris faced a period of extensive urban transformation and, at the same time, a change in the strategies of this transformation in comparison with the heroic *Trente Glorieuses*. The analyses of these architectural and urban changes and the works that inspired them, are often based on a typological or morphological perspective (Boudon et al., 1977; Panerai, 1999). Moreover, in France, the study of decision-making processes and urban transformation falls within the scope

of social sciences (Lefebvre, 1967 and 1974). This has resulted in an unfortunate separation of academic approaches: one focusing on finding the link between the theories of the architectural community and the projects, while the other taking the already transformed urban space as a starting point for political and social analysis.

This paper explores the gap between these two methodological approaches, both influential in France during the 1970s and 1980s. It does so by applying an interpretative framework which goes beyond both the typo-morphological and the socio-cultural framework. The main aim of the research is to establish the relationship between the cultural references of designers and the processes through which urban spaces are converted, and, what is more, to explore the urban imaginaries created by this relationship.

Between 1974 and 1989, the Atelier Parisien d'Urbanisme (hereafter APUR), a hybrid entity with various roles during this period, had an essential part in translating the aforementioned shift into operative terms, liaising with institutions that had the power to transform large areas of the French capital.

Two case studies allow us to analyze these changes and the role played by the APUR: the transformations of the Halles Centrales of Paris, starting in 1974, and the Secteur de la Villette projects, especially those for Place Stalingrad (Bernard Huet,

1985-1989) and Parc de la Villette during the first competition organized by APUR (1976-1982).

These two cases are intertwined. On one hand, they illustrate a cultural point of view; on the other hand, they give an account of institutional and political processes, showing a transformation that occurred throughout the whole city. Finally, they cross the trajectory of some of the most emblematic figures in French architecture at this time. One of them was Bernard Huet, a teacher, theorist, critic and urban designer who played a major role in the definition of a new cultural paradigm. The central role of APUR and the influences of Huet's *Architecture Urbaine* in the two case studies are analyzed by comparing the archives of the architects involved in the urban projects (Bernard Huet, Henry Bernard, Emile Aillaud, Louis Arretche) as well as the ministerial and presidential archives. Oral sources, already explored in the case of Bernard Huet (Pommier, 2010), are restricted to a control role.

The research shows a change in the process of transformation of public space in Paris. The practices shifted from projects which were generated through vivid debate (strongly linked to contemporary French social science, for example in the first phase of Les Halles case), to a later standardization of urban projects and urban *imaginaire*.

The relationship between the cultural milieu and the political intervention processes in Paris is still quite un-

explored, allowing us to analyze the complex role of Bernard Huet and other protagonists in this period on the basis of a hitherto unknown material. Moreover, the public nature of the sources and the international scope of the urban debates in this period allow cross-national comparison with other European cases.

PhDRT2.3 Architecture that Teaches. Swiss School Buildings during the 1950s and 1960s

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The research examines the development of Swiss school buildings during the 1950s and 1960s, including their architectural, pedagogical and social implications.

The work focuses on buildings of compulsory education. Educational theories have, indeed, had a major impact on educational architecture, particularly buildings for primary and secondary schools. Following the great baby boom of the postwar period, school buildings acted as a stimulant for Swiss modern architecture, especially thanks to competitions which gave young architects the opportunity to develop and test new proposals.

The great attention which modern architects dedicated to school buildings and educational issues was both

pragmatic and ideological. Since modern architects were convinced that the new architecture needed a new human being, they assigned to school buildings an important formative role. Moreover, the paradigm promoted by the *Neues Bauen* – light, air, sun – was very close to the hygienist principles of the nineteenth century and to the new educational theories of the 1920s. Swiss modern architects realised that the school building was a forceful medium to spread the culture and the form of modern architecture.

Two deeply rooted beliefs, both ingraining parts of Helvetian self-awareness, are at the basis of the importance given to school buildings. On the one hand it is often stressed that Switzerland is a land of educationalists, starting with Rousseau and Pestalozzi, right down to the leading Swiss figures in modern pedagogy, such as Adolphe Ferrière, cofounder of the Bureau International d'Éducation in 1925. On the other hand it is seen as self-evident that the mission of education is to train the moral being even more than to instruct. "The moral man is the main goal of education" and "Aesthetic education is a necessary premise to moral education" Alfred Roth wrote in the last part of his trilingual book *The New School*, first published in 1950. Such a mission was to be entrusted to schools, and the school building would be its most tangible sign.

The dissertation explores how the

modern Swiss school, as a cultural and architectural form, emerged from a complex interaction of technical concerns, educational theory, and the larger social forces of the period. The research is organised according to three distinct but inter-related paths of investigation. Firstly, I study the relationship between school building and urban context; the evolution of the typology with respect to both technical and educational concerns; and the migration of ideas. Schools are strongly related to the evolution of urban theories and the debate on school building was linked to debates on the territory and its development, its economic growth and its demographic curve. The second path examines how architects, educators, and administrators created and disseminated an image of school bound to modern architectural forms and progressive methods of teaching, combined with a persistently romantic notion of childhood.

The close relationships with other countries have always played an essential role in Swiss culture. The dissertation therefore applies international comparison, looking into the network of exchanges that Swiss architects secured with the rest of the world, in particular with the so called "creative periphery" – Denmark, Sweden and Finland – as well as with the United States and England in which the most progressive ideas on education and school buildings were being developed.

The archival research has been conducted primarily at the gta Archiv of the ETH Zurich, looking into the main protagonists of the Swiss debate on modern school buildings, such as Werner M. Moser and Alfred Roth. The literature studies provide an accurate survey of period journals on education and architecture, paying particular attention to the many special issues dedicated to the subject of schools in this period.

PhDRT2.4 Star-Shaped Rib Vaulting in the Church of San Domenico, Cagliari

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This research is focused on the monastery of San Domenico in Cagliari and its renovation carried out in the second half of Cinquecento. Founded in the settlement of Villanova on the east slope of the Castle of Cagliari during the second half of the thirteenth century, the monastery of San Domenico reached its maximum expansion in the late 1560s as a consequence of the Dominican reform movement.

These large-scale reforms were due to multiple factors: economic development, administrative reforms (including the diocesan reorganization), medieval orders reforms and general religious reforms relating to the defunct Council of Trent which

closed in 1563 (Manconi, 2010, 250-253).

The particular focus of the thesis is on the star-shaped rib vaulting of the church; a complex work which radically transformed the temple, previously covered with a wooden roof built over a diaphragmatic arch system. San Domenico suffered complete destruction during the World War II and was rebuilt. The destruction, together with the shortage of available documentation of its building history, has prevented a proper interpretation of the church and its architecture. Because of this lack of documentation, the research has been based primarily on indirect archival sources, such as the Acts of the provincial and general chapters of the Order, the Dominican and Ecclesiastical chronicles and the *Liber I* of the General archive of Preachers in Rome. Some direct sources from the late sixteenth century were provided by local archives (Archdiocese and Municipal in Cagliari) and by the archive of the Crown of Aragon (Barcelona).

A key tool in this study has been the design of a 3D reconstruction of the building, making it possible to analyse the church as it would have appeared before its destruction. Virtual reconstruction techniques (Marsiglia, 2013), combining historical research tools and digital representation technologies, have been employed to understand the building process. This has allowed an interpretation of architectural details and

constructive features and a comparative analysis of the church with respect to other monuments from the same time. The digital reconstruction has been based on metric data, collected using image-based 3D modelling methods (Remondino-El Hakim, 2006), and materials found in the Municipal archive of Cagliari as well as in the Soprintendenza di Cagliari and Oristano's archives.

A very important part of the study concerns the reconstruction of the relationship between the monastery of San Domenico and the Dominican order. In particular, the research has focused on the Dominican reform movement in the province of Aragon (Esponera, 1999). Furthermore, the thesis investigates the relationship between the spiritual reform and the material renovation of the monasteries. The history of San Domenico well illustrates the dynamics that characterized the spread and evolution of the Mediterranean Gothic in Sardinia, from the introduction of churches with unique nave and chapels opened between buttresses of diaphragm arches, to the introduction of star-shaped ribs vaulting of the naves.

The final goal of the work has been to demonstrate that the appearance of star-shaped ribs in the late Sardinian Cinquecento religious architecture does not represent a delay or isolation of Sardinian architectural culture. Perhaps these episodes should not be classifiable as "late Gothic" architecture at all. Instead,

they might be understood as local interpretations of new Renaissance systems developing in mainland Italy and the Aragonese land (Ibáñez, 2008).

PhDRT2.5 Layers of Narration: the Architecture of Piero Bottoni in Ferrara

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The task of studying the relationships between an architect and a specific city or cultural context, discerning the different contributions to the architectural work made by each, can be complex. A fruitful approach is offered, however, by what Vittorio Savi has called layers of narration (Savi 1984, VII). As historiographic and critical devices, these layers allow for the observation of the relationship between author and context from multiple viewpoints and via a spectrum of resources (historical records, graphic or photographic analysis, critical readings), leading to a more in-depth understanding of their interaction.

The career of the modernist architect Piero Bottoni (1903-1973) in Ferrara covers a wide range of building types and commissions: private homes, town planning projects, public buildings, all located in the city centre. After his native Milan, Ferrara is the city that hosts the great-

est number of Bottoni-designed projects. Bottoni's works share not only the same geographical location, but also a series of common characteristics. They all explore the relationship between modern architecture and the old pre-existing city and reflect a unitary vision of architecture and restoration, evident in Bottoni's work already in the early 1930s. Narrating this story has meant examining Ferrara's cultural context and its key players during the 1950s and 1960s expansion. Bottoni's role in developing the city was pivotal: he completed eighteen city projects, thanks to the close ties he had established with some of the city's most influential figures.

An understanding of Ferrara history during this period has also required the study of the roles played by other contemporary figures, such as Bruno Zevi, Roberto Pane, Giuseppe Samonà, Giovanni Michelucci and Giorgio Piccinato. The city enjoyed a period in which key protagonists of architectural and urban culture discussed the city's past, present and future and were able to influence its development and transformations.

This reconstruction, focussing on what historiography intuitively labelled the Scuola di Ferrara, examines some twenty archives belonging to cultural associations, political parties (Italia Nostra, Partito Comunista Italiano), the Italian public administration and the private archives of Bottoni's clients and local personalities plus, of course, Bottoni's

own archive and those of Zevi and Samonà. The research begun as a monograph on Bottoni's work in Ferrara, but developed into a broader history of the city's architectural context, dotted by the contributions of its many protagonists. It thus identifies aspects drawn from both local and national architectural debate. In addition to the research carried out on primary and secondary sources it also became necessary – in order to understand the nature of Bottoni's work and its true relationship with pre-existing buildings – to survey his projects using modern 3-D photo surveys. Such surveys provide us with 3-D models from photographs, even buildings predating Bottoni's work. This allows for the immediate comparison of the different characteristics before and after the architect's work as well as comparison between the design and the actual construction.

To sum up, the research into Bottoni's architecture in Ferrara consists of different chapters: Bottoni's work before coming to Ferrara; the architectural context in Ferrara during 1950s and 1960s; the political-personal links between the architect and the clients; an analysis of Bottoni's works as regards the local and national architectural debate; a detailed chronological description, the redesigns and surveys, and lists of archival documents that constitute the body of the research. By combining different layers of interpretation, the research has sought to

reconstruct the history of a subject that has proved fundamental to the understanding of both Bottoni's career and the relationships between earlier and modern architecture in the 1950s and 1960s.

PhDRT2.6 The Wilhelm Lehmbruck Museum. Paradigm of Modern Architecture in Postwar Germany

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The subject of my PhD research is the Wilhelm Lehmbruck Museum in Duisburg, a construction designed and built between 1957 and 1964 by the architect Manfred Lehmbruck (1913-1992). The building exhibits the works of Manfred's father, the renowned sculptor Wilhelm Lehmbruck (1881-1919). It is one of the first museums built in the German Federal Republic (GFR) after WWII. The "myth" of Wilhelm Lehmbruck, as cultural symbol of the city of Duisburg, was constructed over the course of several years in order to enrich the meagre cultural heritage of this industrial town. This myth was further boosted after WWII, when GFR re-evaluated their stance towards modern art, previously labelled "degenerate" by national-socialists.

To create links to modern art and

architecture of the 1920s was an efficient way to establish a new and more democratic image of the Federal Republic. The new GFR sought further legitimisation by proclaiming itself the heir of the glorious Weimar Republic.

The *Neues Bauen* – the German modern architecture of the 1920s – seemed to be the only plausible way in which the GFR could present itself to the world. The reality of the country was more complex, however, revealing the "double face" of the state after 1945. The tabula rasa created by the war was soon populated by dichotomies such as memory/oblivion, tradition/modernity, continuity/discontinuity with the Nazi past. These dichotomies are reflected in the history and the architecture of the Duisburg Museum. It consists of two buildings characterized by a rather different architectural language. The wing housing the works of Lehmbruck is three-dimensional and introverted. The large glass parallelepiped volume which hosts temporary exhibitions, on the contrary, is an open and transparent space with a clear reference to the *Neues Bauen*.

The double face of the Lehmbruck Museum is an example of the split between the two different approaches of West German architecture in the post-war period. One prevailed on the idea that debris should not be forgotten: fed on it, and built upon ruins, as in the case of St. Anne's Church in Düren (Rudolf Schwarz,

1951-1956). The other approach advocated an architecture made of light and glass for the GFR, such as for instance the German Pavilion at the Brussels World's Fair (Egon Eiermann and Sep Ruf, 1958). It was the architecture of a Germany that wanted to appear terse and transparent, seeing in the economic miracle an instrument of redemption from a shameful past which had to be silenced and forgotten.

The Lehmbruck Museum is an architecture representing both memory and oblivion at the same time, a characteristic which makes it paradigmatic for understanding the particular development of West German architecture after 1945.

This study is based on an investigation into several German archives, enabling me to reconstruct and indeed redraw the history of the Lehmbruck Museum and its various project phases.

In addition to this quite traditional methodological approach, my work draws on sociological and anthropological studies, allowing me to scrutinize the cultural roots of the architecture of the Duisburg museum and, more generally, of German museum architecture in the post-war period.

My thesis wants to show how German museums built in this period were instruments for reconstructing German identity, reflecting an attempt to combine memory and oblivion as two powerful and irreducible instances of "Germany, Year Zero".

PhDRT2.7 "Magnificentia", Devotion and Civic Piety in the Renaissance Venetian Republic

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Through an interdisciplinary approach, my paper seeks to understand sacred space in relation to its functions, forms and spatialities, as well as within the context of a series of events and situations that take place in it, such as ceremonies and performances. Specifically, I examine the ways in which liturgical and musical requirements influence church interiors. The paper addresses these issues by means of a case study situated on the extreme western boundaries of the Venetian mainland empire, the Basilica of Santa Maria Maggiore in Bergamo. This case will be explored by investigating the interconnections between the church and the Confraternity of the Misericordia Maggiore, proprietor of the Basilica, as well as other larger regional processes (Black, 1989, 224; Carlsmith, 2010, 78-79). The Basilica was highly prestigious in the sixteenth century. Its prominent reputation was based on a succession of remarkable church composers, musicians, artists and architects (Baroncini, 1998, 19-51; Towne, 1988, 471-509; Morelli, 2006, 217).

Detailed examination of sixteenth and seventeenth-century unpublished manuscript sources is critical to the research, as these sources shed light on the contemporaneous negotiation of local political and religious imperatives. In fact, these analyses carried out on church records and other sources contribute to build a more complete picture of the processes of construction and patronage that invested the church interiors with their particular significances.

By employing and interpreting hitherto unexamined sources from the Angelo Maj Library in Bergamo it is possible to understand the history of the sacred space of the Basilica as a local but significant case in the Renaissance Venetian Republic, and acknowledge the extent to which the life of the confraternity influenced and jointly shaped architecture, art and music.

PhDRT2.8 From the South. Ernesto Basile's Routes and Destinations

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Why should we continue to study the Italian architect Ernesto Basile (Palermo 1857-1932) today? Given the amount of recent research, we might be tempted to believe that everything has been told. However, there are several important issues worthy of further investigations.

These include Basile's travels, which are particularly interesting, because of the proximity they reveal between architecture and place. Only by entering a space, walking around, watching the changing shadows as the sun turns, catching the colour of materials in their context, watching people moving, can one have an active, sincere and direct experience of the complex world of an architectural work, Basile implies.

We know what Basile saw from contemporary books and magazines reporting on the places he visited, however only through further research can we understand how he perceived these places and the significance they had in his work. Basile went to places that we might call "strategic" for European architectural history of his time – a scene in which he was deeply involved. My research focuses on Basile's extensive contact with scholars, artists and scientists in the places he visited. Wherever he went, he systematically documented the architecture and the spaces he visited and the people he met.

Through the study of the Ernesto Basile's archive, it has been possible to map the movements, destinations, appointments and impressions, which Basile accurately recorded in his notebooks and personal agendas. Except for a few gaps, the Basile's archive is one of the best maintained contemporary architectural archives in Europe. Basile wrote extensively about his travels and discussed their

context and significance. The documents range from reports on the World Exhibition in Paris in 1878, to stories of Ortensio Lando, the sixteenth-century Italian humanist and traveler, who moved “from the far Sicily to the edge of the Alps”.

In my research, particular attention has been given to Basile’s journey in 1888 to Rio de Janeiro, during which the architect designed the New Avenida de Liberdade in the Brazilian capital. Due to changes in the political regime of Brazil, Basile’s work was interrupted. To study this project, therefore, involves extensive analyses of maps of Rio de Janeiro and the urban history of the city. Historical maps of Barcelona, Paris

and other European cities relating to Basile’s foreign travels between the years 1876 and 1900 were other useful tools. The study has covered the whole range of Basile’s travel and professional activities from 1876 to 1932, starting from the year of his first documented study tour to Paris, in the company of his father, the architect, Giovan Battista Filippo Basile (Palermo 1825–1891). The research involves the history of architecture, the odeporic literature, in the first instance, as well as several other disciplines. I compare Basile’s journeys with the travels of other contemporary architects and discuss them in the context of the *Grand Tour* tradition.

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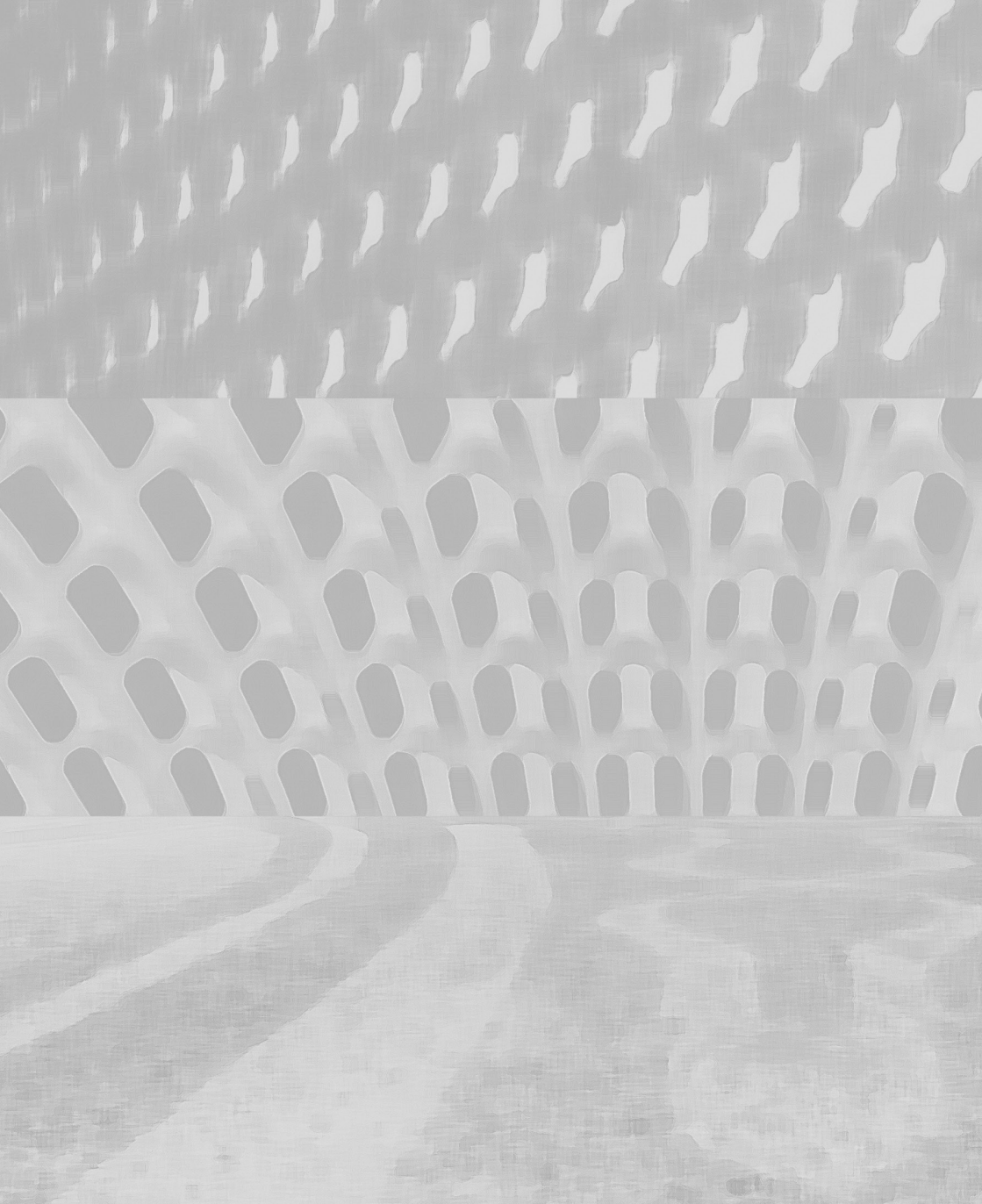
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