

HISTORIES IN CONFLICT

CITIES - BUILDINGS - LANDSCAPES

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EAHN 2017 in JERUSALEM

RESEARCH WORKSHOP OF THE ISRAEL SCIENCE FOUNDATION

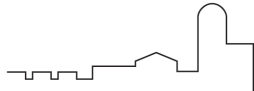
On the 50-year anniversary of the Israeli occupation of East Jerusalem and the contentious unification it legislated, the conference aims to open up questions about the purpose of writing histories of urban conflicts. We ask how historians can account for the predicaments of violence and uneven distributions of power in the built environment, particularly in the face of current worldwide geo-political crises.

At the heart of the conference will be the question of how eruptions of strife shape architectural and urban histories; and reciprocally, how larger architectural and planning processes, along with the histories that register their impact, intervene in the predicament of conflict. The aim of the conference is to bring together different responses to this predicament from both regional architectural and urban historians and worldwide members of the EAHN.

We interrogate the inextricable ties between the history of cities and urban conflict through several complimentary questions. First, we examine how situations of socio-political conflict affect research. How does the temporality of spatial conditions stirred by conflict influence concepts of history, heritage, preservation and urban renewal? Bitter national, ethnic or class conflicts often inspire dichotomized readings of history, or conversely, generate pleas for “symmetry” or “moderation” that put the rigors of research at risk. What are the implications for architectural praxis (historiography, design, and their critical extensions) in either case?

A second set of questions focuses on the architect/ historian/preservationist operating from a particular “side” of conflict, facing palpable restrictions in the form of inaccessible national, physical and moral boundaries that may put them at physical risk, or might raise questions of legitimacy, even as they may strive for scholarly rigor. Can one set claims on a “legitimate” practice from any particular perspective? Reciprocally, should architectural/urban history actively assume a civic responsibility towards conflict? How does the disparity of power affect historical analysis? And how does it affect practice, and the meaning of urban citizenship? Can history become a platform of negotiation regarding urban justice and democracy? Moreover, conflict has lingering effects. How does conflict inspire the post-traumatic histories of places such as Mostar, Famagusta and Dublin? How do these accounts intervene in current realities, such as the one we encountered in embattled Jerusalem?

Situations of conflict often compel interventions that put into question disciplinary autonomies and make the issue of agency particularly pertinent. We therefore wish to explore the seam between the historian and the activist, because this is where architecture/history/heritage are negotiated, contested and pulled apart by different forces. On the one hand are scholars, and on the other hand are the state/ the market/ human rights activists—yet all of them claim a stake in the “public good”. Who is posing the rules of the game, according to which the historian as activist works? The study of this tension necessitates disciplinary exchanges between historiography and political theory, which we aim to address in this conference.

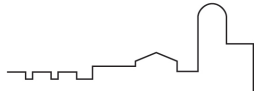


Tuesday, June 13th

- 09:00-09:30 Introductory remarks
Alona Nitzan-Shiffan and Panayiota Pyla, Conferene Chairs
Hilde Heynen, President, European Architectural History Network
- 09:30-11:15 Keynotes:
Detroit Resists, Unsolicited History and the Right to the City,
Andrew Herscher, University of Michigan
Histories After Resistance: Body Politics and Bare Life in an Istanbul Protest,
Can Bilsel, University of San Diego
- 11:15-11:30 Coffee break
- 11:30-13:45 Parallel sessions:
1. Curation and Representation
Chair: *Hilde Heynen, Catholic University of Leuven*
a. 'Epi-graffiti': Changing Arenas of Conflict in Rome's Public Realm from Fascism (1922-1943) to the Bullet Years (1968-1982) and Beyond, *Flavia Marcello.*
b. Geographic Curation – A Comparative Analysis of the 2016 Qalandiya Biennale in East Jerusalem and the Manofim Festival in West Jerusalem, *Hadas Ophrat.*
c. Therapeutic Forgetting, Agonistic Remembrance: Building Izmir's Kültürpark on Conflicting Memories, *Emre Gönügür.*
d. To Preserve the Past and Future Utopia: the "Disengagement" in Cinematic and Literary Works othe Settlers' Community, *Yael Shenker.*
- 2. Geo-Conflict**
Chair: *Rachel Kallus, The Technion*
a. Architecture and Civil Conflict in Early Democratic Spain. The Polemical Restoration of the Roman Theatre at Sagunt, 1984-1993, *Manuel López-Segura.*
b. Two Tales of a City: Power Relations, Myth Making, Heritage Space and the City of Rhodes (1912-1967), *Georgios Karatzas.*
c. Appropriations of the Landscape: Legacies of Witness Testimony on Physical and Memorial Landscapes in Croatia, *Jessie Fyfe.*
d. City Identity in the Context of Political Changes and Through the Lens of Military Conflict. Case study- Sukhumi (Abkhazia), *Katarzyna Jarosz and Anna Dzikowska.*
d. "Water of Peace": Contested Waterscapes and Landscapes, *Stavroula Michael.*
- 13:45-15:00 Lunch Break
- 15:00-17:00 Workshop
Urban Citizenship | Violence | Historiography
Moderator: *Oren Yiftachel, Ben Gurion University*
Discussants: *Daniel Bertrand Monk, Colgate University*
Socrates Stratis, University of Cyprus
Sessions overview: *Hilde Heynen, Catholic University of Leuven*
Rachel Kallus, The Technion
Field overview: *Amina Nolte, Justus-Liebig-University of Giessen*
- 17:00-17:30 Coffee break
- 17:30-19:30 Theater Play: **Returning to Haifa**
Based on the short story by *Ghassan Kanafani*
Adaptation and Direction, *Makram Khoury*
El Karama Theater
Followed by a discussion with the Director and Actors

Wednesday, June 14th

- 08:30-12:00 Guided tour, *Efrat Bar Cohen*
- 12:00-14:00 Lunch break
- 14:00-15:15 Workshop
Urban Conflict in the Studio
Instructors: *Fatima Abreek-Zubiedat, The Techion*
Oren Ben Avraham, The Technion
Socrates Sartis, University of Cyprus
Ori Shalom, Bezalel Academy of Arts and Design
Els Verbakel, Bezalel Academy of Arts and Design
- Workshop
Data | Space | Conflict
Moderators: *Mark Jarzombek, Massachusetts Institute of Technology*
Maarten Delbeke, Swiss Federal Institute of Technology in Zurich
Discussants: *Ido Ginat, Tel Aviv University*
Eran Neuman, Tel Aviv University
Zvi Elhyani, Israel Architecture Archive
Field overview: *Petros Phokaides, National Technical University of Greece*
- 15:15-15:45 Coffee break
- 15:45-18:00 Parallel sessions:
1. Noble Claims
Chair: *Hadas Steiner, State University of New York at Buffalo*
a. Peace-process Infrastructure: Constructing Landscapes in-between Irelands, *Irene Kelly.*
b. Modernization as the Source of Ethnic Oppression in Yugoslavia: True or False?, *Aleksandar Staničić.*
c. The Model Cities Program: Response to and Generator of Urban Conflict, *Susanne Schindler.*
d. The Dadaab Refugee Camps and Emergency Urbanism in History, *Anooradha Iyer Siddiqi.*
e. Contested Modernity: the Nicosia International Airport Site, *Emilia Siandou.*
f. Provisional City: a Zero Sum Game Between Yamit and Gaza, *Fatima Abreek Zubiedat.*
- 2. History Production**
Chair: *Tawfiq Da'adli, The Hebrew University of Jerusalem*
a. Activating Conservation Charters in Sites-in-conflict, Israel, *Irit Carmon Popper.*
b. Multiculturalism in Tourist-Focused Histories of Sarajevo since the Bosnian War, *Emily Gunzburger Makas.*
c. A State in the Search of Style—Outlining the Israeli Architecture Profession, circa 1960, *Martin Hershenzon.*
d. The Via della Conciliazione (Road of Reconciliation): Fascism and the De-Urbanization of the Working Class in 1930s Rome, *Laura Moure Cecchini.*
e. Urban Histories of Plausible Futures of Pyongyang: Narratives, Scenarios, and Agency, *Annie Pedret.*
- 3. Mediations**
Chair: *Carmen Popescu, Ecole Normale Supérieure d'Architecture de Bretagne*
a. Kars: A Critique of an Urban Historiography, *Nese Gurallar.*
b. Separation Lines, *Nerma Cridge.*
c. Preservation of Conflictual Sites: Artistic Responses, *Giselle Beiguelman.*



Wednesday, June 14th

- 18:30-21:00 Evening event - Urbanism in Conflict - Hansen House
Seizing Jerusalem: the Architectures of Unilateral Unification
Alona Nitzan-Shiftan, Technion
Book launch
- Chair:** *Els Verbakel*, Bezael Academy of Arts and Design
Presentation: *Alona Nitzan-Shiftan*, Technion
Discussants: *Meron Benvenisti*, Former Deputy Mayor of Jerusalem
Hilde Heynen, Catholic University of Leuven
Hadas Steiner, State University of New York at Buffalo
Mike Turner, Bezael Academy of Arts and Design

Thursday, June 15th

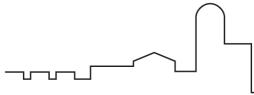
- 09:00-11:15 Parallel sessions:
1. Too Holy Land
Chair: Daniel Bertrand Monk, Colgate University
- a. Building Heights at the Intersection of Real and Ideal Jerusalem**, *Julia Grinkrug*.
 - b. Designing the Jewish Settlement of Hebron: An Architectural History of Trial and Error**, *Noam Shoked*.
 - c. Displaced Capital – The Development of Massioun Neighborhood in Palestinian Ramallah**, *Anwar Jabr*.
 - d. Cities/Buildings/Landscapes: Devising the Spatial Conflict Through a Photographic Archive**, *Anat Falbel*.
- 2. Disappearance**
Chair: *Belgin Turan Ozkaya*, Middle East Technical University
- a. Muslim Sanctity Under Israeli Rule – The Fate of Sheikh Tombs and other Muslim Holy Places in the State of Israel, 1948-1967**, *Doron Bar*.
 - b. The Invisible Neighbour: Varosha**, *Ceren Kürüm*.
 - c. The Judaic Past as an “Invisible Parenthesis”: The Case of Salonica, Greece**, *Fyllio Katsavounidou*.
 - d. Contested City, Palimpsest, and Regime-change: Reflections on Destructive Creation**, *Aristotle Kallis*.
 - e. The Moving Image as a Medium of Narrating History in Architectural Praxis: The Case of Lifta**, *Liat Savin Ben Shoshan and Sigal Barnir*.
- 11:15-11:30 Coffee break
- 11:30-13:30 Keynote and workshop:
Heritage and the Politics of Recognition
Laurajane Smith, The Australian National University
- Workshop on Heritage:**
Moderator: *Abigail Jacobson*, Van Leer Jerusalem Institute
Discussants: *Tawfiq Da’adli*, Hebrew University of Jerusalem
Rafi Greenberg, University of Tel Aviv
Shmuel Groag, Bezael Academy of Arts and Design
Tzameret Levi, Van Leer Jerusalem Institute
Ruth Liberty-Shalev, The Technion

Thursday, June 15th

- 13:45-15:00 Lunch break
- 15:00-16:15 Research by design presentation
- 16:30-17:30 Final roundtable: overview by session chairs and concluding comments
Moderator: *Panayiota Pyla*, University of Cyprus.
- 17:30-18:00 Coffee break
- 18:00-20:00 Evening - Van Leer
Open to the public
- Torn Jerusalem: Eli Amir and Hanna Siniora speak about Jerusalem-AI Quds, 1967-2017**
Hanna Siniora, Former Palestinian Authority’s ambassador to the USA.
Eli Amir, an Israeli writer and former civil servant
Arabic and Hebrew with simultaneous translation to English
- Greetings:
Shai Lavi, Director, Van Leer Jerusalem Institute
Alona Nitzan-Shiftan, Head, Architecture and Landscape Heritage Research Center, the Technion
Moderator: *Yonatan Mendel*, Van Leer Jerusalem Institute
- 20:00-20:30 Walk to the dinner venue
- 20:30 Conference Dinner @ Notre Dame

Friday, June 16th

- 09:00-13:00 Optional tours
- Tour 1:** A 4 hours tour focusing on the history of Jerusalem’s borders and demographic policies, including visits to the neighborhoods of Gilo, Sur Baher, Um Tuba, Har Homa, the separation barrier, Rachel tomb, Armon Ha’natziv, Talpiot East (the tour will be primarily conducted in the bus and will include several observation points on the city).
Guide: Ir Amim
- Tour 2:** A 4 hours walking tour dealing with the city’s urban history and relations between theology, eschatology and architecture, in particular as these aspects are being read through the design of Muslim, Jewish and Christian religious sites; starting in the Mount Olive, through the Old City and the Jaffa gate.
Guide: Dr. Meirav Mack
- 13:00-15:00 Lunch break



Andrew Herscher, University of Michigan, Ann Arbor.



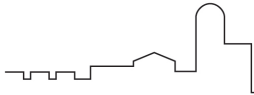
Andrew Herscher is a founding member of a series of militant research collaboratives including Detroit Resists, the We the People of Detroit Community Research Collective, and the San Francisco-based Commune Research Commune. His publications include *Violence Taking Place: The Architecture of the Kosovo Conflict* (Stanford University Press, 2010), *The Unreal Estate Guide to Detroit* (University of Michigan Press, 2012), the co-edited volume *Spatial Violence* (Routledge: 2016), and *Displacements: Architecture and Refugee* (Sternberg Press, 2017). He is currently Creative Cities Fellow at the Stanford Arts Institute and Associate Professor at the University of Michigan with appointments in the Taubman College of Architecture and Urban Planning, Department of Slavic Languages and Literatures, and Department of Art History.

Keynote 1

Detroit Resists : Unsolicited History and the Right to the City.

Entitled “The Architectural Imagination,” the exhibition at the U.S. Pavilion at the 2016 Venice Biennale of Architecture displayed “new speculative architectural projects commissioned for specific sites in Detroit.” “The Architectural Imagination” was itself imagined and undertaken during Detroit’s post-emergency management restructuring. In that restructuring, the city was the object of urban austerity policies rendering its poor and working-class communities of color as surplus populations: a process characterized by some community leaders and activists as ethnic cleansing and even genocide. The projects in “The Architectural Imagination” were intended to have “far-reaching application” as demonstrations of “the power of architecture to construct culture and catalyze cities”; as such, the exhibition drew upon and advanced a rich colonial legacy of appropriating cities with disempowered populations as sites of experimentation, innovation, and knowledge production.

“The Architectural Imagination” mediated architectural imagination more generally in its alignment of architectural attention with racial capitalism and concomitant sanctioned ignorance of racial capitalism’s biopolitical consequences, even when those consequences become necropolitical. “The Architectural Imagination” thereby offered an exemplary demonstration of complicities between contemporary architecture, racial capitalism, and necropolitics. Detroit Resists, a hybrid project of architectural history, curatorship, direct action, and digital dissent, attempted to make this demonstration manifest. This talk will focus on the way in which Detroit Resists historicized the resistance of Afrikan, indigenous and activist communities in Detroit to their destruction —an unsolicited history of communities deleted in both the architectural imagination and “The Architectural Imagination”— and, in so doing, attempted to open up institutional architectural culture to political struggles for a right to the city.



Can Bilsel, University of San Diego, San Diego.

Can Bilsel is Professor of the History and Theory of Architecture at the University of San Diego. His research bridges the fields of the history and theory of modern architecture, urbanism, and housing, the history of archaeology and museum reconstructions, the history of architectural conservation, cultural theory, and postcolonial studies. He is the author of *Antiquity on Display: Regimes of the Authentic in Berlin's Pergamon Museum*, published in 2012 by the Oxford University Press. His most recent article, "Crisis in Conservation: Istanbul's Gezi Park Between Restoration and Resistance" appears in the June 2017 issue of *Journal of the Society of Architectural Historians*. Bilsel is currently co-editing, with Juliana Maxim, *Architecture and the Housing Question* a book that will feature the research of 15 authors from around the world.

Bilsel received his Ph.D. in Architecture at Princeton University, a Master of Science degree from MIT School of Architecture, and a professional Bachelor of Architecture from METU in Turkey. He has received numerous awards including the Aga Khan Fellowship at MIT, the Whiting Fellowship in the Humanities at Princeton University, and was a visiting scholar at the Canadian Centre for Architecture in Montreal, and a fellow at the Getty Research Institute, Los Angeles for two consecutive years. For nearly a decade Bilsel was the Chair of the Department of Art, Architecture and Art History, and the founding Director of the University of San Diego's Architecture Program. In addition to his tenured professorship at the University of San Diego, Bilsel teaches seminars in the PhD and Masters programs in Architecture and Urban Design at UCLA.

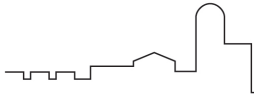


Body Politic, Legibility and Bare Life in an Istanbul Protest.

Writing on the wake of "the Arab Spring" in Cairo, W. J. T. Mitchell asked, "What positive and specific images will remain as the enduring icons of the global revolution of 2011? What monuments will commemorate the series of democratic insurgencies that swept the world from the self-immolation of a fruit vendor in Tunisia to the occupation of the Tahrir Square to Occupy Wall Street?" (*Critical Inquiry* 39/1, 2012: 14). Mitchell was responding to the "tsunami" of creative material—installations, counter-monuments, makeshift camps, graffiti, banners, costumes, and performances during the occupation of public spaces, and which are recorded in digital media with a seemingly endless capacity to archive. His question haunts us today, not least because the urban uprisings that he greeted with enthusiasm are now overshadowed by the political catastrophe that ensued, and that the world historical significance of the urban uprisings of 2011-13 is in doubt. We are reminded of the distinction between history as an institutional and authored practice, which often succumbs to a history of the victors (to paraphrase Walter Benjamin), and collective memories, which are socially constructed, repetitious, and indexed into architectural and urban spaces as Maurice Halbwachs has shown. It is this growing tension between history and collective memories—which can be hegemonic, multiple and balkanized at once—that this conference on "Histories in Conflict" should pay heed.

In this talk I will tackle the multiple readings of a performance/happening that occurred in Istanbul's Taksim Square on 17 June 2013—shortly after the Gezi Park protests—which the Turkish public calls "duran adam" or "standing man." A 34-year old male—later revealed to be the dancer Erdem Gündüz—stood silently and motionless in Taksim for eight hours, apparently staring at the modernist AKM building (an abandoned performance center occupied by the riot police). Not only did the standing man embody the figure of "the lone anonymous figure of resistance" (which Mitchell identified in Cairo and in New York), but also the body of the performer committed the Gezi Resistance to collective memory. Soon, a new form of commemoration was invented with hundreds—men and women—performing standing man in public spaces.

The torrent of public commentary that ensued conceals a greater problem of legibility. Why have the publics responded to the body of the original performer in a bewildering array of often contradictory readings? In spite of Gündüz's self-presentation as an "ordinary citizen"—or rather because of it—his performance that commits resistance into collective memory through repetition, exposes the fault lines in Turkish body politic, and more specifically in Turkish secularism (rather *laïcité*). Why, we must ask, a young male of dominant ethnicity has come to define "a stand against," (or standing at attention/ with indignation) whereas the iconography of woman, such as "Woman in Red" at Gezi Park (not unlike "Woman with the Blue Brassiere" in Cairo) is shown on the receiving end of police violence? This should be of interests to architectural and urban historians precisely because the standing man's staging of masculinity as "bare life," and the retreat from subjectivity, has posed a challenge to an anti-secularist (though non longer "Islamist") government's attempt to reshape the architecture of the prominent public spaces by fiat. In Taksim architecture has always responded to, and regulated secular bodies in motion. To what extent the alternative practices of commemoration such as standing man are generative of a new architecture and public space is the question for which I seek answers.



Laurajane Smith, Australian National University, Canberra.

Laurajane Smith is professor and head of the Centre of Heritage and Museum Studies, School of Archaeology and Anthropology, the Australian National University. She previously held positions at the University of York, UK, the University of New South Wales, Sydney, Charles Sturt University, Albury-Wodonga, Australia. Her research interests include understanding heritage as a performative process. She has authored *Uses of Heritage* (2006) and *Archaeological Theory and the Politics of Cultural Heritage* (2004), and co-authored *Heritage, Communities and Archaeology*. Her edited books include *Heritage, Labour and the Working Classes*, (2011, with Paul A. Shackel and Gary Campbell), *Representing Enslavement and Abolition in Museums* (2011, with G. Cubitt, R. Wilson and K. Fouseki) and *Intangible Heritage* (2009, with Natsuko Akagawa) all with Routledge. She is editor of the *International Journal of Heritage Studies* and co-general editor (with William Logan) of the Routledge Series *Key Issues in Cultural Heritage*. She is currently finishing a book based on extensive interviews with visitors to a range of different genres of museums and heritage sites in the United States, Australia and England.



Heritage and the Politics of Recognition.

This talk addresses work I am doing for a new book that, as part of its thesis, investigates the utility of theorizations in political philosophy around diversity and redistribution for understanding the political power and consequences of heritage. The politics of recognition is an attempt to both explain and address ways of influencing post-1960's transformations in the political landscape, and in particular the politics of identity claims.

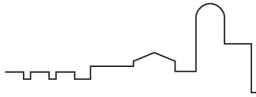
I argue that various ideas and expressions of heritage, including the way heritage is displayed in museums, may on the one hand be understood as implicated in the politics of recognition and on the other hand contribute to understanding the nuances of struggles for recognition and redistribution not only in post-colonial but also other contexts and circumstances. I suggest that a consideration of the politics of recognition opens up new ways of evaluating and assessing the consequences and political impact of heritage that in turn requires a revaluation of the ethical and political responsibilities of heritage and museum professionals.

Maarten Delbeke

Maarten Delbeke is Professor in the History and Theory of Architecture at the gta, ETH Zürich, as well as Visiting Professor at the Department of Architecture at Ghent University. He publishes on the history and theory of art and architecture from the early modern period up to the present and is an architecture critic. He is the founding editor-in-chief of *Architectural Histories*, the online open access journal of the European Architectural History Network (EAHN). He is the author of *The art of religion. Sforza Pallavicino and art theory in Bernini's Rome* (Ashgate, 2012) and the co-editor of, amongst others, *Bernini's Biographies. Critical Essays* (Penn State, 2006), *Foundation, Dedication and Consecration in Early Modern Europe* (Brill, 2012) and *The Baroque in Architectural Culture, 1880-1980* (Ashgate, 2015).

Mark Jarzombek

Mark Jarzombek is Professor of the History and Theory of Architecture at MIT. He works on a wide range of topics from the 12th century to the modern era. He received his architectural training at the ETH- Zurich and his Ph.D. from MIT. He is a leading advocate for global history and has published several books, articles and polemics on that topic. He also writes in the field of digital theory; his most recent book is *Digital Stockholm Syndrome in the Post-Ontological Age* (University of Minnesota Press, 2016).



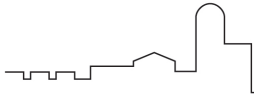
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SESSION 1

Curation and Representation



Matan Israeli, Olive (Hebrew and Arabic Za'it, Zeitoon),
Installation on Jerusalem
seam line, Manofim 2014



Dr. Flavia Marcello, Swinburne University of Technology

Dr. Flavia Marcello is Associate Professor at Swinburne University's School of Design where she teaches in design, history and theory with a particular focus on the inter-relationship between art, architecture and the city. While living and working in Rome she developed her expertise on the city's unique and multi-layered history of Rome with a focus on the Italian Fascist Period and its continued presence in the contemporary city. She conducts research in exhibitions, architecture as an integral element of urban space and the inter-relationship between art and architecture. She has published work on the relationship between art, architecture and the city in the *Journal of the Society of Architectural Historians*, *Modern Italy*, *Civiltà* and in edited books by Brill and Ashgate.

1.'Epi-graffiti': Changing Arenas of Conflict in Rome's Public Realm from Fascism (1922-1943) to the Bullet Years (1968-1982) and Beyond.

Public space is the locus where citizens can receive, perceive, compare and reciprocally influence each other's political views. After the fall of the Fascist regime Rome's streets and piazze became arenas of conflict between fascists and anti-fascists, Germans and Americans, Italians and other Italians. In both the fascist and the post-war democratic era, uneven distributions of power in the built environment were expressed with words on buildings as a form of mass media. This public use of history became a tool for the manipulation of memory and identity that brought about social and political conflict by excluding dissenting voices and effectively disallowing expressions of lived experience.

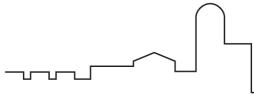
Under Fascism, a hegemonic narrative based on militarism, faith, the myth of ancient Rome and the cult of Mussolini was projected into the street through large lettering on building facades. Post WWII, this 'glitch' in history was effectively erased and the Resistance was put forth as a foundation for the First Republic. This new all-encompassing narrative obscured its actual complexities, behaviours and social dynamics and excluded marginal sectors of society. While class conflicts often inspire dichotomized readings of history, Italy's dichotomized readings of history inspired a peculiar form of interwoven class-based and political conflict.

Persistent and structured antagonism between fascist and anti-fascist groups continues to resurface in sport rivalry and the unofficial political discourse of overlaid graffiti. Sites of partisan actions against Germans like Via Rasella and the reprisal killings at the Fosse Ardeatine find their contemporary counterparts during the Bullet Years of the 1970s in the streets of the Quartiere Africano and live on to day in both official and unofficial memory.

Critical and intellectual engagement with this antagonism continues to grow with studies of public declarations, books, articles, sport and mass media. There are also extensive studies of the use of political graffiti in areas of active conflict such as Egypt and Israel. This paper examines how the continuing conflict between fascism and anti-fascism actually plays out in the public arena of the street though the practice of graffiti.

This paper will analyse how graffiti has the capacity to redistribute power relationships in the built environment. It does not resolve dichotomised readings of history but preserves conflictual sites of physical armed struggle between Fascism and anti-Fascism by keeping the political and ideological struggle alive.

The walls and public spaces of Rome are sites of conflict over the construction of social and physical reality. This three-way struggle between groups of neo-Fascists and anti-Fascists and between each group and the hegemonic narrative of the democratic state are yet another layer to Rome's rich palimpsest of historically contextualised shifts from one-way official political discourse to multi-directional voicings of identity and dissent.



Hadas Ophrat, The School of Visual Theater.

Hadas Ophrat is a leading figure in Israeli interdisciplinary art. Dramaturg and teacher of visual theater and activism in various art schools.

Founder of The School of Visual Theater and co-founder of The Train Theater and Hazira - Performance Art Arena - in Jerusalem and the Lewinsky Garden Library for asylums and migrating communities in Tel Aviv.

Ophrat studied literature and philosophy at Tel Aviv University. He then practiced Bunraku and Noh theatre in Osaka, Japan. Last year he completed graduate studies (MSc.) at the Faculty of Architecture and Urban Planning, the Technion Institute of Technology, Haifa; his research field is art intervention as a tool for urban renewal.

He has directed, designed and performed dozens of theater and performance-art oeuvres. His Performances and media installations have been shown at numerous art events, solo and group exhibitions of contemporary art in Israel and Europe, including a solo exhibition at the Israel Museum (2007).

He was awarded the Minister of Culture prize for excellence in Art (2008) and the Israel Prize for performing arts (2016).

2. Geographic Curation – A Comparative Analysis of the 2016 Qalandiya Biennale in East Jerusalem and the Manofim Festival in West Jerusalem.

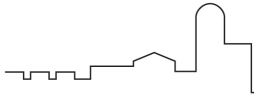
Geographic curation engages in constructing a curatorial perspective based upon the given geographical reality of the space. Jerusalem, a city divided between two nationalities/cultures/languages, inserts geopolitical connotations to curatorial considerations. Two curatorial perspectives are reflected in the different approaches presented by the October 2016 Qalandiya Biennale in East Jerusalem and other locations and by the 2016 Manofim Contemporary Art Festival. The similarities between these two very different projects, taking place at the same time at different sides of the city, call for a comparison of their geo-curatorial strategies.

Qalandiya International (the third Qalandiya biennale) is contemporary art displays that extends beyond the borders of Qalandiya (East Jerusalem and Ramallah) to any place where Palestinians reside, including Bethlehem, Gaza, the Syrian Golan, Amman, Beirut, and London; locations as districts of the Palestinian diaspora. It is the dispersed distribution of sites and the restricted passage between the Palestinian locations in the West Bank, Gaza, and Israel that create the multi-dimensionality of the space, and the negation of the physical borders. The lack of Territorial contiguity inspired the ideological basis for the geographic separation and the fragmented curation.

Manofim (the ninth contemporary art festival) is an annual mega event. The curatorial decision to weave all the events into one mega event is expressed by the artistic concept of shuttle lines referenced the seam line that runs through the west and east sides of the city. Since its founding (2008), the Manofim project has been deeply preoccupied with the seam line. Several exhibitions were held along the Old City wall and in mixed neighborhoods where Arabs and Jewish communities live.

A review of artistic projects which took place along the seam line in previous Manofim Festivals, usually reveals their preoccupation with metaphorical or symbolic viewpoints. The rhetoric is viewing, responding, referencing, conversing with the place or site and with what it portrays. Sometimes it entails a more sophisticated attitude dealing with conceptual boundaries (the seam line, the separation wall, security and language barriers etc.).

In conclusion, the two different geographical approaches of the Palestinian and Israeli curators reveal alien readings of the city; The Palestinian curatorial approach adopts an attitude of deterritorialization. It does not bring about a holistic experience of space, but a fragmented one. The Israeli curators, on the other hand, are extremely preoccupied with the territorial issue. Manofim curatorial approach is based on an urban plan division to axes and routes.



Emre Gönlügür, Izmir University of Economics.

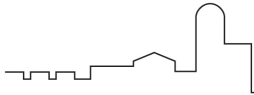
Emre Gönlügür is Assistant Professor of Architectural History at Izmir University of Economics, Turkey, where he teaches first-year design studio and lecture and seminar courses on architectural history and urbanism. He received his Ph.D. in Art History from the University of Toronto in 2014 with his dissertation on "American Architecture and the Promise of Modernization in Postwar Turkey." He contributed a chapter to the 2015 book *Mid-Century Modernism in Turkey: Architecture across Cultures in the 1950s and 1960s*, edited by Meltem Ö. Gürel (Routledge). His research interests include the role of architecture in modernization and national development processes; the architectural culture of the Cold War era; politics of memory and built heritage; romantic tradition in architecture and emotional history.

3. Therapeutic Forgetting, Agonistic Remembrance: Building Izmir's Kültürpark on Conflicting Memories.

Inaugurated in 1936, Izmir's Kültürpark is a significant urban landmark of Turkish modernization and nation building. Built on land cleared by the Great Fire of 1922 and closely modeled on the Gorky Park of Culture and Rest in Moscow, the Kültürpark was conceived as a recreational public space devoted to the creation of a new citizenry schooled in the newly implemented social and political reforms of the young Turkish Republic. In addition, the park was further meant to serve as the permanent home of the Izmir International Fair, a high-profile annual event that was conceived as a staging platform for the industrial and economic ambitions of the new regime. Both the annual fair and the urban park were institutions crucial to the newly forged urban identity of the once cosmopolitan port city of Izmir. While the Kültürpark became a planning tool to regenerate the urban fabric of war-ravaged Izmir, the month-long fair was meant to rehabilitate the city's economic life and, on broader level, the national economy of the young Republic.

Histories of Turkish modernization present the Kültürpark as a celebration of the forward-looking ethos of republican ideals and the nationwide industrial mobilization. The Kültürpark is hailed a tribute to the re-generative spirit of the Turkish Revolution led by Mustafa Kemal as it lifted Izmir from the ashes of destruction and transformed it into a front line of Turkish modernization and nation-building cause. What often gets left out is the history of the very site of Kültürpark prior to its being razed by the Great Fire of 1922 and subsequently christened as a modern landmark of national importance, namely the fact that this area was once home to the city's Greek and Armenians citizens. This paper seeks to examine how the Kültürpark rose on a foundation of traumatic loss and willful forgetting. That the park came to be associated with a festive event of nationwide significance presents a stark contrast to the catastrophic destruction of the city, which resulted in the physical uprooting of the city's non-Muslim communities from their homeland and the complete disappearance of their cultural traces from collective memory. I propose to read Kültürpark's history as symptomatic of Turkey's troubled relationship with its urban heritage which stands witness to the once multicultural coexistence of different religious and ethnic communities. Architectural and urban histories often portrayed this heritage as essentially Turkish, overlooking the role of non-Muslim agents and communities in shaping urban space.

Referring to the history of the Kültürpark and drawing on the work of a number of contemporary Turkish artists and civic initiatives dealing with the themes of remembrance and reconciliation, I discuss how critical and agonistic interventions can contest highly selective and therapeutic memory constructs of the official master narrative of the Turkish Republic, thereby contributing to the gradual formation of a more inclusive vision of public memory and urban heritage, one that does not shy away from acknowledging past wrongs and victims.



Dr. Yael Shenker, Sapir College.

Dr. Yael Shenker is a faculty member of the Film and Television School at Sapir College in Israel. Her research addresses the film and literature of religious communities in Israel. Her Ph.D. dissertation from the Hebrew University in Jerusalem (2006) dealt with literature written by ultra-orthodox women for their community. In the past few years her research has addressed mainly questions of gender and national identity in the literature and films produced in Israel's Zionist religious sector. This year she is visiting professor Of Israel Institute, in the Center for Jewish Studies, University of Florida. Her publications include *Choosing One's Life: Identity-swapping Plots in Popular Fiction by Israeli Haredi Women*, *Israel Studies*, Volume 22, Issue 1 2017. "Disengagement: Representations of Territory and Space" (Theory and Criticism, forthcoming – in Hebrew); and "Reading 'The Time of Trimming' under the Desk of Religious Zionism: Haim Be'er and National-Religious Identity" (Zutot: Perspectives on Jewish Culture, 2014).

4. To Preserve the Past and Future Utopia: the "Disengagement" in Cinematic and Literary Works of the Settlers' Community.

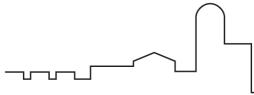
This paper focuses on the representation of the settlement project in documentary film and fiction literature produced by directors and writers from the national-religious community in Israel during and in the wake of the disengagement from the Gaza strip and four settlements in Northern Samaria (summer 2005).

The visual medium of documentary film, together with the available option to document the event, allows to harness this mode of artistic production to the political struggle over the future of the occupied territories. The documentary film and the literature of the settlers' community are one of the central strategies not only of "telling the history" of those settlements, but also of situating themselves at the core of the Israeli national canon. It is thus a form of visual and literary historiography that affects the status of settlements in the future.

After the loss of the concrete space during the disengagement, writers and film makers from the national-religious community felt that similar threat hovers over other areas in the West Bank. The feeling of loss, and the attempt to prevent future evacuations, have shaped the representation of the deserted settlement—an imaginary space that continues to exist in the consciousness, in the memory, and off course, in the work itself. The settlement is often described as an ideal space, free of power relations and from the inflection of violence, either on it or from within. The occupation, the confiscation, the appropriation of the territory, the asymmetrical relationship between the established Jewish settlements and their Palestinian neighbors who live under military rule and devoid of human rights—all these are absent from the works that describe the settlements during the disengagement. The only violence is the one that Jews activate, ostensibly in an arbitrary fashion, against the Jewish settlers.

Concealing the violence against Palestinians and displacing it with the threat of inner-Jewish violence was, and continues to be, one of the main strategies of turning the settlements in those areas into an Israeli-Jewish consensus. Accordingly, the slogan that the settlers' community chose to flag in this struggle is "a Jew does not expel a Jew." The cinematic and poetic practices of nostalgic sentiment thus functions as an aesthetic-ideological tool of "settling in the hearts" of mainstream Israelis—a project that aims to protect the ongoing settlement project.

In the lecture I wish to examine the potential of scholarly writing on these works not only to reveal the political position that underlies the harmonic and utopian representation of the deserted settlements, but also to offer an alternative to the way the history of the "disengagement" is presented in Israeli discourse. I suggest that the representations of the pain of the evacuated settlers, and the use of terms such as "deported" or "exile" to describe it, can open not only an identification with the settlers. Alternatively it presents an opportunity to examine, through this very pain, the commitment to Palestinians that reside in the same territories, and to acknowledge the damage and the price of expelling the Palestinian population from the territory of the Israeli state in the past, and the denial of their sovereign existence in the present.



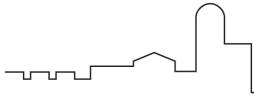
Geo-Conflict



Figure 1 (left): A 5-year-old Turkish Cypriot girl dies of diphtheria due to poor sanitation and water shortage in the Turkish Cypriot enclaves (Dervis 1965).



Figure 2 (right): Turkish Cypriots of Turkish Cypriot village Epicho cut the water supply of Greek Cypriot village Exo Metochi and the Fire Department transfers 3,200 gallons of water to the village to give out with hoses (3,200 gallons of water were transferred by the Fire Department of Nicosia yesterday to the inhabitants of Exo Metochi (from Greek) 1969).



Manuel López Segura, Harvard University.

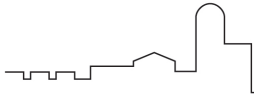
Manuel López Segura is a PhD candidate at the Graduate School of Design (GSD), Harvard University. He holds a professional degree in architecture from the Polytechnic University of Valencia, as well as Masters in architectural history from The Bartlett, University College London, and from the GSD, where he enjoyed the support of a Fulbright scholarship. His work at Harvard has focused on the involvement of architecture in the construction of Spain's democracy, welfare state, and regional identities during the 1980s. As a PhD student, he investigates architecture's agency within late-modern democratic conflict in 1960s and 1970s Italy. Previously, he has explored the media construction of postwar polemics on historicism in Italy and England. He has published in peer-reviewed journals, presented at conferences, and curated exhibitions.

1. Architecture and Civil Conflict in Early Democratic Spain. the Polemical Restoration of the Roman Theatre at Sagunt, 1984-1993.

Spain's transition from a centralistic dictatorship to a quasi-federal democracy has usually been presented as a model of peaceful transformation evidencing the benefits of social consensus. However, this internationally-spread picture tends to blur the tensions that plagued the process, omitting whole episodes of civil confrontation. The substitution of a Fascist regime with a parliamentary monarchy stirred conflict along the lines of a left/right divide on the one hand, and between competing national identities on the other. Democracy was expected to provide opportunities for regions to cultivate their idiosyncrasies, which Franco's regime had previously repressed.

In the Valencian Country, a region with a distinct culture and language –Catalan–, clashes soon proliferated, over its identity, its history, and its political symbols. València's social-democratic government located architecture at the core of its twofold program to construct an egalitarian public realm and to recover a long-repressed collective self-awareness. As a result, reactionary forces targeted officially commissioned works, verbally and physically assaulting them to express their fierce opposition to the country's modernization, which those buildings and urban spaces rendered tangible. In the way the theatre at Sagunt materialized controversial political ambitions and catalyzed rage, it was emblematic of architecture's capacity to assume the cultural codification of political discord. As this paper will show, the ferocious campaign political parties and media launched culminated with neofascistic groups vandalizing the building. The left did not fail to respond: officials and architects engaged in numerous divulgation activities, such as issuing manifestos and organizing exhibitions, and people demonstrated in the streets. Upon the theatre's stones an ideological battle deployed, motivated by the three goals the social democrats pursued.

Firstly, while the right defended a mummifying cult of ruins, the restoration project aimed at recovering both the building's spatial legibility and its public use as a functioning venue. The architects in charge, Giorgio Grassi and Manuel Portaceli, designed a typological restitution, a rational operation drawn against the romantic picturesqueness traditionalists favored. Secondly, regarding Valencian identity, Franco's regime had emphasized Sagunt's Iberian character, quintessentially Hispanic and autarchic. For the social democrats, the restitution of the theatre's Roman typological integrity should help destroy such myth and celebrate instead València's Roman past, that is, its cosmopolitan opening to Europe and the Mediterranean. Finally, in public venues such as this one, individuals could realize their newly conquered status of citizens enjoying political freedom and the bounties of a welfare state determined to democratize culture.



Georgios Karatzas, National Technical University of Athens/ Hellenic Ministry of Culture and Sports.

Georgios Karatzas is a practicing architect, registered in Greece and the United Kingdom. He studied architecture at the University of Dundee and the Glasgow School of Art (2004). He has completed postgraduate programs in architectural conservation at the Edinburgh College of Art (2005) and in town and regional planning at the Technical University of Athens (2009). His PhD thesis at the Technical University of Athens (2015) investigated the role of heritage management in promoting national identity and representing the national Past during 19th and 20th century Greece, with emphasis on archaeology, architecture, conservation and restoration of monuments, public discourse and dominant trends in historiography. He has collaborated with architectural practices in Athens and Edinburgh. Since 2013, he has been project architect on various restoration schemes at the Hellenic Ministry of Culture.

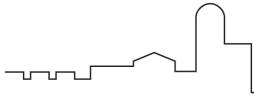
2. Two Tales of a City: Power Relations, Myth Making, Heritage Space and the City of Rhodes (1912-1967).

Military occupation of the Dodecanese by Italian troops (1912-1923) was followed by a medieval building restoration programme associated with the order of St. John, which was intensified after the formal incorporation of the islands into the Italian State (1923- 1947). The regeneration of the medieval city and the foundation of a new colonial city around it, aimed in the establishment of an Italian cultural bastion in the East and the promotion of the city as a tourist destination. Gradually, the strong link between the medieval city and the Order of St. John clearly emerged and the restored streets and squares formed movement channels for tourists. The discursive and physical construction of the heritage space of Rhodes by the Italian authorities is associated with their effort to morally legitimise their presence, while the restoration and promotion of built heritage associated with the Order of St. John related to the conscious attempt to focus local history on the period of the Order (14th-16th century AD). Publications, articles in newspapers and newsreels of the period emphasise the city's links with western European tradition, highlighting the close relations between narrative articulation, heritage space construction and ideology.

After the incorporation of the island complex in the Greek state (1947), the same means for the appropriation of local history and the city's heritage space were employed by the Greek authorities. Derelict areas from aerial bombing and post-war change of social demographics provided the necessary space for archaeological excavations. Myths and narratives on the city's origins shifted local history focus towards classical antiquity, redefining it so as to fit the national history framework of the Greek nation-state. During the early days of the transition of power, Greek authorities too addressed the issue of preservation of built heritage through an ideological prism.

What was the focus of research on history and heritage under each regime? Did dominant schemata from each cultural and political metropolis biased the questions posed by researchers? How were dominant discourses on history and heritage of each regime articulated? What were their key interpretative schemata, nodal points and myths?

Through the study of officially published material, constructed buildings and restored heritage examples, the paper aims to analyse the discursive and physical articulation of the heritage space of Rhodes by both colonial Italian and early Greek administrations, to examine each 'regime of truth' and its propagation as the sole contingency, as well as to emphasise the role of myth-making in the process of consolidation of (state) power.



Jessie Fyfe, University of Cambridge.

Jessie is currently in her second year of the PhD at the University of Cambridge Department of Architecture. Working in the Urban Conflict Research Centre (UCR) her research interests are concerned with the role landscape and its representations and appropriations play in the production of social meaning.

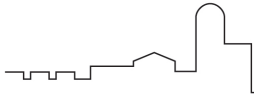
Jessie holds an MArch from Carleton University Canada, an MSc in Political Theory from the London School of Economics and an BAH in Politics from Queen's University in Canada. Previous to her studies in architecture Jessie worked on the Cambridge-Carnegie project on the Settlement of Self-determination Disputes at the Centre of International Studies in partnership with the Lauterpacht Centre for International Law at the University of Cambridge.

3. Appropriations of the Landscape: Legacies of Witness Testimony on Physical and Memorial Landscapes in Croatia.

Culture is embedded in the city, in its interior spaces, which is also inhabited by tradition, group affinity, religion and faith and finds its origins in the near invisibility of layered memories. Cities are also the primary locus for ethno-national and religious conflicts and as such suffer as distinct targets for group-based hostilities. Within the discourses on the legacy of conflict and violence in the Former Yugoslav Republic cities like Mostar, Vukovar and Sarajevo have understandably been the focus of much research on the dynamics of conflict, memory and the built environment. The paper will propose an expansion of this focus on the urban social and cultural memory-scapes to consider the relationship between the violence of deliberate attacks on the urban fabric and the violence and its legacy on the cultural value and memory of landscape.

Unlike architecture and the built environment that has an 'archetypal collective memory', one that is tangible, monolithic and permanent, landscape is perceived to have the capacity to endure and renew itself and thereby subject to being a site of more intangible memories. Landscape has a special temporal condition, that of the cyclical nature of growth and adaptation, that affords it its perceived primordial status, but this characterization can be seen as a kind of violence itself as these natural processes can physically conceal, alter and suppress evidence of conflict and trauma. Unlike architectural targets of destruction, where the destruction itself often endows buildings with historical significance, violence against the landscape affects cultural practice differently. What is communicated in the destruction of landscape is bound to its capability to efface, weather, and deteriorate as well as renew and regenerate a site. Cultural and historical geographer Dennis Cosgrove writes that landscape itself, is now understood as a "sophisticated cultural construction: a particular way of composing, structuring and giving meaning to an external world whose history has to be understood in relation to the material appropriation of land." The meanings generated by these symbolic qualities of landscape have become the focus of much social science research and have converged on a diversity of fields including architecture, anthropology, social and cultural geography, and comparative politics. With landscape serving as a "cultural image," one that is capable of producing and sustaining social meaning then, the multiple sources of its representations and material appropriations also become available for study.

The paper will argue that landscape is evoked by local, official and juridical sources to serve as a complex of territories and jurisdictions and for whom it is actively enlisted to play the role of witness, memorist, and at times to be the site of forgetting. The manifestations of these spatial relations shape the histories and biographies of place and mark the land in the ongoing processes of both place and memory making.



Dr. Katarzyna Jarosz, International University of Logistics and Transport and **Anna Dzikowska**.

Dr. Katarzyna Jarosz has Master in French and Spanish linguistics and PhD in archaeology. She defended her PhD in 2013 with the specialization history of archaeology. Her research interests covers the issue of relationships between science and society, archaeology and politics and mechanisms of cultural heritage protection. Currently she is working on a project, whose aim is to analyse the process and the elements of shaping national identity in post-Soviet countries, former republics of the USSR. She is an author of about thirty publications, on relationships between archaeology and society, science tabloidization, national identity in Central Asia and museums in Central Asia countries. She works as a lecturer at the University of Logistics in Poland.

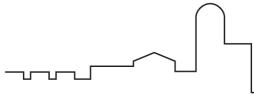
4. City Identity in the Context of Political Changes and Through the Lens of Military Conflict. Case Study- Sukhumi (Abkhazia).

The aim of the paper is to analyse whether and to what degree the military conflict from the 1992-1993 is an element creating or influencing creation of Sukhumi urban identity. Basing on on-site research, google maps, and the interviews with the residents of Sukhumi, it will be examined in what way, destroyed, abandoned, or marked by the conflict buildings, or places, form urban place identity of the city of Sukhumi.

Abkhazia, with its capital Sukhumi, a tiny Caucasus republic, is sandwiched between Georgia, southern Russia, and the Black Sea. When Georgia self-proclaimed independence from the Soviet Union in 1991 it considered Abkhazia as a part of its territory. A violent conflict erupted in 1992-93. It centred around competing historical claims by Georgians and Abkhaz on the territory of Abkhazia. Abkhazia was invaded by Georgian tanks on August 14, 1992. A year later, on September 30, 1993, Tbilisi's troops were defeated by the Abkhazian armed forces with the help of volunteers from North Caucasus. At least 12,000 people were killed, the entire ethnic Georgian population was forced to flee the republic and leave their homes.

The following criteria have been imposed: the building is situated within the territory of the city of Sukhumi, it has been in marked by conflict and by history.

The following elements have been analysed: localization in the city scale, technical state of the building, function of the building before the conflict, function of the building now, contemporary spatial organisation, neighbourhood and surrounding, symbolic function of the building and their spatial signature.



Stavroula Michael, University of Cyprus.

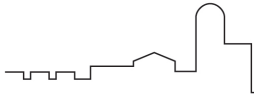
Stavroula Michael has a BA in Architecture from the University of Brighton (UK) followed by an International Relations masters at the Yerevan State Linguistic University (Armenia). After this Stavroula worked at an environmental non-governmental organisation in Cyprus. Currently, she is in the process of obtaining a PhD in History and Theory of Architecture at the University of Cyprus. While at the University of Cyprus, she has worked as a Teaching and Research Assistant for Associate Professor Panayiota Pyla, Associate Professor Socrates Stratis (past) and Associate Professor Christos Hadjichristos. She has also worked as a researcher at the Promitheas Research Institute conducting research intended for a book chapter on the issues of Small-Place Communisms in Cyprus and the History of the Cypriot Left titled “Local Communisms: Bastions, Red spots and Little Moscovs in Cyprus”.

5. “Water of Peace”: Contested Waterscapes and Landscapes.

The “Cyprus problem”, as the resulting situation in Cyprus after the intercommunal conflict of Turkish-Cypriots and Greek-Cypriots, has been the subject for research by a range of interdisciplinary scholarship. In a peacebuilding spirit, recently the Turkish-Cypriot leader Akinci referred to the pipeline project transferring water from Turkey in a popular Greek-Cypriot newspaper as the “water of peace” (Pipeline from Turkey inauguration ceremony - Akinci talks about ‘water of peace’ (from Greek) 2015), attesting to how issues of water management become intricately intertwined with conflict and complex geopolitics.

This paper aims to add to the limited yet growing scholarship, on the role of water management and irrigation projects in contested landscapes such as the one of Cyprus, packed with embodied symbolisms in the built environment. A close examination of various incidents of water-related issues and the blame-game reported in newspapers over the time of the peak of the intercommunal clashes between 1963-74, is proof of how water becomes an active participant in conflict, just as the construction of dams became later a “tool” for nation and state-building. Water is yet again appropriated now by international institutions like the UN, not as a potential driver of conflict as it was perceived in the past (Cooley 1984, Gleick 1993, Starr 1991), but as a political, economic and social tool towards reconciliation in postconflict countries (Beck 2015). Cyprus in a process of ridding its colonial past and constructing a national identity, has been consistent since its independence in 1960 in promoting the construction of numerous dams and has now become “the most dam-dense country in Europe” (Kotsila 2010, Evangelidou 2011, Water Development Department (WDD) 2011), drastically altering its natural landscape and with the State being legitimised as the overseer of this modernising project.

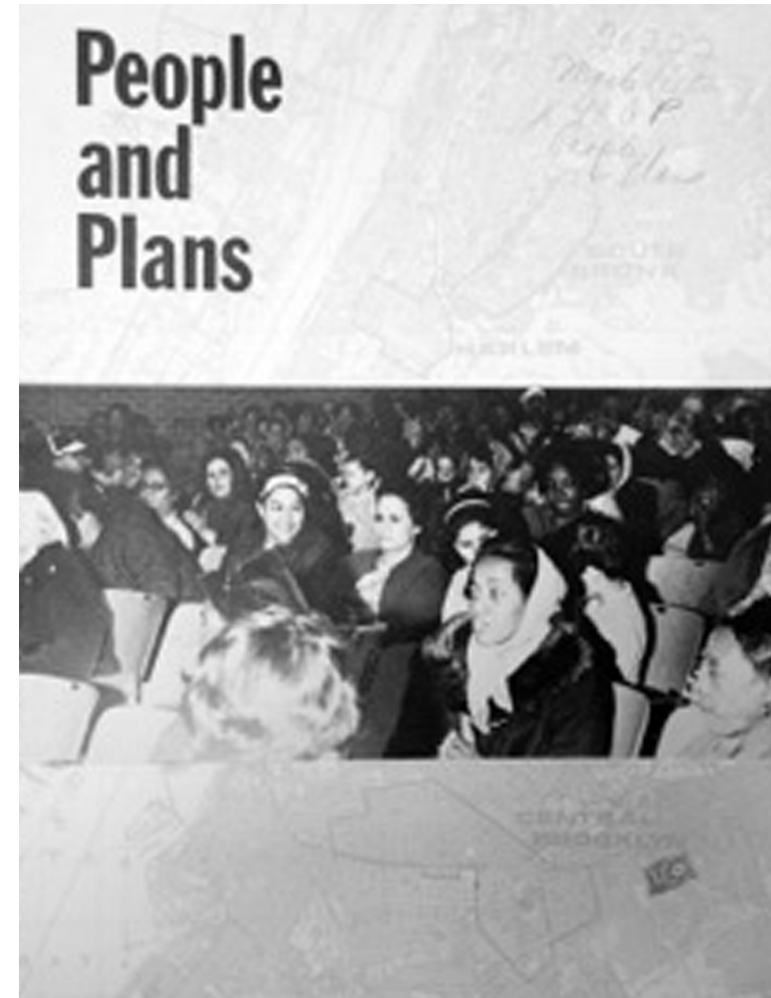
Through the investigation of official archival material, surveys and reports by local and international institutions, and newspaper reports of water-related problems of the people of Cyprus, I aspire to shed light to the nuances of complex processes of water management and intercommunal conflict, the role of the colonial government and its domestic and international “experts” and how these processes were part of larger ideological and geopolitical tensions.



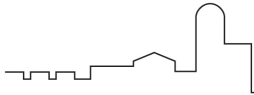
Wednesday, June 14th, 15:45-18:00

SESSION 3

Noble Claims



Housing and Development Administration, "People and Plan", The First Step in New York City's Model Cities Program, July 1967. Cover.



Irene Kelly, The Bartlett.

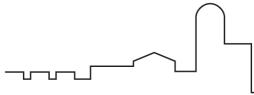
Irene Kelly is an architect who has worked for both public and private, award-winning, practices. (MRIAI/RIBA – B.Arch. 1H, University College Dublin, Ireland) She has also taught in Schools of Architecture in Dublin, London and South Africa. As a Fulbright Scholar, she obtained a MSc in Architecture and Urban Design at Columbia University (MSAUD), New York. Irene is currently completing an EPSRC – Engineering and Physical Sciences Research Council – funded PhD at the Bartlett School of Architecture, London.

1. Peace-process Infrastructure Constructing Landscapes in-between Irelands.

Over the course of 30 years ‘The Troubles’ in Northern Ireland led to the rupturing of physical sites from people’s everyday environment. In a post ‘Good Friday/Belfast Agreement’ era, this paper considers the construction of common ground and the space of encounter as an instrument in peacemaking. I investigate how both the physical and the imagined landscape work together to form what I call peace-process infrastructure: landscapes that bolster a peace-process by being re-appropriated for civilian purposes and knit back into their surroundings.

Under the practice strand of this research, I use movement as a tactic by choosing a series of traverses that were not possible to undertake as a civilian during the conflict: Divis Mountain next to Belfast City which changed hands from military zone to nature reserve; the now navigable Shannon-Erne Waterway; and the borderline hills between Ireland/European Union and Northern Ireland/United Kingdom where the watchtowers once stood. The garnered film footage works as testimony to a fragile peace-process, which in turn becomes an active archive that generates text. Specific tools that were used at each site to overcome topographical distance — limelight, lock and lens — are deployed once more to make what is considered remote and out of touch, close and tangible.

At its heart, this project builds a multi-tiered rendering of particular landscapes — drawing on Hannah Arendt, Edmund Burke, amongst other political, landscape and feminism theorists — but it is motivated by the larger desire to contribute to a worldwide discussion about peace-process situations from a spatial perspective. People’s reactions to the constructed encounter in the world around them are a direct consequence to the architectural systems that command our surroundings. Landscapes hold the potential to deconstruct toxic territorial organisation leading to creative production. Revolutions are not just a protest but a creative process — a tool for remaking states and societies. In world terms the cultural Irish revolution preceded the political revolution galvanising world and Irish opinion towards independence for Ireland in 1916. About one hundred years later, this work creates a cultural milieu about the peace process that gathers strength for its advancement.



Dr. Aleksandar Staničić, Columbia University.

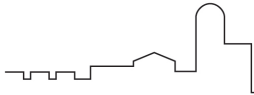
Dr. Aleksandar Staničić is an Associate Research Scholar at The Italian Academy for Advanced Studies in America, Columbia University. He received his Ph.D. in Architectural Composition from the Politecnico di Milano in 2014, with the Doctor Europaeus Certification. His research examines the phenomena of calculated destruction of architecture in modern-day conflicts, the fabrication of identity and memory via the (mis)treatment of architectural heritage in post-conflict reconstruction, and disaster resilience. Dr. Staničić's work philosophy is based on coalescing architectural practice with scholarly theories, teaching and research. At the Italian Academy he investigates the response of architectural design to the political destruction of buildings as part of the forthcoming book manuscript *Vocabulary of the Architecture of Disaster*.

2. Modernization as the Source of Ethnic Oppression in Yugoslavia: True or False?

In his book *Violence taking place: Architecture of Kosovo conflict*, Andrew Herscher traced back the roots of ethnic oppression in Kosovo to aggressive urban modernization of cities such as Priština after the Second World War. According to him, ideas of progress and modernity were deliberately misused to target built heritage of Albanian ethnic minority in southern Serbian province, which later backfired in form of Albanian insurgency and Kosovo conflict in 1998/99. However, modernity built its reputation on the radical break-up with tradition. From Baron Haussmann to Le Corbusier and beyond, modernity grew on (violent) erasure of vernacular architecture. Yugoslav modernist architects, loyal only to the postulates of urban planning set by CIAM, were no different in that regard. When the opportunity arose after the end of the Second World War, they were eager to standardize architectural forms and homogenize primary urban functions, without geographical exception or ethnic bias. Only forty years later, at the beginning of end of communist regime and rise of nationalism, did aggressive modernisation gain ethnic connotation.

To prove this, I analyse scientific treatises, project descriptions and narratives surrounding urban and architectural development in Kosovo after the Second World War. Then I compare those findings with post-Yugoslav interpretations of the same projects, and also with completely different accounts of similar developments in the dusk of mutual state. The goal of my paper is to link the violent homogenization of disputed territories – the hallmark of all Yugoslav wars – with the intentional misreading of Yugoslav modern architecture, hence making the responsibility of Yugoslav architects less direct and more circumstantial.

Keywords: post-war Yugoslavia, modern architecture, aggressive development, violent homogenization, Kosovo conflict, responsibility of architects.



Susanne Schindler, Swiss Federal Institute of Technology in Zurich.

Susanne Schindler is an architect, writer, and editor focused on the intersection of policy and design in housing. She is currently completing a PhD at ETH Zurich as part of the SNSF-funded research project "Ideology and Experiment: Mass Housing in the Planned Economies and Welfare States of the 1960s and 1970s."

From 2013 to 2016, Susanne was lead researcher and co-curator of the project "House Housing: An Untimely History of Architecture and Real Estate" at Columbia University's Buell Center. The project resulted in exhibitions in Venice, Berlin, Chicago, New York, and Oslo; the website house-housing.com; and the report "The Art of Inequality: Architecture, Real Estate, and Housing" co-authored with Reinhold Martin and Jacob Moore.

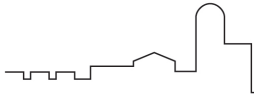
Susanne writes regularly for edited volumes and periodicals. Since 2014 has been housing columnist for Urban Omnibus, the Architectural League of New York's online journal.

3. The Model Cities Program: A Response to and a Generator of Urban Conflict.

Urban conflict was not only the backdrop, but the catalyst of the "Demonstration Cities and Metropolitan Development Act," proposed by U.S. President Lyndon Johnson in January 1966 and passed by the U.S. Congress in November that year. The program was conceived as a corrective to urban renewal, which had largely displaced, rather than benefitted poor, minority communities. It instead proposed "comprehensive renewal": physical, social, and economic investment in low-income neighborhoods closely coordinated with citizens. Given that "demonstration" was soon associated with the civil conflicts, or "race riots," taking hold of the nation's urban areas, the program was quickly renamed "Model Cities." New York City eagerly anticipated Model Cities funding by launching a "Vest-pocket Housing and Rehabilitation Program" in 1966. The aim was to stabilize neighborhoods through mid-rise housing (not towers) on infill sites without displacing residents.

Rather than appease conflicts between government and communities, or between rival ethnic groups, Model Cities instead brought them to the fore. To get anything done, in 1970 the city reversed course from the original premise of citizen participation, and centralized control in City Hall. The focus shifted from enabling new democratic processes and economic empowerment, to getting housing built. In 1974, President Richard Nixon officially ended Model Cities; he wanted the federal government out of local politics. Vest pocket housing, too, came to a close, largely due to New York's fiscal crisis. But there were also political reasons. Where (minority, low-income) vest-pocket housing was to be built outside of "the ghetto" (Model Cities areas), it encountered massive resistance from (white, middle-class) residents.

Both Model Cities and vest-pocket housing have largely been ignored by scholars, likely due to the unclear story to be told with regards to the programs' role in ongoing urban conflict. The paper proposes that we reinsert urban conflict—understood here both as civil unrest and inter-ethnic violence—into architectural history as both a generator of, and result of, housing programs. The larger goal is to move beyond the Pruitt-Igoe-conundrum, in which we either overemphasize, or entirely ignore, the role of architecture in its relation to socio-economic and racial inequality at a moment when questions of urban conflict are as unresolved as they were fifty years ago. The paper's specific goal is to revisit a largely forgotten chapter of U.S. and New York City housing policy. I will do so by looking at how implementing Model Cities played out in Harlem and the South Bronx through specific housing proposals and counterproposals, as well as never a shown film by documentary filmmaker Gordon Hyatt, *Between the Word and the Deed*, completed in 1970.



Anooradha Iyer Siddiqi, Assistant Professor and Faculty Fellow, New York University.

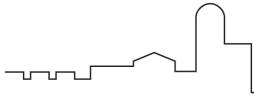
Anooradha Iyer Siddiqi is an assistant professor and faculty fellow at the New York University. Her historical and ethnographic research focuses on spatial politics, urbanisms, and modernist culture and discourses, with study based substantively in East Africa and South Asia. Her interests include social and cultural histories of modernity and modernism, the aesthetics and spatial politics of heritage and emergency, histories of settlement and spatial practice across borders, and problematics of research methods

4. The Dadaab Refugee Camps and Emergency Urbanism in History.

This paper interrogates the paradox of emergency urbanism through the ephemeral territorial form and inconsistent records of the refugee complex at Dadaab, Kenya. As the world's largest designated set of settlements under the administration of the United Nations High Commissioner for Refugees, Dadaab's urban form has been a byproduct of violent political conflicts in Somalia and a consequent humanitarian intervention begun in 1991. However, its growth and structure have hardly been accidental. As a history of conflict, this paper will examine the structurally ephemeral humanitarian urbanisms that grow out of conflict, shifting the political locus elsewhere and transforming directly-transacted violence into slower forms, realized through architecture.

This paper will trace the history of architecture and planning seeded in the earliest phases of the conflict in Somalia, which sent thousands of asylum seekers into a never before urbanized desert borderland. A team of emergency responders met them at the border, which included architects, deployed for humanitarian work during the earliest phases of the crisis. As the paper will discuss, the unlikely presence of architects as first responders in humanitarian crisis followed a history of emergency planning practice that systematized design and planning expertise. Meanwhile, the history of the Dadaab refugee complex shows that their attempts to design and build an environment, coupled with the efforts of agro-pastoralist Somali refugees, has produced awkward ephemeral architectural forms that belie Dadaab's permanent structural and infrastructural relation with the social and natural surrounding environment. Expressed in a vocabulary of shanties and huts, the Dadaab complex is comprised of a veiled infrastructure that could support development over the course of decades.

This history was recovered in a range of "archives," and the second half of the paper will discuss the retrieval of documents and oral histories, including from Dadaab itself, a high-security undeveloped border area in Kenya's North Eastern Province. The dispersed archive for the constructed environment of the Dadaab refugee complex includes documents held by the United Nations High Commissioner for Refugees and several international- and national-level nongovernmental humanitarian organizations, and the private collections of aid workers and refugees. Between 2010 and 2012, I conducted approximately two hundred interviews with individuals who either lived or worked in the Dadaab refugee camps during the course of its twenty-six years of existence, or were otherwise associated with the international humanitarian system. The paper will discuss the conceptual risks associated with this work and the problems of gaining access, the agency and autonomy of the historian, the problem of empiricism and theory in contexts that operate under the logics of urgency, and strategies for future research.



Emilia Siandou, University of Westminster.

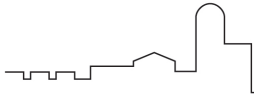
Emilia Siandou is a PhD Candidate at the Faculty of Architecture and the Built Environment, University of Westminster in London. She has been awarded an A.G. Leventis Foundation Scholarship (2014-2017) for her PhD studies. She obtained an Architectural Engineering Degree from the National Technical University of Athens in 2008 and an MSc of Conservation of Monuments and Sites from KU Leuven in 2011. Emilia is currently conducting research which focuses on the examination of modern architecture in Cyprus as heritage. She has presented parts of her research at international conferences. Emilia's professional experience includes working and volunteering in Cyprus, Greece and UK, with various organisations dealing with local and international architectural history and heritage, as the United Nations Development Programme, the Technical Committee on Cultural Heritage in Cyprus, the Mesarch research laboratory at the University of Cyprus, Docomomo Cyprus, the Neohellenic Architectural Archives and the Twentieth Century Society.

5. Contested Modernity: the Nicosia International Airport Site.

Architecture throughout history has been extensively involved in conflict. The case of Cyprus offers a variety of examples of the impact and involvement of architecture in conflict. The Cypriot history of the 20th century is characterised by processes of decolonization and nation- building and it is defined by the tensions between the two indigenous communities of the island, Greek Cypriots and Turkish Cypriots. These tensions led to a very turbulent and unstable Cypriot Independence period after 1960 which resulted to a constitutional crisis and the occurrence of violent outbreaks. In 1974 an attempted coup d' etat by Greek Cypriot Nationalists in coordination with elements of the Greek military junta provided ground to Turkey to invade Cyprus, a fact which resulted to the de facto partition of the island, a situation still ongoing. These events have been imprinted on the island's built landscape.

Within this framework, the proposed paper considers the Nicosia International Airport (NIC) as one of the most characteristic urban landscapes of the 20th and 21st century in Cyprus which has been fundamentally affected by the local conflict. Airports, either situated within an urban area, at its margin or at its periphery, are central to the prosperity and growth of any major urban region. This is the case also for the NIC, a site which started its development as an airfield constructed by the British Colonial Government to accommodate flights by the Royal Air Force between 1939 and 1945. The island's post-colonial period which came with the declaration of its Independence in 1960, coincided with the shift of its use to civil aviation. Within the framework of the First Five-year Development Programme of the Cypriot Government, the development of civil aviation was considered a defining factor for the development of the island and hence the NIC became a focal point for the development of Cyprus itself. The site's development, including the ambitious construction of new terminal buildings, was related to notions of westernization and modernization, post-colonialism, identity and nation building all in the backdrop of a turbulent political reality. In 1974 the site became one of the main strategic targets of the Turkish military operation in Cyprus. The NIC site until today lies outside the bounds of public access, managed by the United Nations Peacekeeping Force in Cyprus, as a result of the standstill peace negotiations between the conflicted sides

The proposed paper examines the NIC site as a characteristic urban landscape in Nicosia and aims to highlight how conflict in the foreground or backdrop has influenced its establishment, development, use, imposed isolation and transformation. At the same time it aims to examine its role within the framework of larger architectural and planning processes, concepts of development of the 20th century and how these were shaped by conflicts while at the same time influenced the local conflict itself in a vice versa dynamic. Over and above, the paper will analyse how the case of the NIC challenges perceptions of history, heritage and heritage management.

**Fatima Abreek-Zubiedat, The Technion.**

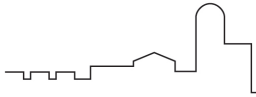
Fatima Abreek-Zubiedat is an architect and co-founder of "Zubieadat Architects" office, a Ph.D. candidate at the Faculty of Architecture and Urban Planning at the Technion, Israel. Currently, she is conducting a research Architecture of Negotiations, Israeli Construction beyond the Green Line, 1967-1982: Yamit and Gaza Cities as a case study, by examining the architectural history of the parallel destruction and development processes of the Palestinian city-Gaza and the Israeli Jewish city-Yamit. Fatima also investigated the architectural development of the Palestinian refugee camps as part of her master thesis. Her research interests are the history and criticism of architecture in cross cultural contexts with a focus on the agency of architecture to act in conflictual spaces, especially those that are different in their essence and embody political contradiction.

6. Provisional City: a Zero Sum Game Between Yamit and Gaza.

In 1972, the Israeli Ministry of Defense authorized architects to plan a city in the Rafah area, on the border between the Gaza Strip and Sinai. The new city, Yamit, was part of the industrious building activity in the territories Israel occupied in 1967. In less than a year, the homes of local Bedouins were bulldozed, and construction of "Neighborhood A" began – the first in a projected port city of 250,000 Jewish settlers. Only nine years later, Yamit was levelled to the ground after Israel signed a peace agreement with Egypt and retreated from Sinai.

The architects of Yamit faced a contradictory task—creating a buffer zone between Palestinian Gaza and Egyptian Sinai, while forging a territorial continuity with Israel. Moreover, although the city they designed addressed the reality of a temporary border, with Sinai held as a bargaining chip for future negotiations; they had to endow the settlers with a sense of stability embodied in the architecture of the city as "planted in the ground since biblical times", as lyricized by Chief Architect Yehuda Drexler.

To resolve this contradiction, Yamit simultaneously turned into a political agent and an economic instrument, functioning under heightened uncertainty. The architects, inspired by the architecture of Team X and Europe's welfare states, reinforced in their design the relation between individual and local identity in order to forge a sense of community. The design aimed at local expression—Mediterranean rather than Middle Eastern—without compromising the technological innovation that set them apart from traditional construction. The economic welfare of the settlers was secured by planning Yamit as a modern port city, and Gaza as its backwater city. Thus one can argue that the negotiation of the conflict between the two cities on the drafting table of planners and architects initiated an economic and territorial change—the removal of the port away from Gaza. By re-writing the history of planning this region, the papers aims to re-insert the short lived city, Yamit, into the architectural discourse, and to examine what was the role of architecture and planning in the eventual outcome—the distraction of Yamit and the deterioration of Gaza after the Peace Agreement with Egypt.



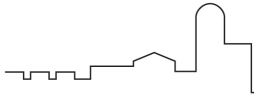
Wednesday, June 14th, 15:45-18:00

SESSION 4

History Production



Hanna and Hila Lulu Lin
Farah Kufr Bir'im, Rainy
Day, 2004, installation, Kufr
Biri'm, courtesy of the artists



Irit Carmon Popper, The Technion.

Art curator Irit Carmon Popper is a PhD Candidate at the Faculty of Architecture and Town Planning, Technion IIT. She graduated in Philosophy and Art History BA and in Art History MA at the Faculty of Humanities at the Hebrew University in Jerusalem, and in Museology Studies at the Tel Aviv University. Her research evokes new boundaries in the discourse of art and architecture historiography with an interdisciplinary realm combining contemporary art and heritage conservation of site-in-conflict. Her research was supported by the Balaban Glass Found, the Technion Social Hub for Community and Housing, and was awarded the Architecture and Town planning Faculty Award of excellence. She participated in "The Built Heritage" workshop and exhibition at the Politecnico di Milano, Mantova (2014); "Inheriting the City" international conference of Ironbridge International Institute for Cultural Heritage, Birmingham University in Taipei (2016); and "CAA Annual" International Conference in New York (2017).

1. Activating Conservation Charters in Sites-in-conflict.

The praxis of the conservation discipline, i.e., the various charters it produces, outlines ways of preserving heritage through legal, institutional and social values. Their recommendations are adopted and implemented by decision-makers in order to preserve the architectural properties under their control. Sites-in-conflict, however, change the course of events because of the superior weight given to national heritage of sovereign power, at the expanse of the minorities that claim heritage in the same territory.

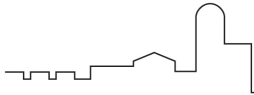
The inconsistency of the consolidated agenda of conservation – a consequence of official politics rather than disciplinary consideration – invites agents that operate outside the scope of governmental organizations and activate alternative modes of actions. Such are works executed by artists, whose toolbox operates on different registers. This paper focuses on works that manage to crack the conservation code by turning to the *modus operandi* of participatory art practices. I examine how they succeed unearthing suppressed historical narratives that expand the boundaries of preservation practice and challenge the authority of official heritage institutions.

I examine such artworks against the 1954 "Hague Convention" that was the first international treaty focusing on the protection of cultural property in the event of armed conflict after W.W. II. Many states, including Israel, adopted and ratified the treaty. But under the predicament of the Israeli-Palestinian conflict, the treaty's guidelines had been implemented in favor of Jewish heritage while discriminating Palestinian's minority culture.

The cases I examine are remains of Arab villages in northern Israel that demonstrate the failure of realizing the treaty. Since the 1950s, the architectural structures of these villages are neglected, lacking a work of preservation or restoration. I explore how Israeli and Palestinian artists intervened in preserving these sites. One example is the village of Ayn Hawd that turned into an artists' colony in 1953. Marcel Janco, a Jewish Dada artist, gather a group of fellow artists, saved the village from demolition and retained its physical edifices, yet were by the same token active agents in its dispossession. Another example is the remains of the village Kufr Bir'im, on the ground of which it's uprooted Palestinian community enact, since the 80s, participatory art works that shed light on their suppressed narratives and the unique identity that legally grant them the right of return. Although the village's houses are ruined, they succeeded in preserving the spirit of the place and the collective identity of its community members.

I argue in this paper that the mutual intellectual climate that the discipline of preservation shares with contemporary art allows the interpretation of the art interventions in light of conservation charters and treaties. Radical changes are taking place within heritage policy that experience a gradual presence of values related to locality, vernacular, participation and community; and in parallel, the art practice and theory increasingly expand its boundaries to include site-specific installations, participatory art and social-based collaborations.

The research suggests promoting the art interventions in conflictual zones as creative-performative models of conservation as examples of counter institutionalized models of heritage. To analyze these situations, the paper draws on three bodies of knowledge: theories of contemporary art, of architectural heritage, and of political philosophy.



Emily Gunzburger Makas, University of North Carolina at Charlotte.

Emily Gunzburger Makaš is an Associate Professor of Architectural and Urban History at the University of North Carolina at Charlotte. She has a Ph.D. in the History of Architecture and Urbanism from Cornell University (2007) and a Masters in Historic Preservation from Columbia University (1997). Her research focuses on the history of modern European cities and engages the relationships between architecture, cities, heritage, memory, identity, and politics. In 2017 she will publish a monograph titled *Urban and National Identities and the Rebuilding of Mostar* (Routledge) based on her 2007 doctoral dissertation. Her key publications include the edited volume *Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe* (Routledge, 2010, co-edited with T.D. Conley) and the monograph *Architectural Conservation in Europe and the Americas* (Wiley, 2011, co-authored with J.H. Stubbs).

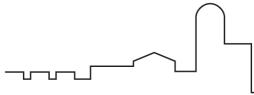
2. Multiculturalism in Tourist-Focused Histories of Sarajevo Since the Bosnian War.

During the 1992 to 1995 war, as Sarajevo became synonymous with divisive conflict and its heterogeneous population and built heritage were threatened, the city's multiculturalism was stressed more explicitly, frequently, and urgently by public historians and tourism promoters. As this particular interpretation of the city has become privileged in such a short period of time, it offers an opportunity to examine shifting urban imaging and historiography.

This paper explores the constructed image of Sarajevo in recent years as positively multicultural, drawing on both local and internationally produced guidebooks, museums, popular literature, websites, and souvenirs. It examines argues the stress on multiculturalism has become increasingly explicit since the 1990s war and that the case for Sarajevo's identity has been made based on two key characteristics: demographics and the built environment. The built environment proves the more important of these two factors for this urban image, both historically and today.

Sarajevo has had a heterogeneous population from its founding in the fifteenth century by Ottoman Muslims, who shared they city with Bosnia's local Slavic population of Catholic and Orthodox Christians as well as with significant Jewish minorities from the late sixteenth century onward. As tangible evidence of demographic pluralism, the collection of buildings constructed from the fifteenth through twentieth centuries, and especially their proximity to one another, has been a major force shaping interpretation of Sarajevo as multicultural. Though mosques outnumber churches and synagogues, all faiths have been represented physically and monumentally in city center. Today, the existence and proximity of these buildings is often cited not only as proof of coexistence, but also of tolerance, demonstrating how a contemporary reading of the built environment is used to suggest a certain image for the city.

Sarajevo's tourist association, guides, public histories, and museums a continue in their prewar role as reflectors of the city's very real pluralism, but now all of these are also more overtly projectors of that image. They often foreground the term multicultural and work phrases like "European Jerusalem," a collage of different religious buildings, or stories of tolerance and respect into their narratives. Population statistics and monumental buildings were the factors referenced casually in the past to call attention to Sarajevo's heterogeneity at the same time they were also engaged when discussing the city's Islamic character. Though demographically Sarajevo is more homogenous than it was in the past, the emphasis on multiculturalism based on this historic population has increased. Vague demographic information rooted in historical traditions is suggested as proof of the city's multiculturalism, often expressed now as a tradition of coexistence. This general mixing of peoples is combined with an increased and more explicit emphasis on the built environment, which remains visibly multi-confessional despite the population changes. The malleability of this past to create different identities in the present, and its use with increased emphasis and ubiquity in recent decades, speaks directly to the ways in which identities are constructed.

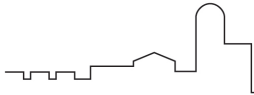


Martin Hershenzon, Tel Aviv University.

Martin Hershenzon is an architect, educator and a post-doctoral fellow at the David Azrieli School of Architecture, Tel Aviv University, who holds a Ph.D. from the Program in the History and Theory of Architecture at the University of Pennsylvania. His dissertation examined the emergence of Israeli design discourse in the first two decades after independence, through exchanges between architects-planners and co-op administrators, on issues of resource scarcity and civic representation in territorial development. His current project analyses the history of architecture education in Palestine-Israel and the roles the Technion played in synthesizing European and North American influences into local conceptions regarding professional styles and utilitarian design. Martin holds a BA in philosophy and general human studies (Tel Aviv University) and an architecture diploma with thesis (École Nationale Supérieure d'Architecture de Paris Belleville). He has worked in leading firms in France and Israel as well as independently and has taught at the University of Pennsylvania, the Shenkar College of Design and the College of Management Academic Studies. In recent years, alongside organizing several international conferences, Martin has presented his work in conferences in the US, Europe and Israel.

3. A State in the Search of Style—Outlining the Israeli Architecture Profession, circa 1960.

The paper examines an essay entitled “Architecture” that was written and published in 1963 in Hebrew by Avia Hashimshoni, an architect and educator who served as dean of the Faculty of Architecture and Town Planning at the Technion Polytechnic during the first half of the 1960s. The essay, which is acknowledged as the first history of Israeli architecture remains currently understudied. My presentation examines its writing in the context of an emerging scene of architecture and art criticism, through which architects, artists and art critics debated regarding the profession’s autonomy vis-a-vis a project of nation building and the ongoing commitment to the revolutionary ethos of 1930s Jewish New Building ethos. Within this scene, Hashimshoni’s essay sheds light on the roles that architectural criticism, as a form of proto-historiography, has played in mediating a project of welfare state development. I focus on Hashimshoni’s broaching of an history of a national style, which he described in terms of “comprehensive planning and design.” This term coupled formal qualitative analysis with regional planning expertise, originating in inter- and post WWII Anglo Saxon and North American models respectively. Israeli architects working for development institutions of the local labor regime (1948-1977) used this caption to refer to a “holistic” and “coordinated” micro (design) and macro (planning), and by extension, to claim their non-biased expertise in territorial resource management. The presentation explores how Hashimshoni’s narrative framed this notion through a dual argument; on the state of the modern profession and the explorations of a local-national style. I show how these two aspects served together in his history to naturalize the effects of the state’s differentiated allocation of resources along social and ethnic lines against the gradually contentious nature of this planning project. Through this analysis, the paper engages with contemporary historiography on development modernism, and on Israeli modernism more specifically, and contributes to an understanding of the ways in which post-war design discourses negotiated the discipline’s political embeddedness and neutrality.

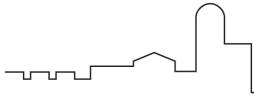


Laura Moure Cecchini, Colgate University.

Laura Moure Cecchini is Assistant Professor of Art History at Colgate University. Her work investigates the history and theory of visual culture of the nineteenth and twentieth centuries, and the transatlantic cultural exchanges that gave rise to global modernism. She has a particular interest in the art, photography, and design produced in Italy from the unification of the country to the postwar era, especially in fascist visual culture and institutional history. She is currently working on a book about the contested legacy of the Baroque in Italian modernism. Her work has appeared in *Italian Studies*, *Il Capitale Culturale*, and *The International Yearbook of Futurist Studies*, among other journals.

4. The Via della Conciliazione (Road of Reconciliation): Fascism and the De-Urbanization of the Working Class in 1930s Rome.

For centuries the relation between St. Peter's Basilica, its square, and the adjoining neighborhood was unresolved. From Bernini's piazza it was impossible to contemplate both Maderno's façade and Michelangelo's dome, and to get to Catholicism's holiest shrine one had to meander through a labyrinth of dark alleys— until the sudden encounter with the immense Basilica. This changed in 1936, when work for the Via della Conciliazione began. This thoroughway celebrated the Lateran Pacts, which put an end to fifty years of hostilities between the Vatican and the Italian state — led since 1922 by Benito Mussolini. In 1871, after the annexation of Rome to Italy, the Pope refused to recognize the newly-united state, ensconcing in the Vatican palaces. Until 1929 Rome contained in its midst an antagonistic enclave— a religious power with temporal aspirations that was the spiritual leader of the largely Catholic population. This tension was often enacted in St. Peter's square, the site of frequent anti-clerical manifestations because of its charged history as the symbol of papal authority. The Via della Conciliazione symbolically and physically represented the mutual recognition of sovereignty and clear territorial demarcations between the Vatican and Italy. Architects Marcello Piacentini and Attilio Spaccarelli designed the Via as the scenographic setting that St. Peter's deserved and the site for opulent displays of authoritarian rule— part of the campaign to turn Rome into the monumental capital of the new fascist empire. Yet I will analyze the Via della Conciliazione not merely as an example of fascist spectacle, but as enacting one of the regime's lesser-explored strategies: the systematic de-urbanization of the Italian working class. The area demolished during the construction of Via della Conciliazione, the "Spina di Borgo", had a multi-class population. Once Spina was destroyed, its working-class residents were displaced to one of the borgate (barrack quarters) that sprung up in the outskirts of Rome because of major urban renovations. While this arrangement was presented as temporary, it was part of a systematic strategy to restrict migration towards the cities and encourage exodus towards the countryside. Fascist urbanism —designed for collective rituals that fostered public attachment to the regime and its leadership— revitalized Rome as a political and administrative center, not as a residential and commercial area. The renewal of historic sites was meant to shape the city as a ceremonial site to be performed, not inhabited. This strategy coincided with fascism's negative view of cities as seditious spaces abetting disobedience and strife. The countryside, by contrast, was presented as a wholesome environment that fostered the connection between men and land, replacing class-consciousness with national sentiment. By studying Via della Conciliazione as paradigmatic of the displacement of the working class from Rome's city center, I will show how fascist urban renewal projects were one of the regime's strategies to disarm class struggle by breaking the bonds between the working class and the urban space.



Annie Pedret, Seoul National University.

Annie Pedret is an associate professor in the Department of Design at Seoul National University. She completed her professional degree in architecture at the University of British Columbia, Vancouver, Canada and completed her S.M.Arch.S. and Ph.D. in history, theory and criticism at MIT. She has taught history/theory classes and architectural design studios at the Illinois Institute of Technology and University of Illinois at Chicago. Pedret has received grants and fellowships from MIT and the Graham Foundation. She is the author of *Team10: an archival history* (2013) *Beneath Ethics: Love, Being and Non-Action* (2007). She has also authored articles in scholarly books and lectured on issues of post-World War II architectural theory of CIAM and Team 10. Her current research focusses on the role and methods architects and architectural historians could develop in investigating alternative plausible futures.

5. Urban Histories of Plausible Futures of Pyongyang: Narratives, Scenarios, and Agency.

This paper discusses the disciplinary issues and agency of the historian raised by the difficulties of writing an urban history of Pyongyang, North Korea – a country that has technically been in a war with South Korea since 1953 that continues as a tense ideological war punctuated by continual threats of nuclear war. Pyongyang as a subject for historical inquiry raises questions in the discipline about what constitutes legitimacy and scholarly rigor for a subject for which direct access is difficult, if not impossible, and documentation, if it exists at all, is unreliable. In this paper I argue that historians could have greater agency if they wrote projective histories in the form of “histories of the future,” not as predictions, but as systematic investigations of the future developed through the practices of the scenario method. The scenario method aims to develop alternative plausible futures from identifying, analyzing key factors for a subject and understanding how they interact. The medium for explaining how the interaction of certain key factors can evolve into one of many plausible scenarios are narratives. For this task of ensuring the integrity and plausibility of the alternative futures produced by the scenario method, historian’s ability to use fiction and imagination to create historical narratives is well-suited as argued by historian David J. Staley. The corroborative kind of agency demands accepting that legitimacy in history relies on making historical thinking and historical processes first and the subject second, and establishing new criteria by which scholarly rigor can be evaluated. A more powerful and full kind of agency for the historian lies in their narrative ability to write histories of the future instead of histories about the past.

This narrative action or story telling about space argues Michel de Certeau, that “founds” space and functions and “creates theaters for action,” is, I argue, a form of agency. It is the kind of imaginative agency combined with historical thinking and processes and precedes and has the ability to influence the trajectories of historical realizations of plausible futures.

The former kind of agency is limited to involvement with the scenario method. The second kind of agency is only available to the historian if the discipline opens its boundaries and critically examines its fundamental premises and methods with an eye towards writing legitimate and rigorous histories of the future – projective histories. It also requires that historians re-think the status of fiction and imagination in what we consider to be “objective” and “proper history,” and acknowledge the agency implicit in the fictive element of historical narrativity. Writing narratives from this perspective will change the focus of architectural and urban histories from histories of form, techniques and materials that are often contextualized along the disciplinary confines of art, technology, and critical theory, to histories that forefront the economic, political, and social factors that underlie the creation architectural and urban form in the real world and in alternate futures.

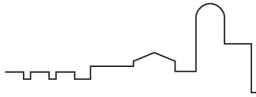
acknowledging that narratives are the feature of historical inquiry that to be the superior form of history writing over annals, and chronicles, as argued by Hayden White, and These narratives could be continuous grand narratives, heterogeneous micro-narratives, from the birds-eye perspective, or from a microscopic view.

In histories of the future narrative remain as the prime feature defining serious or “proper history.” What shifts is the role of fiction in writing histories of the future. It is not longer embedded in historical narratives of the past, but made explicit

of plausible futures as a legitimate form of historical practice. This issue at stake are what are the methods and criteria for assessing scholarly rigor of histories of the future. One possibility is to incorporate practices from future studies, such as scenario planning. It would require that historians change what they consider to be documentary evidence to, in the case of scenario planning, plausible futures developed through trends in key factors in the present. This is not a practice of unbridled imagination to create “possible” futures, but imagination used to create “plausible” futures.

I propose that the discipline engage the ability of historians to write narratives that are not based on historical documents, but on trends of key factors that are deemed by the historian to be the most likely to affect the development of a particular city or type of cities in the next thirty-five years. Narratives function in this setting as a medium for explaining how the interaction of certain key factors can evolve into a plausible scenario – one of many plausible scenarios. The result of writing narratives from this perspective will change the focus of architectural and urban histories from histories of form, techniques and materials that are often contextualized along the disciplinary confines of art, technology, and critical theory, to histories that forefront the economic, political, and social factors that underlie the creation architectural and urban form in the real world.

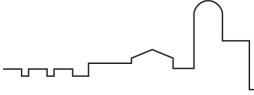
Thus, we can write a history of the future of Pyongyang in say, a unified Korea, taking into account the most important key factors that will influence the shape of that city in such a context – that many say is imminent if not immediate.



Mediations



Alexander Nevsky
Church, Source Akayöz
and Öztürkkan, 2010



Prof. Dr. Nese Gurallar, Gazi University.

Nese Gurallar received her B.Arch and M.Arch from Gazi University (1991-1997) and worked as an architect (1991-1995). PhD degree from METU (2003). Got an award for PhD research in Britain (1999-2000) and a grant in Germany (2002). Author of the books *Halkevleri: Ideoloji ve Mimarlık* [People's Houses: Ideology and Architecture] and *Emergence of Modern Public Space from a Traditional Mosque Courtyard, Early Nineteenth Century Istanbul-Beyazit*, one of the articles "Designing a Utopia: An Architectural Studio Experience on David Harvey's *Edilia*" published in *iJADE*. Besides other conferences, she has presented at SAH Chicago Conference in 2015. With the support of Gazi University, she has enrolled at University of Florida in 2016. She will be in sabbatical in the Aga Khan Program at Harvard University with support of TUBITAK, for a research on Kars: Russian Modernity in East Anatolia (1877-1917). Her research area is ideology, politics, public space, architecture, modernity and cities.

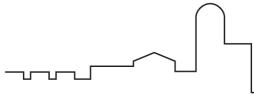
1. Kars: a Critique of an Urban Historiography.

The city of Kars, on the Armenian (formerly Soviet Russian) border of Turkey, used to be a multicultural metropolis composed of several distinct groups, such as Armenians, Turks, Kurds, and Russians. As a South Caucasus corridor close to the ancient Silk Road, the city was always a battle field between different civilizations. In the 19th century, the Russian Empire tried to occupy the city four times (1807- - 1828-1855-1877) and were successful in their final attempt, occupying the city and its province for forty years between 1877-1917. During that period, the city center of Kars was re-built and furnished with grand churches and other public buildings on a gridded urban plan. In the early 20th century, the province of Kars experienced many wars and traumatic migrations. During the First World War, thousands of Turkish soldiers died in Sarıkamış, which is in the province of Kars.

By means of its traumatic past, Kars has become one of the significant symbols in the painful memories of the Turkish nation. The influence of a nationalistic perspective has also been reflected on the historiography of the city. Fahrettin Kırzioğlu, in his 1953 *Kars Tarihi* [The History of Kars], describes how the "Baltic architecture" of the city calls to the mind the unpleasant memories of the 1877-1917 occupation years. His hatred of Baltic architecture, in fact, is a thematic background throughout the book. Many of the churches built during this time period were subsequently demolished or partially damaged between the 1940s and 1970s.

While the ordinary people of Kars (such as the parents of the author) appreciated the magnificence of these churches and felt a great sorrow from their demolition, Kırzioğlu, even though a historian, never seemed to evaluate the labor of the building effort of the Czarist Regime as a common heritage of human kind. By a "discourse analysis" of Kırzioğlu's texts, this paper asks how can a historian be so ignorant about the value of architecture and whether this perspective had any effect on the decision to demolish? And, is it possible for a history of a city to be written peacefully and objectively rather than carrying such hate onto future generations?

Here, before the discussion of the writings of Kırzioğlu on Kars, the city should be defined briefly. The 12th century Kars Castle was located on a hill, while the River of Kars curved around it (Figure 1). An Ottoman settlement, called *Kaleiçi Mahallesi*, was around the castle and slightly through the route to the Erzurum by the River of Kars until the 19th century (Figure 2). Documents dating back to 1856 represent the houses around the castle and there is no sign yet of the Russian gridded settlement on the map.

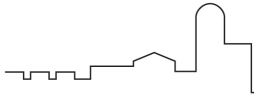


Nerma Prnjavorac Cridge, Cambridge School of Art.

Nerma Prnjavorac Cridge was educated at the universities of Sarajevo and Birmingham, the Bartlett and the Architectural Association. After participating in an Antarctic expedition she became Special Envoy to UNESCO in 1997. Since graduating Nerma worked for a number of distinguished practitioners including Thomas Heatherwick and art2architecture. She has lectured in many UK universities including Greenwich, Birmingham, London Met, Central Saint Martins, Brighton and currently holds a position of Senior Lecturer at Cambridge School of Art. Nerma also works on art and design projects as director at Drawing Agency and teaches at the Architectural Association in London. Based on her PhD thesis completed at the AA School of Architecture under the supervision of Dr Marina Lathouri and Mark Cousins Nerma published her first book *Drawing the Unbuildable*, in 2015.

2. Cross Lines.

This paper will start with an end. On the 30th of October 2012 architect Lebbeus Woods died in New York. Poignantly and somewhat appropriately, his passing coincided with the devastating effects of the hurricane Sandy. Preoccupied with the ideas of climate change and natural disasters caused and accelerated by our collective actions, Woods' drawing of Lower Manhattan produced in 1999, accompanied his obituaries. What at a time may have seemed like a preposterous exaggeration, this image apparently predicted a real-event taking place fifteen years later, which made this drawing iconic and prophetic. That this destructive event coincided with his own death, seems both incredible and moving. It also seems appropriate that from the multitude of drawings never intended to become physical, one of his more extreme representations, has, in fact, materialised. Woods' projects for two cities with a troubled past – Berlin and Sarajevo and their relationship with each other are the focus of this paper. Whilst Berlin starts underground as a way of subverting and undermining the Berlin war, Sarajevo opens up different possibilities through the concepts of Radical reconstruction and then High Houses. Here walls are invisible, but just as effective as those made out of concrete and barbed wire. The title – Cross Lines – alludes to the idea of architectural drawing and its constituent lines, which may be physical, visible or invisible; pertinently lines can be used to separate but also to work across and connect. The paper will proceed to examine in detail Woods' drawings, position and define them within the categories of the unbuildable, the unbuilt and fantasy. Also the paper will question what, if any, is the role of the architect within difficult political situations such as war may be.



Giselle Beiguelman, University of São Paulo.

Giselle Beiguelman is an artist Associate Professor at the Faculty of Architecture and Urbanism of the University of São Paulo (FAU-USP). Her work includes interventions in public spaces, audiovisual installations and network projects reviewed by international newspapers and magazines, like The New York Times, The Guardian and Neural. She is the author of Possible Futures: art, museums and digital archives (2014), among others, and member of the Laboratory for OTHER Urbanisms (FAUUSP) and the Interdisciplinary Laboratory Image Knowledge – Humboldt-Universität zu Berlin. Her artworks are in museums in Brazil and abroad, such as ZKM (Germany), the Latin American collection of the University of Essex, MAC-USP and MAR (Museu de Arte do Rio de Janeiro). She was awarded with the ABCA (Brazilian Association of Art Critics) (2016) and others. She lives and works in São Paulo, Brazil. www.desvirtual.com

3. Forget to Remember: Art, Activism, and Preservation of Conflictual Sites.

To discuss the preservation of conflictual sites implies considering urban contexts marked by traumatic memories. This type of trauma refers to collective experiences, historically and socially produced, characterized by material and affective losses and not infrequently processes of racial discrimination.

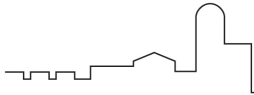
In this realm, preserving presupposes a double operation: recall and oblivion, the movement of approaching and of taking distance from the event experienced. This is due to the traumatic dynamics, which refers to the repetition of a frozen memory as an eternal present and the post-traumatic effect, that is narrative work, and sometimes, historiographic professional work. Because it reiterates itself continuously, the traumatic memory is not transmissible as a narrative. It lives in a continuous past bound to present. It is narration that allows a separation between the past and the present and ensures the possibility of transmission and renovation.

The theme has mobilized many experts for almost 30 years but is artistic and activist practices in many cities all over the world, which have been able to formulate alternative policies of preservation of memory, particularly in conflictual zones. And they do that because their primary target is not of the site-specific conservation, but the occupation of the symbolic and aesthetic elements that constitute the public sphere. Urban interventions reclaiming the right to the memory of the genocide of the indigenous nations in Brazil and the symbolic occupation of the West Bank Barrier are good points of departure for this discussion.

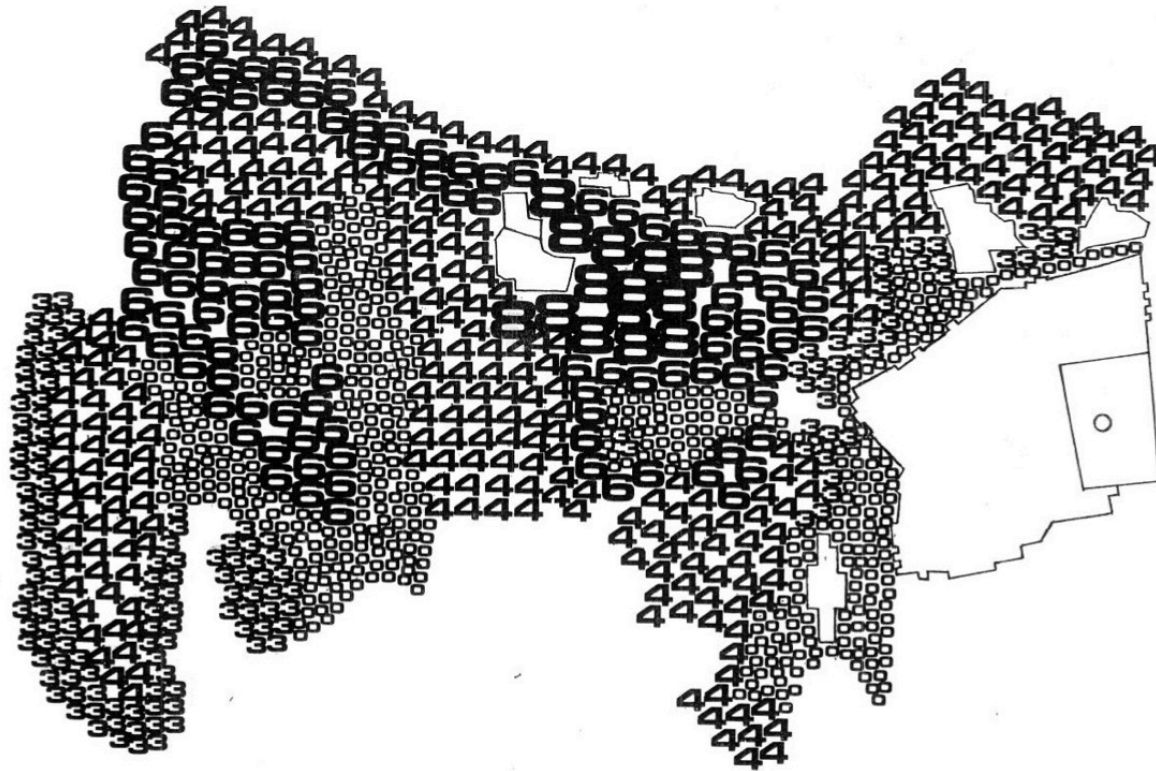
In the first case, I point to some confronts with one of the most important Latin American modernist monuments – Monumento às Bandeiras. The 11 x 8 meters granitic monument celebrates the 17th-century expeditions into the interior of Brazil, which is related to the annihilation of the original indigenous nations in the current Brazilian territory. It is important to say that we are talking about a group that is still marginalized, a victim of racism, and lack of public policies, something evident in the high mortality rates.

In what concerns to the West Bank Barrier, I address Pippi Longstocking, The Strongest Girl in the World (2006-08), by Israeli artist Rona Yefman. This short video explores the physical barrier between Israel and Palestine, through subversive heroine, showing Pippi's rebellion against the wall existence. A more recent work is Banksy's Walled Off Hotel (2017). Besides many other merits, the project is the only one that puts the Israeli-Palestine conflict in the historical context of the British presence there one century ago, questioning with some humor, the intricate historical retrospect of that conflict.

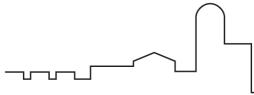
All those examples have many particularities and converge on, by different ways, the (re)distribution of the sensible territories. All of them point to alternative strategies of negotiating the public sphere, reviewing traumatic processes and new forms of approaching urban conflictual sites.



Too Holy Land



Allowed Building Heights,
from the Building Height
Policy, Urban Planning
Unit, Department of Urban
Planning, Jerusalem, 1973.
Courtesy of the City Archives,
Municipality of Jerusalem.



Julia Grinkrug, the School of Architecture at the Academy of Arts University, San Francisco.

Julia Grinkrug is an architect, urbanist and educator. She holds a Bachelor of Architecture from the Technion, Israel Institute of Technology and Master's degree in Urban Design from Harvard University, Graduate School of Design. She is currently a lecturing faculty in the School of Architecture at the Academy of Arts University, San Francisco, teaching subjects of Contemporary Architectural History and The Role of Programming and Culture in Architectural Design. In addition to her teaching she is actively engaged in community based work and advocacy planning for underserved communities. The current paper is based on the independent research she is conducting as a continuation of exploratory research she undertook in the Technion, IIT, as a preparation for doctoral dissertation proposal.

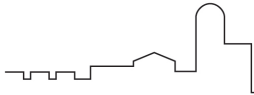
1. Building Heights at the Intersection of Real and Ideal Jerusalem.

This paper explores architectural efficacy through the critical analysis of Building Height Regulations that were developed for Jerusalem in 1972. Assuming this type of urban policy as an operative tool in defining the image of the city, the paper examines the social and cultural meaning of the term. It focuses on the ability of an urban image to mediate between the symbolic and the lived space of a given city. Consequently, the paper views the social role of Architecture as a discipline that is capable to curate such mediation.

In order to address the efficacy of Architecture, this paper evaluates the ways, in which utopian imagination has been shaping Jerusalem's physical form through the interrelation of its real and ideal representations. It questions the extent to which the actual planning is affected by essentialist ideology in search for the ways that the urban landscape can be protected from political appropriation while maintaining its cultural qualities as a common good.

The case study of the urban policy formulation in the aftermath of the 1967 events reveals the conflict between development and preservation imperatives that unfolded at the pivotal moment of Jerusalem's re-identification. This conflict represents the ambivalence of the realist versus idealist perceptions in search for the long-term solutions. The paper reflects on various approaches to this dilemma by tracing back the argumentations towards the leading role of either the symbolic image of the city or its contested yet vibrant lived space.

The particularities and the conceptual contribution of the Building Heights Policy are presented as an alternative paradigm to dichotomous debate between preservation and development, which was ultimately brought to a null set. The three approaches are evaluated through their juxtaposition with the leading urban theories of that time, in particular, Kevin Lynch's concept of the "image of the city" and Henri Lefebvre's theory of the "right to the city".



Noam Shoked, University of California, Berkeley.

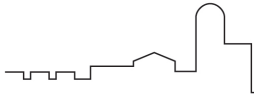
Noam Shoked is an architectural historian currently completing his PhD at the University of California, Berkeley. His work has been supported by grants from the Israel Institute in Washington, D.C., The America-Israel Cultural Foundation, the Institute of International Studies, and the Center for Right-Wing Studies at UC Berkeley. He holds degrees in architecture from Tel Aviv University and The Cooper Union in New York, as well as a master's degree in architectural history from McGill University in Montreal.

2. Designing the Jewish Settlement of Hebron: An Architectural History of Trial and Error.

Shortly after Israeli forces conquered the West Bank from Jordan in the Six-Day War, various civilian groups began calling for settlement plans in Palestinian towns. By the summer of 1968 their efforts proved successful when the Israeli government commissioned the design of a Jewish settlement in Hebron, the alleged burial town of the Patriarchs and Matriarchs: Abraham, Isaac, Jacob, Sarah, Rebekah, and Leah.

The design of the settlement of Hebron posed a number of challenges to Israeli architects. First, for those associated with the left it meant lending their services to an expansionist project they resented. Second, the encounter with the architecture of the Palestinian town—its vaulted domes, tall minarets, and narrow alleyways—challenged some of them to experiment with a new aesthetic language. And, finally, for the majority of them, it was the first encounter with a new and rather assertive species of clients: Jewish Israeli settlers driven by a rightist ideology.

Chronicling the design debates that accompanied the construction of the settlement of Hebron between 1968 and 1986, this paper shows how different architects reacted in different, sometimes contradictory, ways to these challenges. Charting the evolution of the models they proposed, this paper ultimately reveals a history of trial and error, of intricate negotiations and numerous contingencies and contradictions.

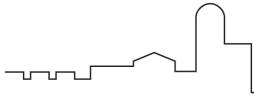


Anwar Jaber, University of Cambridge.

Anwar Jaber is a second-year PhD candidate in Architecture at the Centre for Urban Conflicts Research at the Department of Architecture, University of Cambridge. Anwar obtained her bachelor degree in Architectural Engineering from Birzeit University in Palestine and holds an MPhil degree in Architecture and Urban Studies from the University of Cambridge. Her PhD research focuses on the current spatial developments of the Palestinian city of Ramallah and the Palestinian State-building project. She is a registered architectural engineer at the Palestinian-Jordanian Engineers Association and practiced as an architect and urban planner in East Jerusalem focusing on its urban development. Anwar is a co-editor of Scroope 25 - The Cambridge Architectural Journal and serves as a supervisor for the undergraduate courses Islamic Architecture and Conflict in Cities at the University of Cambridge.

3. Displaced Capital – The Development of Massioun Neighbourhood in Palestinian Ramallah.

Ramallah has become an iconic city in the Palestinian context as it boomed significantly over the past twenty years, especially after it became the seat for the Palestinian government under Israeli Occupation. This has invited new economic and international institutions to settle in Ramallah who have greatly contributed to the development of the city. As a result, the city went through major transformations that shaped, and continue to reshape, its socio-economic and urban characteristics today. Massioun is one of the city's fastest growing neighbourhoods. It is where a combination of several economic, political and social forces are consolidated together in one place, which reshaped the urban scene in the neighbourhood and introduced modern and upscale lifestyles that have emerged under the government's state-building approach. On the other hand, such development is questioned in the shadow of the reality of Ramallah as an occupied city that suffers from the closures and restrictions imposed by the Israeli occupation. Through reading the urban development of Massioun, the research investigates the extent to which the political and economic forces are being reflected in the architecture and urban scene of the neighbourhood and the city in general. The research argues that such processes of urban development are creating a new image of Ramallah as a potential capital city to the Palestinian state - at least in media, academic discourses or even for a first time visitor. Thus, the development of the city represents contradiction to the Palestinian national aspirations of liberation, which yearn to build the Palestinian capital in Jerusalem and not in any other city. That is, it argues that the development of Ramallah under claims of state building (as declared by the government) might be representing an attempt to create a new Palestinian urban centre with a temporary governmental headquarter that, in its look and urban image, opening opportunities for political debates on relocating the Palestinian capital city from Jerusalem to Ramallah. By that, architecture and manipulation of the spatial environment become important to justify those conditions and to embody the new urban landscape in the city.



Anat Falbel, University of Rio de Janeiro

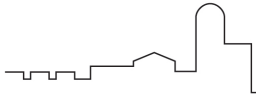
Anat Falbel Received her Ph. D from the University of São Paulo with the thesis "Lucjan Korngold: the trajectory of an immigrant architect. In 2005 was responsible for the scientific direction of the Docomomo International Conference "Impressions Transatlantiques: le dialogue entre architectures nationale et étranger au Brésil, 1930-1960" in Paris. A Canadian Center of Architecture Visiting scholar (2013), she was part of the organizing commission of the EAHN Brazilian Conference Architectural Electives Affinities: correspondences, transfers, inter/multidisciplinarity (2013). In 2011 she curated the exhibitions "Exile and Modernity: The space of the foreigner in the city of Sao Paulo" and in 2013 "Vagabond Stars: Memories of the Jewish Theater in Brazil" Presently she is a lecturer at the Post Graduate Studies Program/FAU/Universidade Federal do Rio de Janeiro. Between many articles, she translated and edited Bruno Zevi's *Arquitetura e Judaísmo: Mendelsohn* (2002); and Joseph Rykwert's *A casa de Adão no Paraíso* (2002), *A idéia de cidade* (2006), *A Coluna Dancante* (2015).

4. Devising the Spatial Conflict Through a Photographic Archive.

Considering the present moment when images of men in fragile ships, railroads, roads and refugee camps spread throughout the globalized world, I propose to face the challenge of the Conference Histories in Conflit: Cities/Buildings/Landscapes, through the eyes of the immigrant photographer of German origins Peter Scheier. In the service of the Brazilian newspaper *Diario de Sao Paulo*, Scheier traveled to Israel in 1959, and registered the itinerary of the exiles of the European fascisms, in the "Crucible of diasporas". The analysis makes use of the sensitive images left by the photographer - currently part of the Moreira Salles Institut's collection - to identify the spaces produced by the strangeness that in that particular moment of history understood the modern vocabulary as the only possibility of a universal dialogue transcending cultural boundaries and integrating the Diasporas represented by different immigrant waves. Scheier's lens follows uprooted men and women from the port to their assigned destiny registering the malaise in the expression of the alterity at their encounter with unknown spaces and landscapes. A moment when the empathy between the photographer and his subject encourages the individualization of the photographed object beyond simple categorization

Nevertheless, if the photographer can point the spatial distress, he may also be seduced by the magnificence of the modern forms that emerge from the pristine landscape, pregnant with meanings as a new revolution. Hence it is no coincidence that Scheier's images echo the visual experiences of the 1920's revolutionary vanguards.

However, the photographer's seduction does not hide the subtle recognition of the imminent break of a primordial harmony between landscape, architecture and men. My presentation intend to show that the spatial conflict expressed in Scheier's pictures and prophesied by an architect like Erich Mendelsohn in the 1930s, was shared by a generation of photography professionals, exiled like him, during the first two decades after Israel's Independence within the intense transformations of the country geographical, ethnographic and visual identity.



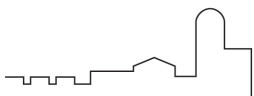
Thursday, June 15th, 9:00-11:15

SESSION 7

Disappearance



Maree Makom project Bezalel



Doron Bar, Schechter Institute.

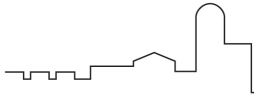
Professor Doron Bar specializes in cultural-historical geography, researching popular and national sacred sites in the history of Palestine and the State of Israel. He has published numerous books and articles on the history of pilgrimage to Palestine during Late Antiquity and the nineteenth century, and on the development of Jewish and national sacred sites in the State of Israel. He has recently published a book on Landscape and Ideology: Reinterment of Renowned Jews in the Land of Israel 1904-1967 (Berlin: de Gruyter, 2016). At present, Professor Bar serves as the President of the Schechter Institute of Jewish Studies in Jerusalem.

1. Muslim Sanctity under Israeli Rule – The Fate of Sheikh Tombs and Other Muslim Holy Places in the State of Israel, 1948-1967.

The proposed paper examines the attitude of Israeli society to Muslim sacred sites during the initial years of the State of Israel. During this period Muslim tombs comprised a significant part of the local landscape, situated along roadsides as well as in city centers and rural settlements. The state had to decide whether to integrate these Muslim symbols within the evolving symbolical landscape, disregard them or to destroy these historical remains.

Initial research shows that at least some of the Muslim holy places were preserved after 1948. Some of them were adopted by Israeli Muslims, while others were protected by different Israeli agents: the IDF; the Antiquity Authority, the Ministry of Religion (with its Muslim and Druze department) or Israel's Nature and Park Authority. Other holy sites were incorporated in Kibbutzim, Moshavim, development towns and Israeli cities and saved by the local authorities. Some of the Muslim holy sites were preserved when they were adopted as Jewish holy places, venerated now by Jewish worshippers.

The Muslim sacred tombs represent the most common religious structure in the history of Palestine as well as one of its most prominent landscape features. Nonetheless, despite their historical and geographical significance, they have not received sufficient scholarly attention and documentation. There is no comprehensive historical study of local Muslim sacred sites. Likewise, there is no in-depth scientific study concerning the processes these structures underwent following 1948 and Israeli society's attitude towards them, which is the focus of the current study. In the lecture I will provide an in-depth explanation of the historical-geographical processes which some of these urban sacred sites underwent in the three decades following the establishment of the State of Israel. This will shed light on the attitude of Israeli society and governmental bodies to Muslim sacred sites during this period.



Ceren Kürüm, Catholic University of Leuven.

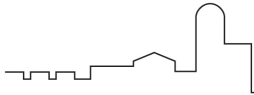
Ceren Kürüm is a PhD candidate at the Department of Architecture, Catholic University of Leuven, Belgium. She has been studying Turkish Cypriot domestic spatial practices (mostly of refugee women) since 2006 and her research interests include 20th Century Modernism, domesticity and material culture. Her current research is on the post-war home-making processes of Turkish Cypriot refugees that went through multiple forced displacements and have been placed in evacuated Greek Cypriot houses following the partition.

2. The Invisible Neighbour: Varosha.

The thriving coastal city of Famagusta was in its prime when Cyprus was divided in 1974. Varosha, the famous tourist district and its modernist structures were bombed, evacuated, and fenced off for an indefinite period of time, which continues to this day. Albeit a strictly inaccessible military zone, Varosha is surrounded only by wire fencing, allowing visual exposure of the 'hostage,' which makes it a touristic spectacle for urban decay enthusiasts. However, witnessing the bombed town beyond rusty fences is a startling experience for visitors; and is particularly heartbreaking for their Greek Cypriot owners who were never allowed to visit their old houses. Comprehensibly, due to its highly contested existence, the literature on Varosha has been produced around the contents of this most valuable piece of the island and the possible return of Greek Cypriot refugees. This paper, however, studies the other set of refugees, who have been living next to Varosha for the last four decades: Turkish Cypriot inhabitants of Famagusta.

Contrary to other (in)famous abandoned towns such as Chernobyl or Fukushima, Varosha has been a part of the living city since its detainment. Immediate peripheries of the border were populated with Turkish Cypriot refugees from the southern town of Paphos following the population exchange, and non-residential buildings along the fence were repurposed with public functions such as schools. The anomalous barbed-wire decorated with military warning signs has thus been normalised through daily use of this otherwise disconcerting edge of the city. Today, thousands of city dwellers either drive by the crumbling buildings every day, or live right across the fence; only a few paces away from houses perforated with bullet holes. Sunbathing in front of bombed hotel buildings is regular pastime. Inhabitants of Famagusta seem to have been inured to the tragic scene of battered buildings crumbling in the background. The fence separating Varosha is now perceived by locals as an opaque barrier covered with a wallpaper depicting buildings of the past. The once shocking sight of the 'ghost town' has become almost invisible to the ones closest to it, unless the overgrown vegetation invades their streets and forces them to recognise the existence beyond the fence.

Over a series of interviews with the locals living next to the decaying city, this paper discusses an overlooked aspect of Varosha's anomalous existence, exploring how city dwellers perceive and react to this battered neighbourhood.



Garyfallia Fyllio Katsavounidou, University of Ioannina.

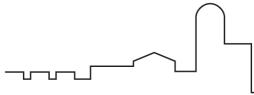
Garyfallia (Fyllio) Katsavounidou (born in Veria, Greece, in 1972) holds a Diploma in Architecture from the Aristotle University of Thessaloniki, a Master of Science in Architecture Studies (SMArchS) from the Massachusetts Institute of Technology, and a Ph.D. from the University of Thessaly. Her research interests include the relationship between city and history, the social dimension of urban design practice, the transformations induced to city space due to immigration, and the design for the child in the city. She has written the monograph *Invisible Parentheses; 27 cities in Thessaloniki* (Patakis, 2004), and has translated Jan Gehl's classic book *Life between buildings* (University Press of Thessaly, 2013). She served as an Adjunct Lecturer at the Aristotle University of Thessaloniki and at the University of Ioannina. From 2001 to 2008 she worked for the Thessaloniki Municipality and since 2008 she works for the Veria Municipality, where she is Head of the Department of Operational Planning.

3.The Judaic Past as an "Invisible Parenthesis": The Case of Salonica, Greece.

The case of Salonica [Thessalonike], the second largest city in Greece, once nicknamed "Jerusalem of the Balkans," is a telling example of the conflict between Greek collective consciousness and the Jewish past of many of its cities. Typically, local histories mention the Jews as "passing" through the "perennial" Greek city. However, the Judaic presence was in fact central, and not peripheral, to the city's history. The paper presents a project, entitled "Invisible Parentheses: 27 cities in Thessaloniki," which deals with uncovering the multiple layers of Salonica's urban history, focusing on an alternative type of historiography, as a way to circumvent the evictions created by official historiography and the ideological, social, and political powers operating within the urban environment.

Following its conquest by the Ottomans in 1430, Salonica became a refuge for the Jews of Spain and Portugal, a safe harbor which flourished throughout the almost five centuries of Ottoman dominion. The Sephardim, typical "indispensable immigrants of the Mediterranean," were carriers of an advanced and sophisticated urban culture, which was much needed in Eastern Europe at that time, and played an exceptional role in transfers of technology. Numerical superiority and economic prosperity of the Jews in Thessalonike was notably accompanied with intellectual progress, as well. On the day the Germans entered the city, April 9, 1941, Thessalonike had the largest Jewish community in Greece, numbering more than 50,000 souls. The community maintained 16 synagogues and 20 smaller chapels, as well as institutions for the needy and the sick. There were communal and private rabbinical libraries that contained thousands of volumes, several Jewish newspapers, Zionist organizations and above all, a cemetery where some 500,000 were buried.

Only recently have local historians started to discuss what happened in Salonica after the Jews were deported to Krakow within just three months (March to May, 1943). Too few of them ever returned, since the Salonican Sephardic community had a 96.5% death rate, the highest among all European countries. Nonetheless, the physical buildings and objects of the annihilated community survived: what happened to the private houses and shops, the plethora of public and religious buildings to the names of streets and neighborhoods that fifty thousand people lived in? In the city itself, there is a resounding absence of tangible Jewish traces, but also of memories of the Judaic past. How can it be explained that until very recently, almost no one seemed to remember that from 55,000 Jewish residents of the city, in the last pre-war census, there were 724 in April 1945? How could it be that no urban historian investigated how all physical traces of these thousands of people, their houses, shops, communal structures, places of worship, cemetery, were so thoroughly obliterated? Is "nationalism" enough of an explanation for the post-war effacement of the Judaic past of the city?



Aristotle Kallis, Keele University.

Aristotle Kallis is Professor of Modern and Contemporary History at the School of Humanities, Keele University, UK. He has previously taught at the universities of Lancaster, Bristol, and Edinburgh. His main research interests are located in the field of modernism, urban history, and extremism. His most recent publication is *The Third Rome, 1922-43: The Making of the Fascist Capital* (Palgrave 2014). He is currently working on a book on public housing in twentieth-century Rome; and on a project that examines 'state modernism' as a unifying conceptual umbrella for a host of architectural/urban planning strategies adopted across geographical and ideological divides during the twentieth century.

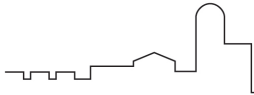
4. Contested Cities, 'Regime Change', and Erasure: Reflections on the Urban Palimpsest and the Destructive-Creative Function of Demolition.

At its most elemental state, the urban palimpsest is the result of time wrapped in space, a kind of four-dimensional cartography of Cartesian space. It is the product of polychronicity - that is, of change over time inscribed on space, creating a layering of space that both reveals and obscures fragments of the past. By their definition (the composite word literally means 'to scrape and rub smooth again' on the medieval parchment), palimpsests entail the dialectic of inscription and erasure. In this respect, palimpsests do not just record the passing and sedimentation of time but absorb the evidence of past agencies in and on the city.

It is this function of erasure that concerns me in this paper - erasure as active, deliberate, calculated effacing, wrapped in histories of enmity and conflict. I am interested in the processes of 'scrapping', 'smoothing', and then artificially 'flattening' that generate the visible layer of a city. The visible layer is neither linear nor homogeneous in any stratigraphical or temporal sense. It is rather like an incongruous collage that disrupts stratigraphy and time (De Certeau 2002: 201). Its generation and production is anything but neutral. Instead it results from imagined spatial geographies and temporal narratives, echoing conflicts, agencies and unwitting outcomes, intentions and choices, contestations and violent encounters.

I approach the urban palimpsest not as a passive record of history but as a fascinating laboratory of a multitude of very different temporal effects, waiting not just to be revealed but mostly invented, crafted, and re-inscribed on the city's contemporary space and memory. As visible and obscured/erased record, it contains the raw materials of the city's pasts but can also create the past in the present. Erasure is arguably the most critical, creative strategy of appropriation and reproduction, alongside inscription and re-inscription, emendation, disruption, excavation, recoding, and so on.

In my paper, I focus on erasure as a technique of destructive creation - a deliberately inflicted trauma that is at the same time supremely generative of alternative presents, futures but also pasts for the city. I discuss this dialectic of destruction and creation in two very specific conditions of space and time that function as multipliers of the effects and consequences of erasure on the city and the people: the contested capital city; and regime change, respectively. I am particularly interested in cities with a history of bitter contestation (Rome, Moscow, Munich, and Jerusalem) in periods immediately following some form of regime change. The paper will explore how regime change - understood not just in its narrow political sense but also more broadly as a seismic disruption of memory and truth regimes - are marked by instances of active palimpsestuous reading and intervention on the city (involving more disruptive and inventive processes of making connections - and effacing others - across diverse chronological layers, liberally adjusting their opacity to reveal or forge new, previously invisible or unintended genealogies.



Sigal Barnir, and **Liat Savin Ben Shoshan**, Bezalel Academy of Arts and Design.

Liat Savin Ben Shoshan, B.Arch, Ph.D (Bar Ilan University, 2015). Teaches at the Faculty of Architecture and Town Planning, Technion, Haifa, and at Bezalel Academy of Arts and Design, Jerusalem. Researches and writes on the theoretical, socio-political and methodological interrelations of architecture with photography and the moving image.

Sigal Barnir is a researcher of culture, architecture and landscape, her published books and essays treat social and political issues in public space. Sigal got her a Master Degree (Cum Laude) in Architecture and Urban Culture from the Universitat Politècnica de Catalunya. She is a Lecturer at various academies in Israel among them: Bezalel Academy of Art & Design, Holon Institute of Technology and Shenkar Academy of Art and Design. She is also an independent curator, among the exhibition she curated: The Bat-Yam International Biennale of Landscape Urbanism (2008, 2010), "Red Sea Crossings" at the Rotterdam Biennale of Architecture (2005), "Back to the Sea" at the Venice Architecture Biennale (2004) and "Public Space" at the Tel Aviv Museum (2003).

5. Cinematic Mapping of Landscapes in Political Conflict: The Case of Lifta.

James Corner argues that mapping's agency lies in neither reproduction nor imposition but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds. ...mapping...remakes territory each time with new and diverse consequences (Corner 1999).

In the proposed paper we relate to mapping urban territory in the formulation of a planning proposal - a "project", focusing on moving image methodologies of time-space - from documentation, through animation that uses real sounds from the place, to a 3D visualization, in which a virtual camera moves inside a virtual space, the moving images open a variety of possibilities to map a territory, a story and history. The territory related to is Lifta, a Palestinian village in the Western Jerusalem, abandoned as consequence of the battles of 1948, and re-inhabited by Jewish migrants who were placed there by the State of Israel right after the war who were later moved out. It is a mysterious and hidden place visited regularly by a variety of groups and individuals - Palestinian descendants who visit their land and cultivate it as a symbol of 'Return', Orthodox Jews who come to immerse in its spring, groups of hikers, and margin figures. Throughout the years, Lifta has been the subject of numerous architectural proposals, none of them realized. Currently, there is a controversy over its future between those who promote a development proposal to rebuild houses for the wealthy, and others, who want to keep it as it is - Palestinian descendants, current residents who have lived there for decades and are now considered 'trespassers', activists who want to guard one of the remaining natural reserves in the inner city. The plurality of Lifta's 'guardkeepers' suggests that Lifta holds potential to become a significant multicultural public space, rather than a capitalist profit ground. We will examine the mapping of Lifta by students of architecture as part of the process of design; we will analyze various time-space based methodologies and examine how each leads from mapping to proposal, and whether and how may Lifta's mystery, its various layers of memory, and its ritual significance may become part of its future.



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